A PHENOMENOLOGICAL EXPLICATION OF THE ARTISTIC CREATIVE EXPERIENCE OF A PAINTER, A WRITER AND A PLAYWRIGHT

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The dynamic balance
of the full creative process
seems to involve the balance
between the judgment and the imagination -
between the open awareness of
the environment through all of the senses
and the deep self-searching into
layer-upon-layer of data
stored in the memory -
between the logic and the emotion -
between the processes of making it happen
and those of letting it happen -
between the insights and the actions.

S.J. Parnes & A.M. Biondi*

*Cited in the Journal of Creative Behavior
1978, 12(3), p. i.

THIS THESIS IS DEDICATED TO:

My mother and friend, Janet Cooper Allan Lambie, my first educator.

The memory of Father G.R. Edmonstone.

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ABSTRACT

The aim of the thesis was to explore two focus questions using the phenomenological approach. Firstly, what it meant to be an artist for three particular artists; a painter, a writer and a playwright. Secondly, what a general explicitation (after Van Kaam, 1958) of the three subjects' artistic creative experience and working processes revealed in essence. The taped interview data of the three artists were reduced and explored through a number of phenomenological strategies. This led to the formulation of four essential descriptions for each artist, which were based structurally on Van den Berg's experiential categories in A Different Existence. Thus, the essential descriptions reflect each artist's relationship with his/her world, body, fellow people and time. The final step was the achievement of a general extended description. The major conclusion arising from the phenomenological explication is that art affords a way through which artists are able to live an authentic existence. That is, the body and world of the artist are in harmony and the artist's art roots him in the past, is manifest in the present and indicates the future direction of his work. Another conclusion is that the artist is Janus-faced and this enables him/her to balance subjectivity and objectivity in the Lebenswelt and to communicate what he/she sees to others in a healthy way through art. The artist's relationship with world, body, fellow people and with time, is postulated as being qualitatively richer than that of the nonartist. The two focus questions were successfully answered through the research explication and were validated by two independent judges. The viability of the phenomenological approach in the field of artistic creativity was therefore demonstrated. Suggestions for future research were made, one of which was that more phenomenological research aimed at eliciting specific information on the creation of art works might render more information on the artistic creative process.

CONTENTS

PREFACE

The thesis has two essential focus questions, each with an attendant subproblem. The focus questions are firstly, what does it mean for three particular artists; a painter, a writer and a playwright to create art? Secondly, what does a general explicitation (after Van Kaam, 1958)[1] of the three artists' artistic creative experience and their working processes reveal in essence?

The component subproblem of the first question is, what are the essential meaningful elements of the artistic creative experience for each of the three artists? (The implicit assumption here is that there are meaningful elements.) The component subproblem of the second question, is what are the shared elements of the three artists' artistic creative experience and their working processes? (The implicit assumption here is that there are shared elements.)

Through the employment of a phenomenological approach, the meaning and process of the artistic creative experience will be effectively revealed.

Through the use of a phenomenological process of explication of the raw transcribed data, a number of essential descriptions of each artist's four modes of experience are achieved. From these, extended descriptions arise which highlight the similarities in the experiences. The thesis makes no bold attempt to deduce general formulae or blueprints of what it means to be "a poet", "a painter" or "a playwright". It makes bold only to achieve a phenomenological understanding of artistic creative experience in as rigorous a manner as possible.

It is emphasised at the outset that there is a massive amount of literature, some of it erudite and some less so, on artistic creativity. From at least the time of Plato, thinkers have

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[1]The more common usage is "explication".

speculated on the nature and origins of the artistic creative process.

It can be argued that when a person creates art there are three "facets". There is the artist/creator, the process of creation and the created product, the art work.

It was decided to focus mainly on the artistic creative experience and process, and the research aims to capture the essence of this phenomenon. Seeing it is people as artists who create art however, a brief commentary will also be undertaken on the artist apropos society. The thesis will not examine the theory of art with relevance to art as created product.

The literature review was derived mainly from the following sources:

1. The Psychological Abstracts from 1977 - 1984 inclusive

2. Relevant Dissertation Abstracts International material

3. Relevant South African thesis holdings (Rhodes University Library)

4. Relevant titles from a Rhodes University Library bibliographic display search (through the South African Bibliographic and Information Network)

In the course of the research, cognisance was taken of recommended works, particularly those recommended by the subjects[1]. As the search for meaning continued, various other works were encountered and relevant ones were included.

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[1]The term "subjects" is synonymous with "interviewees".

Chapter One is devoted to selected definitions and explanations of creativity and various notions of art. The possible sources of creativity are briefly examined. Chapter Two focuses on the artist from an historical as well as a contemporary social perspective.

Chapter Three focuses on creativity as a capability in terms of personality, intelligence and the capacity to use the imagination. The debate concerning creativity and psychopathology is briefly outlined in the section on creativity and personality.

Chapter Four explains the theoretical position adopted towards the artistic creative process. Chapter Five explains why the phenomenological approach has been used in the research and presents a detailed description of the approach employed.

In Chapter Six the rationale for why certain sections of the research are presented, is given. Research data relating to one of the subjects, A.F., is presented to illustrate the explication procedure employed for all three interviewees.

The essential descriptions of each artist's creative experience are presented next. These were arrived at through a number of phases of rigorous explication, validated initially by one independent, and finally by two independent judges. The essential descriptions provide the answer to the first subproblem of the first focus question of the thesis, that is, what the essential meaningful elements are for each of the three artists' artistic creative experience and by so doing, they answer the first focus question.

From the essential descriptions emerge extended descriptions and finally, a general extended description, which provides the answer to the subproblem of the second focus question; that is, what the shared elements of the three artists' artistic creative experience and their working processes are. In so doing, it answers the second focus question of the thesis. The two

independent judges' reports are presented at the end of the chapter.

Chapter Seven discusses the research results, taking into account the relevant literature and various conclusions are reached. The chapter also contains suggestions for future research.

Owing to the length of the research data, the lists of essential themes of the two remaining subjects (M.B. and J.W.), are presented in an appendix. The remainder of the research data is available on request.

CHAPTER 1

DEFINING CREATIVITY AND ART

1. To Create and Creativity

To create means to "bring into existence, give rise to; make by one's actions" (The Concise Oxford Dictionary, 1983, p. 222). It is the words 'bring into existence', 'give rise to' and 'make' which indicate that creativity involves a process.

Noble (1970) refers to the problem of definition of creativity and a great variety of definitions do appear in the literature. It is interesting that Busse and Mansfield (1980) state that over the thirty years prior to their study, most creativity studies focused on process.

The realisation that creativity involves a process is therefore an appropriate starting-point. It is people who create however, people who possess a certain capability. A comprehensive definition of creativity which encompasses the fact that creativity consists of both process and capability has, therefore, been selected:

> Creativity is defined as a process and a capability. As a process, it is the activities involved in the production of something that is not made by ordinary means. As a capability, it consists of three elements: fluency, flexibility, and originality. In fluency, many responses for a particular situation are given. The emphasis is on quantity rather than quality.... Flexibility is shifting thinking from one way into different avenues of thinking.... Originality is overcoming habit to produce new combinations and to come up with new solutions to problems. Creativity is a generic term applied to divergent ways of

> thinking and problem-solving (Macaranas, 1982, p. 16)[1].

To enlarge on the above definition of process, Rothenberg (1979) employs the term to denote a series of thoughts, acts and functions which result in a product that has both newness and positive value.

As a capability, creativity is linked to motivation, which is a personality dimension. The intention to create has to be very strong and deliberate as there are many deterrents (ibid). In other words, over and above the capacity to create, a person has to be motivated to do so.

There is a third realm involved in creativity however, and that is subjective experience. Thus, Getzels and Madaus differentiate between the experience, the process and the end product of creativity (cited in Noble, 1970).

There is more to creativity than a description of its "component parts". It is evident that creativity progresses according to certain related rules. Chomsky (1975) states that "creativity is predicated on a system of rules and forms, in part determined by intrinsic human capabilities. Without such constraints we have arbitrary and random behavior, not creative acts" (cited in Kaha, 1983, p. 84).

Thus far the review has concentrated on creativity in general. The specific area of interest of the thesis however, is that of artistic creativity.

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[1] In 1982 Macaranas was the Professor of Psychology, Eastern New Mexico University.

May (1976) echoes Chomsky when he asserts that art requires limits, for example, of form and neurology and that these limits are a necessary factor in its emergence.

Major psychological theories have various perspectives on what constitutes creativity. The major theories are briefly, the psychoanalytic, the cognitive developmental, the behaviorist, the interactionist and the humanistic. It is, in fact, the phenomenological approach however, which affords a practical means of achieving a greater understanding of the artistic creative experience and process.

1.1 Art with Reference to Painting, Writing and Drama

Once again, there is difficulty in defining art and its manifested forms. Langer's comprehensive definition of art is presented. The definition bridges the gap between the craft, feeling and reason aspects of an art work. "Art," Langer asserts, "is the creation of forms symbolic of human feeling" (1953, p. 40). She argues that there is a definite reason for stating that a craftsman produces goods, but creates a thing of beauty.

A work of art is more than an arrangement of given factors however, even qualitative factors. Something emerges, as Langer explains, from an arrangement of tones or colours (and to this could be added movements and words), that was not there previously. It is this invisible something which, rather than the arranged material itself, is the symbol of feeling. Although Langer does not express it, this philosophy is in accordance with the law of wholes; which briefly stated, is that the totality of something is more than the sum of its parts.

Thus arises the question of what comprises good art? A tentative answer is provided by Rothenberg (1979) who asserts that good art "invariably leaves us stimulated and aroused. Always, there is some degree of psychological resolution along with tension at the

end" (p. 96).

The description refers to the audience's response to good art. May (1976) described good art along similar lines. Great art, he explained, successfully combines spontaneity with a certain absorption of tension. It is the controlled and ascended tension in an art work which reflects an artist's successful struggle against and within limits.

1.2 Art as Communication

Francès (1976) noted that painting is a system of communication between the painter and a spectator. To the extent that the painter is able to provoke a response in the spectator, so too is there a unifying significance to the art work.

The same may be said of other art forms. They are all ultimately, a form of communication with other people, although this communication need not elicit a positive response to be effective.

May's existential theory that "creativity occurs in an act of encounter and is to be understood with this encounter as its center..." (1976, p. 77) is in accordance with what has been outlined above.

1.3 On Painting

Picasso, one of this century's greatest painters, said of his art, "painting is really a way of life. I have a need to put things down on canvas or paper" (cited in Liberman, 1960, p. 113).

This quote illuminates the simple fact that people paint or create other art forms because they want to. They are motivated to create artistically by an inner need, which may amount to an

actual compulsion. The realisation that serious painting amounts to a way of life, is equally applicable to all art forms.

Picasso also stated:

> Paintings are but research and experiment. I never do a painting as a work of art. All of them are researches. I search constantly and there is a logical sequence in all this research. That is why I number them. It's an experiment in time. I number them and date them (ibid., p. 112).

This illustrates the fact that an artist creates art in a systematic fashion. There is a conscious ordering of the final work. The outcome of a work of art is not left to chance, although chance sometimes plays a role in its creation.

1.4 On Writing

1.4.1 Poetry

Definitions of poetry are difficult to arrive at. The eminent poet, Housman, describes his inability to define poetry beautifully, "I could no more define poetry than a terrier can define a rat, but we both recognize the object by the symptoms which it provokes in us" (cited in Koestler, 1964, p. 317). This illustrates very well that artists rely ultimately on their feeling capacity (often experienced in real bodily sensations) to determine whether they are in the presence of real art.

Burton (1979) makes the significant point that theories of poetry

belong to two wide "classes", that is, to the hedonist and the didactic classes. An example of a view from the hedonist class would be that of Somerset Maugham, who states that "art is for delight" (ibid., p. 136). This class of thought limits itself to a subjective stance and therefore to collective unconscious, unconscious and preconscious, modes of thought.

Sir Philip Sidney, an adherent of the didactic class, wrote that poetry "is that feigning of notable images of virtues, vices, or what else, with that delightful teaching, which must be the right describing note to know a Poet by" (ibid., p. 136). In other words, this class provides a more objective, conscious perspective on poetry.

For the purposes of the thesis, Wordsworth's definition of poetry is adhered to. Wordsworth succeeds in merging the hedonistic and didactic theories of poetry into a composite understanding. Thus, he states that "poetry is the spontaneous overflow of powerful feelings : it takes its origin from emotion recollected in tranquility" (cited in Gowan, 1977, p. 80). The fact that Wordsworth describes the origin of poetry as being emotion recollected in tranquility, indicates that conscious/objective thought processes are brought to bear on unconscious/preconscious/subjective feelings in poetic creation. As will become apparent, the same may be said of all artistic creation.

1.4.2 Prose

Miller describes the prose writing experience thus:

> Writing, like life itself, is a voyage of discovery. The adventure is a metaphysical one: it is a way of approaching life indirectly, of acquiring

> a total rather than a partial view of the universe. The writer lives between the upper and lower worlds: he takes the path in order eventually to become that path himself (1960, p. 19).

There is an echo here of Picasso's statement on painting being a way of life. The quote reflects as well, the point that an understanding of poetry must encompass the realisation that the poet possesses both subjective/preconscious/unconscious selves and an objective/conscious self. The words "upper" and "lower" in the above quote could be replaced with the words objective/conscious and subjective/preconscious/unconscious, respectively. This same point may be made with reference to artists in other fields.

1.5 On Drama

Oscar Wilde commented that "anybody can act, most people in England do nothing else" (cited in Albright, 1967, p. 1). He could have added that most people anywhere do nothing else, but is this really all there is to acting? From actors' accounts and from the thesis research material, it is evident that acting, playwriting and directing plays are far from automatic processes. As the actor, Richard Burton, maintained:

> The actor is the only man who goes onto a stage and knows he's lying. You go onstage to say something written by somebody else - and you may not believe him - but you transform these words into some strange kind of extraordinary truth. The actor never stops working. The painter doesn't, the writer doesn't, the artists don't. We're always watchful,

always learning (ibid., p. 59).

Howard synthesises the thoughts of some great actors on acting with the assertion that a good actor is "a person of intelligence, with an enormous capacity for study, concentration, and hard work, that he observes people, is sensitive to all about him, and possesses imagination" (ibid., p. 64). This perceptive insight may be applied to any good artist.

1.5.1 The Writing of Plays

The following quotation provides an illuminating description of the playwright's task:

> He must devote himself to dreaming what most men learn to repress. As one of the professionals in this forbidden skill, he is the slightly mad fool who must fantasy [sic] the shocking, terrible, comic, true things that lie uneasily hidden in more proper minds.... That is his job, his service to society, a society that he enables to experience felt life without personal guilt (Rosenberg, 1976, p. 204).

The playwright interviewed for the thesis, A.F., is also a director and an actor, which is why a description of acting appears above. There is more emphasis on the aspect of writing plays in his interview than on the other two aspects however, and for that reason the dimensions of directing and acting will not be elaborated on.

The playwright's task is very similar to that of the novelist's, except that in the case of the playwright, the "action" needs to be far more concentrated, as A.F. himself explains.

1.6 Possible Sources of Creativity

Where does creativity originate? Taylor (1976) attempts to answer the question by discussing early simplistic theories which provide a foundation for his theory that creativity is not a developed, novel form of behaviour, but is, rather, a natural, inherent, human quality. Taylor's categorisation of a number of theories on the origins of creativity is presented below:

1. Reaction Sources

The following theories conform to this idea : vitalism, nativism, romanticism, the unconscious, culture and serendipity. All these theories remove control or responsibility for the creative process from the person involved and suggest that creativity is alien to human experience.

2. Interaction Sources

Included in this theory are interpersonal and personal sources. The theory suggests a more complex person-environmental system apropos sources, but still regards creativity as rather alien and beyond a person's control.

3. Transaction Sources

This theory suggests complex, inherent bio-experiential-environmental processes. It is Taylor's preference and he refers to it as "creative transactualization".

The third theory is the most promising one as it is the most comprehensive.

1.7 Concluding Comments

Macaranas stressed that creativity is both a process and a capability (see Section 1.). It is contended that all the facets of Macaranas's definition of creative capability, that is, fluency, flexibility and originality, are related to personality, intelligence and the ability to use the imagination. This idea is consistent with the literature.

Thus, Getzels and Csikszentmihalyi (1967) state that "the creative impulse of artists and scientists is embedded in the deeper layers of personality - in their values and motives. A surprisingly similar set of personal characteristics has been found for creative people in extremely diverse fields" (cited in Taylor, 1976, pp. 196-197).

To sum up, it is apparent from this brief discussion that although the various art forms may be described individually, they are all interrelated. To provide an example, the great painter, Leonardo da Vinci, wrote that "painting is a form of poetry made to be seen" (cited in Malraux, 1950, p. 21). The idea of the interrelatedness of all art forms is consistent with Langer's philosophy of art.

CHAPTER 2

THE ARTIST'S SOCIAL FUNCTION

2. The Artist from an Historical and a Contemporary Social Perspective

Artists belong to a professional grouping. This thesis focuses on the experience of being an artist and the experience of the artistic creative process. Yet artists are people who exist as social beings in relation to other people. As has been outlined, art is ultimately a form of communication with other people. It is for this reason that the changing social function of the artist will be examined from an historical and a contemporary perspective.

Storr (1983) asks the intriguing question of whether art is socially adaptive for man. In other words, whether art is able to put people in touch with reality and enhance their grasp of it.

In ancient times, people believed that art played a valuable role in their lives. Thus Huizinga states that "according to ancient Chinese lore, the purpose of music and the dance is to keep the world in its right course and to force Nature into benevolence towards man" (cited in Storr, 1983, p. 176). The theory here is that people were able to feel increased control over natural events through using the mechanism of sympathetic magic. This involved ritualistic behaviour allied to an art form.

An extension of this type of reasoning is that "primitive man" drew animals on cave walls for very functional purposes, not aesthetic ones. People are theorised to have believed that there was cause and effect between the drawing of the successful killing of an animal and the actual accomplishment of the deed.

A similar function has been ascribed to poetry. Eliot (1957) states that runes and chants once performed social functions in that they were believed to afford practical magic which could avert the "evil eye", propitiate a demon or cure a disease.

Thus Read maintains:

> Far from being a playful activity, an expenditure of surplus energy, as earlier theorists have supposed, art, at the dawn of human culture, was a key to survival - a sharpening of faculties essential to the struggle for existence. Art, in my opinion, has remained a key to survival (cited in Storr, 1983, p. 179).

It is significant that poetry was used early in religious ritual in the West. A hymn, for example, enables poetry to be used for a particular social purpose. Read's views are by no means the only ones on the subject of early art, however. A far more complex theory is provided by Lewis-Williams (1984), who contrasts his interpretation of rock paintings of the San and the !Kung with that of Woodhouse. Lewis-Williams describes the paintings as providing some of the best evidence for the argument that what is depicted is, in fact, the artist/medicine man's extra-corporeal experience and not actual animals.

Whatever the theory employed, it is evident that cave painters/shamans fulfilled an important social function in the past, particularly if Lewis-Williams's observations are borne in mind. It may even be that the artists/shamans whom Lewis-Williams envisages, were fulfilling some religious function.

The positive aspect of Read's view is highlighted by Storr (1983), who points out that the view is in direct contrast with Freud's, who regarded imaginative activity as an escape governed by the pleasure principle. Read's point is that because man is anxious and insecure, he has used art to achieve a firmer hold on reality. Freud would have agreed that man is anxious and insecure but would probably have maintained that science, not art, is the route by

which man may achieve a better hold on reality (ibid).

This is rather ironic, for Freud's elements of change in the psychoanalytic process are words which are symbols. Symbols are used extensively in art. As symbols, words are used to represent reality and yet as Freud knew, their wise selection can have a profound effect on a person's psychological attitudes (ibid).

Thus far, the artist can be seen to have enjoyed an ancient positive social function and social acceptance. Throughout history however, the artist has been regarded by "mainstream" Western society as a dangerous outsider. Lambert (1980) asserts that when a person confronts the ultimate question of "why life?" which is what the artist does, and then tries to answer it, he/she automatically becomes an outsider.

Malraux (1950) makes the important point that at the end of the French revolution there co-existed for the first time two distinct functions of art in the West. He asserts that the art which came after the revolution was art which no one, except aristocrats, bought.

Artists like Gauguin, Van Gogh and Cezanne who were regarded as social outcasts, were appearing and their ostracism was to be the source of much creativity.

Van Gogh, Cezanne and others repudiated the sense which people had read into the visible world (ibid). They altered the appearance of the world in their art, so that rather than simply reflecting what they saw, they added their own interpetations of it to their art. Malraux argues that the "otherness" that had played a great role in sacred art reappeared but no longer derived from a religious transcendence of the human. It symbolized rather, a world in which Man and not God, reigned supreme.

Sublime poetry came to take the place of Western faith in art at the time of the Renaissance. Religion and piety were no longer

enough for art and poetic inspiration began to exalt the human, rather than the religious, element. Another world was emerging and a new form of artistic expression was there to serve it.

Poetry, asserts Eliot (1957), is able to make a qualitative difference to lives; but beyond that, it has a social function, even for those who never read it. Until a few hundred years ago in the West, Latin was the language for scientific philosophy and theology. It was poetry that began the important impulse towards the literary or prosaic use of language.

As Eliot stresses, societies need to honour their great poets for without them language and culture deteriorate and there is a danger of people being assimilated into a stronger culture. The ability to feel any but the cruder emotions degenerates over time. At the same time, cultures cannot develop their art in isolation from one another, because variety is as essential to art as unity. Art is a reminder of all that can be said in one language that is untranslatable by another culture. Eliot's point about the beneficial social effect which poets produce is applicable to all artists.

The important outcome of the historical progression in art which has been outlined, is that the passage of art is no longer pre-determinable. As Malraux asserts, there has been a realisation in the West that only by striking out in new directions, can the basic continuity of art be ensured. This is a point that he shares with Eliot. Perfection in art has ceased to be an absolute and is now gauged by ourselves in relation to ourselves.

Concomitant on the secularisation of art, has been the historical transformation of the artist's social role from that of shaman to social witness.

2.1 The Role of Technology in the Transformation of the Artist's Social Function

Murray (1982) outlines three major movements in the history of the West; that is, the Renaissance, the Reformation which occurred during the sixteenth and seventeenth centuries, and the most recent, the scientific revolution. As a result of the birth of industrialism which accompanied the scientific revolution in the late nineteenth and early twentieth centuries, Christianity was largely lost (Lambert, 1980). Likewise, Ferrier noted that Moreau "sensed, from the beginning of the industrial revolution, the malaise of a society whose beliefs were collapsing" (cited in Weiss Davidson, 1980, p. 51).

Mechanisation, urbanisation and increasingly sophisticated technology accompanied industrialisation. All these elements proved to be the death knell for cottage industries in which functional artistic creativity had flourished.

Unlike the previous two revolutionary movements, the scientific revolution shows no signs of waning (Murray, 1982). Smith (1970) states that the downfall of aesthetics accompanies technology's current trend. Through technology objectification of everything, including art, takes place. Everything is reduced to having an aesthetical or monetary value (cited in Ó Cluanáin, 1979).

Colaizzi's (1975) definition of technology is the "placing of the object absolutely in the service of the subject" and "the attitude that looks for efficiency in the first place" (cited in Ó Cluanáin, p. 266). This mental attitude has the effect of distancing self from body and yet it is through their bodies that people are ontologically related to the world. To differentiate between self and world means that the perceptual bond is rejected and aesthetic perception is rendered pointless (ibid).

Happily however, a cultural return has begun towards envisaging a perceiving body-subject. This change has been accompanied by a

parallel development in phenomenology. A phenomenologically-inspired research psychology will help to bring about the insaturation of art into society and a consequent improvement in the quality of life (ibid).

To take this line of thought further, Heidegger (cited in Murray 1982), emphasises that Man is interdependent with Nature. He draws a parallel between Man helping Nature to unfold and the making of an art work. A return to a closer way of living with the soil and more meditative, poetic thought is advocated (ibid).

As illustrated, in so-called "primitive", non-technological societies, the artist was well integrated into his society. This social acceptance operated in the West as well. However, with the loss of Christianity on any kind of significant scale and the emergence of industrialisation, people found themselves grappling with the increasing objectification of themselves and their world.

Mechanisation requires uniformity, orderliness and predictability (May, 1976). The fact that unconscious phenomena are irrational and original poses an inevitable threat to bourgeois order and conformity (ibid). In the past, art functioned as an extension of consciousness. People in the West today conquer their fear of the unconscious however, by placing machinery between themselves and their unconscious world (ibid).

May is not criticising technology <u>per se</u> but people's over-reliance on it. As the physicist, Heisenberg, puts it, mechanisation and technology can make us "uncertain in the impulses of the spirit" (ibid., p. 70).

Since the Renaissance, the West has concentrated on the development of technology. Technology has become big business and creativity has become increasingly directed towards its needs. It is ironically, the very success of technological creativity which makes it a threat to our spiritual existence:

> To the extent that we lose this free, original creativity of the spirit as it is exemplified in poetry and music and art, we shall also lose our scientific creativity. Scientists themselves, particularly the physicists, have told us that the creativity of science is bound up with the freedom of human beings to create in the free, pure sense (ibid., p. 71).

2.2 Concluding Comments

To summarise, with the advent of industrialisation and technology, art continued to lose its quasi-religious place in Westerners' lives and became relegated increasingly to the sidelines for mere entertainment or decoration. As creativity became increasingly allied to natural scientific technology rather than to the arts, a shift in emphasis from the spiritual dimension of human living to the secular and the materialistic occurred.

The current over-emphasis on technology mirrors the increasing dehumanisation of man's world and the artist's diminished social status. The artist's original function of shaman has changed over hundreds of years. The present situation relegates his function to that of social witness and outsider.

Increasingly, since the time of Gauguin, van Gogh and Cezanne, the artist has come to be viewed by other people as an outsider with potentially dangerous motives. His function as visionary is still respected to a certain degree however, and he is patronised by the collecting class who "invest" in art works.

Paradoxically, in an age in which artists are expected to imbue their work with individual (and collective) interpretation, totalitarian governments continue to attempt to stifle

independent vision and to re-direct it towards their own ends (Chipp, 1968).

CHAPTER 3

ARTISTIC CREATIVE ABILITY : PERSONALITY, INTELLIGENCE AND IMAGINATION

3. Artistic Creative Ability

Artistic creativity as a capability is examined in this chapter through personality, intelligence and the imagination. These facets are all linked to fluency, flexibility and originality à la Macaranas's (1982) definition of creativity (see Section 1.). Creativity as a manifestation of mental health rather than psychopathology, is briefly outlined in Section 3.2.

Freud and Galton contributed to the current perspective of viewing the eminent as being different from other people only in degree, not in nature. There is however, research evidence to show that the (creative) eminent differ from other people, both in terms of capacity and personality (see for example, Cox's 1926 findings cited in Albert, 1983).

3.1 Creativity and Personality

Getzels and Csikszentmihalyi's finding that a set of similar personality characteristics has been established for creative people in various fields (see Section 1.7) is reiterated.

Woodman (1981) notes that it is evident that most theories which attempt an understanding of personality and creativity fall into three categories; the psychoanalytic, the humanistic and the behavioristic. Trait-factorial research into the relationship between personality and creativity has also been developed.

Some overlap of these theories does exist but there are definite differences. For instance, Helson and Mitchell (1978) note that there is disagreement as to how much cognitive control a person has over his creative process (cited in Woodman, 1981). The humanistic perspective, à la Maslow, is the most viable one because it adopts a positive but realistic view on how much conscious control is possible over creativity. The humanistic

view's strength is that it allows for unbiased observation.

Maslow has stated:

> In the healthy person, and especially the healthy person who creates, I find that [he or she] has somehow managed a fusion and a synthesis of both primary and secondary processes; both conscious and unconscious; both of deeper self and of conscious self (cited in Vinacke, 1984, p. 326).

In like vein, MacKinnon (1970) wrote that "true creators have the courage to experience the opposites in their nature and to attempt a reconciliation of them" (cited in Whiteside, 1981, p. 190).

May (1976) believes that artists are able to express symbols of what Jung refers to as the "collective unconscious". Artists witness what is taking place within the world of society, interpret it to varying degrees in works of art and then show these to audiences. The art works are in fact, manifestations of the collective unconscious.

Thus, in the art of today there are many symbols of the current collective unconscious portrayed through anxiety and alienation. Plays like Beckett's Waiting for Godot, O' Neill's The Iceman Cometh (ibid) and closer to home, Fugard's plays like Boesman and Lena, all portray westernised life today. It may therefore be argued that the ability to explore one's preconscious and unconscious minds is linked to artistic creative ability.

Various attempts have been made to link personality with both creative process and creative products (Barron and Harrington, 1981). The authors write that such attempts "strike us as

extraordinarily exciting and deserving of encouragement and emulation" (ibid., p. 460).

Some researchers have emphasised the importance of the external environment and therefore the interaction or nurture principle of causality in creativity. Others have focused more on the nature principle and have placed the responsibility for being creative solely on the person involved. The development of an artistic creative personality lies somewhere between the two poles of environment and genetics.

Simonton deserves credit for his work (1975a, 1975b, 1976, 1977), which produced valuable information concerning basic socio-historical parameters of extraordinary achievement (cited in Albert, 1983). Simonton's more recent work (1978, 1984) has continued to throw light on the development of the exceptional individual.

It is conceivable that the creative genius is made or destroyed in childhood, adolescence and early adulthood (Simonton, 1978). One of Simonton's most significant findings is that developmental period influences are much more important than productive period influences in creative production. Another is that sociocultural conditions play a significant role in potential creative development but that creative productivity is virtually safe from sociocultural influence (ibid).

Albert (1983) makes the important point that without enough control groups and longitudinal designs, the specific factors which influence a successful creative career can never be isolated. Thus, although it is possible to isolate specific creative personality traits, it is not yet possible to determine how much of a particular trait will have a beneficial effect on artistic creativity.

3.2 Creativity and Psychopathology

Rothenberg (1979) states that there may be little carry over of effective thinking from the creative process into the creator's everyday life. Creativity does not necessarily generate psychological health and nor is a healthy person necessarily creative.

The difference between the insane person who attempts art and the genuine artist, is that the genuine artist discovers new sensitivities which may be appreciated by others. The insane possess unique feelings but they are not capable of sharing them meaningfully and their creative productions are therefore useless as art.

The artist may actually derive creative sustenance from elements within himself which are similar to neurosis. Unlike the neurotic or psychotic though, the artist is able to dominate his illusion and use it to enhance his representation of subjective reality through art (Hammer, 1975). Hammer argues that the artist's talent may enable him to cope more constructively with problems similar to those which neurotics face.

3.3 Creativity and Intelligence

Artists who achieve greatness are usually highly intelligent. Picasso, Dali, Coleridge, Wordsworth and Shakespeare are popularly described as geniuses. An artist does not have to be a genius however, to create significant art, as there are many levels of artistic achievement.

The concept of genius is over two thousand years old and has undergone a number of changes in meaning. There has been a constancy though in the popular identification of those with superior ability (Albert, 1983).

The major change in the history of the concept occurred in the last one hundred and twenty-five years, when interested people and geniuses themselves became more willing to employ empirical observation.

People debated the difference between genius and talent throughout the eighteenth century as part of the English Enlightenment's desire to champion scientific inquiry. A positive aspect of the debate was that it raised the educational issue and it is argued that this is where present day discussion on programs for the gifted originated (ibid).

Many current and retrospective studies on eminent adults and gifted youth have emerged since. The result has been the establishment of a research field to study the eminent and the factors contributing to their eminence. This line of research was initiated by Galton and a range of important ensuing investigations led to diverse links with other topics (ibid).

As Albert emphasises, there has been a change in focus towards the study of the living eminent. The change is to be welcomed because it encourages the use of phenomenological approaches to data gathering, which are superior to mere biographical conjecture.

The work of Roe in the early 1950's demonstrated for the first time that while high intelligence is necessary for the production of first-rate scientific work, there is a complex pattern of real commitment and long hours which is just as essential (ibid). It is argued that such intense motivation is intrinsically linked to personality and that a viable extrapolation may be made to artistic work.

It has been stated that "the creative person is, by definition, a much rarer individual than the intelligent person" and that "thousands of intelligent individuals exist for every one who is truly creative" (Ausubel, 1978, p. 179). Even in an optimal environment, creative people would still be rare (ibid).

3.3.1 Measurement Difficulties

The relationship between intelligence and creativity is extremely complex and is beset with measurement difficulties (ibid). Ausubel refers to major authors on the subject, like MacKinnon (1962) and Barron (1969), in concluding that:

> A certain minimal degree or critical level of intelligence above the average is necessary for the actualization of creative potentialities.
>
> But above this critical level the relationship between intelligence and true creativity is approximately zero (Ausubel, 1978, p. 183).

Simonton summarised his recent work and that of others (cited in the Daily Dispatch, 21 May 1985, p. 12). One of the most striking findings, was the vast amount of sheer hard work that the creative giants accomplish. For instance, Picasso averaged over two hundred art works a year and Mozart composed more than six hundred works before he died at only thirty-five years of age.

Simonton noted that creative giants tend to start their professional careers earlier than most people do and end later. The peak age for productivity is midway in the modern lifespan, at approximately forty years of age (ibid).

Simonton's observations concur with Ausubel's (1978), in that he states that creative people are intelligent but that a high IQ does not guarantee success. Too high an IQ may even be detrimental to creativity. Too much education also seems to be a deterrent. Simonton's studies indicate that the optimal IQ for creativity is approximately nineteen points above the average of

others in the field (cited in the Daily Dispatch, 21 May 1985, p. 12). However, in the actual book on which the report is based, Simonton cautions that "we must look beyond psychometric IQ before drawing conclusions about the role of intelligence in creativity" (1984., p. 45).

When examining the attainment of eminence, a different picture of the relationship between intelligence and creativity emerges. Barron, MacKinnon and Roe found that the eminent are both creative and exceptionally gifted intellectually (cited in Albert, 1983). Albert (1983) noted that this may be called a re-discovery in a sense, because Jones (1923), Cox (1926) and Rockwell (1927) had arrived at the same point earlier but from much less data.

The low, often insignificant, correlations between intelligence and some creativity measures for homogeneous high-ability groups, had led to the belief that intelligence and creativity are nearly completely distinct from each other and that intelligence might be even less important than creativity in original production and complex problem solution.

Guilford (1959), MacKinnon (1962), Albert (1969) and Wallach (1971) have demonstrated that intelligence and creative ability are nearly completely independent of one another when subjects' IQ's are in the gifted or higher range, and that neither of these can be adequately measured by the same instruments (cited in Albert, 1983). The median IQ for the eminent in a variety of fields is in the range of 145-150 (ibid). Albert states:

> We would suggest, along with Hudson (1967), that what has been demonstrated is that there are different sets of interest, personal values, and cognitive styles operating among highly intelligent persons who achieve eminence in a variety of fields. If this is true, a number of

> research findings fall into place, including those of Getzels and Jackson (1983, pp. 26-27).

In other words, it may be argued that there are personality factors involved in artistic creation, which in interaction with a high level of intelligence, may enable an artist's attainment of eminence.

3.4 Concluding Comments

High intelligence may not guarantee high creativity but in an individual who has the personality and intelligence-related variables of fluency, flexibility and originality (a la Macaranas, 1982), it is a definite asset. The question of what facilitates the creative use of intelligence must be explored (Albert, 1983). Significant facilitators of creativity are of potential importance in education.

Amabile stresses that the danger of education arises from the teaching of learning by rote; that is, step by step procedures which detract from "offbeat" but creative solutions (cited in the Daily Dispatch, 21 May 1985, p. 12). Thus, rather than learning facts alone, people should be learning basic principles that enable them to retain flexibility in their thinking. The ability to use flexible thinking promotes originality and creativity.

To sum up, personality factors such as relevant motives and values, must be present to ensure that artistic creation will ensue. The attainment of eminence is usually characterised by both a very high level of intelligence and creative ability.

It is argued that a particular personality disposition facilitates flexible thinking and this presupposes more original thought. A human mental faculty through which original thought is formulated is the imagination and a short discourse on it therefore follows.

3.5 The Imagination

Sometimes imagination is loosely equated with creativity (Ainsworth-Land, 1982) which is an incorrect view. Osborn described creativity as imagination fused with intent and effort. It is more correct to argue as Arieti did, that imagination is a precursor to creativity, and as Parnes did, that the imaginative function is connected to the functions of knowledge and judgement. Parnes argues that together, the three functions form the essence of the creative process (ibid).

Sterba's (1972) definition of imagination is adhered to:

> Imagination is a process that occurs between intrapsychic representative 'Gestalten' [sic]. Such representatives are formed out of the perceptions and stimuli received from outside objects. These form intrapsychic units which then represent the objects. Creative imagination consists of breaking old, well-established patterns of relationships and establishing new ones (cited in Tasman, 1976, p. 260).

Various writers and theorists have written extensively on the imagination. There was early ambivalence about its nature, however. Johnson, Locke, Keats and Goethe all verbalised a negative conception of the imagination and described it as reflecting the "vanity of human wishes" and acting as a distorting prism (cited in Singer, 1981-1982, p. 7).

Wordsworth was one of the first of the romantic poets to value imagination. He provided a more positive, phenomenological view which reflected his own childhood experience. He envisaged a key

role for imagination as a remedy for loneliness and a stimulant for transcendental experience (ibid).

It is Coleridge however, who provided the most extensive literary writings on imagination and who argued that imagination must not be separated from "reality". Engell (1981) suggests that Coleridge believed that "without our imagination-created language, we are defeated and lost - bereft as Hobbes said, of civilization" (cited in Singer, 1981-1982, p. 8).

By the middle of the eighteenth century, there was recognition that imagination was part of the human process of handling information - witnessed in poetry like that of Harte (ibid).

Leibniz, a philosopher and an inventor of calculus along with Newton, had previously gone a little further than Harte with his Nouveaux Essais, written at the beginning of the eighteenth century. It was only in the 1960's and 1970's however, that more precise statements than Harte's on the process through which information from the senses is encoded and stored for retrieval and reshaping, emerged (ibid).

One of Leibniz's propositions was that consciousness may lead to the active production of a specific self-image, a type of identity which united past experiences with intended actions or wishes regarding the future. This line of reasoning initiated a shift in thinking on consciousness involving the passive receipt of external stimulation, to actions directed by intent towards the future. This is a view which is more in line with modern cognitive psychology. The view closely links imagination with suffering and becoming, which is an existential concept (ibid).

As Singer notes, Leibniz's view on imagination being a bipolar system, appeared to anticipate Jung's views on introversion and extraversion; as well as Bakan's on the polarity of community and agency. By "community and agency" Bakan meant the striving to be part of a larger whole and at the same time a unique

individual (ibid). The idea is analogous to Bucke's concept of cosmic consciousness which involves the attainment of a sense of merging with everything around one.

The nineteenth century French poet, Baudelaire, had thoughts on the subject of imagination which are remarkably consistent with some modern psychology. Baudelaire described imagination as "the queen of our faculties" ("cette reine des facultés"):

> C'est l'imagination qui a enseigné à l'homme le sens moral de la couleur, du contour, du son et du parfum. Elle a créé, au commencement du monde, l'analogie et la métaphore. Elle décompose toute la création, et, avec les matériaux amassés et disposés suivant des règles dont on ne peut trouver l'origine que dans le plus profond de l'âme, elle crée un monde nouveau, elle produit la sensation du neuf (cited in Gilman, 1971, p. 118).

The above quote translates into English as:

> Imagination imbued man with his aesthetic sense of colour and shape, of sound and scent. At the beginning of time, it was imagination that made possible analogy and metaphor. It undoes creation and then, according to its own rules whose origins can only be found in the most profound depths of the soul, imagination creates a new world, it produces the sensation of something quite new.

To bring the review up to the present, Simmons (1977) echoed Baudelaire, when he made the valid point that imagination in art occurs when new images emerge from old ones. For example, an imaginative person first had to see a horse and the wings of a bird to think of the flying horse, Pegasus. This ties in with Rothenberg's (1979) description of the operation of homospatial thought outlined in Section 4.4.2.

It is the ability to use their imaginations effectively, which enables artists to create original works of art. The reader is reminded that originality is one of the three facets of creative capability which Macaranas denotes (see Section 1.).

An artist absorbs life experiences and stores them in his brain. Through the artist's imaginative faculty, the experiences sometimes re-emerge spontaneously and may be transformed by him into works of art.

3.5.1 Creativity and Imaging

Having stressed the importance of imagination in artistic creativity, the question remains of how the imaginative faculty operates. Much has been written on the subject. A short discourse on the intrinsic function of imaging apropos imagination and creativity will follow.

In 1959 Jung said that image is psyche (cited in Ainsworth-Land, 1982). In 1967 Langer gave a description of images which emphasised the importance of processing in imagery, as well as the role of images in a variety of intellectual functions. She called images which have no sensory correlates, situational images (ibid). In 1978 Khatena emphasised the necessity of viewing imagery as a pattern of mental functioning, rather than as a series of separate images (ibid).

All these authors realised that some imaging is not analogous to sensory perception but is cognitive in nature. Two such authors

were Yuille and Catchpole and they called for a new language, capable of describing cognitive imagery (ibid).

Ainsworth-Land (1982) distinguished four orders of creativity and cognitive imaging. It is the third and fourth orders which are of relevance to the thesis and will therefore be briefly described.

3.5.2 Third Order Creativity and Imaging

Third order creativity and imaging is characterised by cognitive combination, synthesis and innovation of images. Thus, a new product or theory may be created to combine with two already existing ideas or products in an integral way. Paradoxically, it may seem, it is necessary for the person involved to be receptive, spontaneous and have access to unconscious material; but at the same time be able to direct imaging towards a goal. This involves abstraction, synthesis and the superimposition of images (ibid).

Torrance and Hall (1980) bear this out by stating that highly creative people "successfully integrate polar opposites into their personality and their thinking and they seem to have an unexplained ability to solve problems which appear to defy logical, rational solutions" (cited in Ainsworth-Land, 1982, p. 16).

In like vein, Koestler (1964) described the creative person as "multi-level-headed" rather than level-headed, and Heisenberg stressed the necessity for integrating polarities in thinking. Gordon (1961) made the pertinent point that to achieve new approaches to problems, it is necessary to take psychological chances (cited in Ainsworth-Land, 1982). This involves the risk of at least temporary disorder and ambiguity. A feeling of purpose and commitment both to the particular creative problem and to life, facilitates the process.

3.5.3 Fourth Order Creativity and Imaging

The fourth order of creativity and imaging represents the "ultimate form of relatedness". Ainsworth-Land (1982) noted that Bucke referred to this as "cosmic consciousness". Jung called it "absolute consciousness". Blake described it as "four-fold vision" and Land referred to it as "transformation".

In the fourth order, as with each order, there is a disintegration of ego followed by a higher level integration. In the fourth order though, the reintegration involves viewing the self "as part of a larger reality". There is therefore a loss of imaging control and greater receptivity. The whole being is involved and the conscious and unconscious minds, reason and intuition, inner and outer, are subsumed into a kind of ultra-consciousness (ibid).

It was Maslow who pointed out that only after self-actualisation is a person able to be homonomous or "merge himself" as a part in a larger whole than himself. Imaging in the fourth order may impart the sense of illumination or the experience of mystic vision. An internal framework has to be created for the new perception. A person in this state may experience glimpses of "cosmic consciousness" or "transcendence" without needing to shift his whole life perspective (ibid).

In this order, art shows itself in inspired production. The person becomes an agent through whom a larger idea is expressed and expresses beyond the self. This is the vision of the prophet and the mystic as well. The vision is imbued with intense feeling, be it of horror, ecstasy or desolation. It is the ultimate in the breaking through of the limits of conscious perception (ibid).

Einstein, himself, experienced it and asserted that "cosmic religiousness is the strongest and most noble driving force of scientific research" (cited in Koestler, 1964, p. 262).

CHAPTER 4

THE ARTISTIC CREATIVE PROCESS

4. Relevant Literature

The aim of this chapter is to examine selected literature relevant to the artistic creative process. The chapter focuses on the fact that an art work occurs as a unique, unrepeatable event. At the same time, it is made clear that art exists simultaneously as both an individual and a collective event. The most relevant literature apropos the process of artistic creativity, was found in the work of Jung and Pauli (1955), Gowan (1977), McMullan (1977), Rubenzer (1979), Rothenberg (1979) and Kaha (1983). Their work has therefore been focused on.

4.1 Causality versus Synchronicity

Jung (1955) contends that in the West we have long believed that natural law is causal. He argues that the causal principle is of relative use only in explaining natural processes because it is based on statistics, which can only be relatively true. There are sometimes other factors which are necessary for the explanation of phenomena and these are not amenable to statistical manipulation.

An essential difference exists between the principle of causality and the principle of synchronicity and the difference parallels the difference between the natural scientific and the human scientific modes of inquiry. The difference is that causality focuses on the quantitative dimension of human experience while synchronicity focuses on the qualitative dimension of experience. Thus Jung writes that "the causality principle asserts that the connection between cause and effect is a necessary one. The synchronicity principle asserts that the terms of a meaningful coincidence are connected by simultaneity and meaning" (Jung and Pauli, 1955, p. 95).

The relevant point is that the existence of a connection between events is not necessarily a causal one. Therefore, an acausal connection between events may be deemed to exist in certain cases.

The irony is that its existence or possibility "follows logically from the premise of statistical truth" (ibid., p. 8).

Jung postulates that acausal combinations of events are to be expected most, where on closer inspection a causal connection does not appear to be conceivable. He cites clinical experiences which provide suitable material for acausal hypotheses and which are relevant to the concept of the collective unconscious. Meaningful, acausal connections are sometimes found in so-called coincidences.

Meaningful coincidences (qualitative) as distinguished from meaningless chance groupings (quantitative), appear to rest on an archetypal foundation (ibid). It may be argued that acausal, synchronistic events and the collective unconscious determine the appearance, development and outcome of major art movements.

The natural scientific method of inquiry aims to establish regular, repeatable events and this therefore excludes unique or rare events (ibid). The scientific outlook limits Nature because every answer Nature provides to people's questions is more or less predetermined by the kind of questions they ask. The so-called "scientific view of the world" (ibid., p. 8), is therefore no more than a biased, partial view. It ignores those aspects of life experience which cannot be grasped statistically.

To grasp unique events at all, a researcher is dependent on equally unique and individual descriptions which, if simply placed together, would result only in chaos. The phenomenological approach is of value here as it emphasises the importance of the qualitative dimension of experience and provides a reliable way to make sense of this dimension.

4.2 Art as Unique and Collective Event

To prove the credibility of the existence of a unique event, it is necessary to establish whether the event really is unique in recorded experience, or whether the same, or a similar event, cannot be found elsewhere. Here the consensus omnium plays an important psychological role.

The criterion of what is permissible in any age's consensus omnium, arises from the age's rationalistic assumptions (ibid). It is evident that one of the three facets of creativity as set out by Macaranas (1982) and which is especially relevant to twentieth century art, is originality. To be original a work of art has to demonstrate newness/freshness. In fact, art works are expected to be unique events today.

As such, attempts to understand the creation of art works are likely to be most fruitful when performed with a phenomenological approach. Through the use of the approach it is possible to reach intersubjectively valid descriptions of what are both unique and shared experiences. In other words, it is possible, as is demonstrated in the research results (See the sections in 6.) to explicate order from the chaos.

4.3 Synchronicity as a Connecting Principle

Jung's (1955) concept of synchronicity differs in a very important way from that of Kaha's (1983). That is, that whereas Kaha's refers to the simultaneous "meshing" of brain processes in such a way that there is an unpredictable alteration in the individual direction of consciousness, Jung's refers both to a subjective condition and to a simultaneous meshing of external events.

The events give the impression of being parallels to the temporary subjective condition. Jung sees events as being related both to archetypal elements of the collective unconscious and to

individual psychic states. Both Jung and Kaha's concepts of synchronicity are relevant and will therefore be elaborated on.

Jung states that synchronistic events:

> rest on the simultaneous occurrence of two different psychic states. One of them is the normal, probable state (i.e., the one that is causally explicable), and the other, the critical experience, is the one that cannot be derived causally from the first (ibid., p. 40).

It is the critical experience which is related to archetypal elements of the collective unconscious, which appear in concrete, symbolic form.

Kaha's (1983) explanation of synchronicity involves the issue of the functions of the two brain hemispheres. He uses the issue to formulate an understanding of synchronicity and illustrates his view through the theories of synchronicity and abduction.

Kaha's concept of synchronicity is more relevant to an understanding of artists' individual thought processes than Jung's is. Jung's concept of synchronicity is of more value in understanding the role played by the collective unconscious in synchronistic events.

Kaha states:

> Synchronicity also implicitly assumes a kind of transformation from various singular modes of thought and of multiple processes, to a momentary larger unity

> which transcends and enlarges those multiple modes.... Mystics call it the ineffable. Scientists refer to it as eureka.
>
> Such a synchronicity could not conform to our notions of logic. The process would indicate something larger than our conscious rational understanding, pointing to that which is supra-rational (1983, p. 92).

The thoughts expressed in the quotation are analogous to Ainsworth-Land's description of fourth order imaging (see Section 3.5.3).

The concepts of janusian and homospatial thinking which will now be outlined, facilitate an understanding of how the artist incorporates paradoxical elements into his thinking.

4.4 Janusian and Homospatial Thinking

4.4.1 Janusian Thinking

Rothenberg states that janusian thinking consists of:

> Actively formulating simultaneous antitheses ... a term based on the qualities of the ancient Roman deity Janus, the god whose many faces looked in several opposite directions at the same time. Janusian thinking consists of actively conceiving two or more opposite or antithetical ideas, images, or concepts simultaneously. Opposites or

> antitheses are conceived as existing side by side or as equally operative and equally true (1979, p. 55).

This type of thinking is very complex and operates widely in all kinds of creativity. The concept of Janusian thinking is more appropriate to an understanding of the artistic creative process than Koestler's more limited notion of bisociation.

Through the use of the concepts of janusian and homospatial thinking, Rothenberg (1979) provides an excellent analysis of the thought processes involved in poetic creation. As he notes, these apply to other art forms as well. (Langer, 1953, would be in favour of such an extrapolation.)

Rothenberg (1978 - 1979) traces an unfolding of janusian and homospatial thinking in the creation of Guernica by Picasso. Another example he provides is from an interview with the sculptor, Henry Moore. Good art, according to Rothenberg, is assisted by the janusian formulation because it brings conflicting opposites together into the same context.

4.4.2 Homospatial Thinking

Rothenberg (1979) alludes as well to the concept of homospatial thinking, which operates throughout the artistic creative process. He states that homospatial thinking "consists of actively conceiving two or more discrete entities occupying the same space, a conception leading to the articulation of new identities" (ibid., p. 69).

The homospatial thought process is often visual but it may encompass any sensory modality. The creator is fully rational while having homospatial thoughts and thinks of plausible links between disparate elements and possible ways of expressing them.

An important function of homospatial thought is the integration of janusian thoughts which occur early in the creative process. Homospatial thought is therefore a mode of spatial abstraction. Rothenberg's concept of homospatial thinking is not the same as analogic thinking (which would include Koestler's 1964 idea of bisociation), but consists rather, of the superimposition or fusion of entire entities; as opposed to a stepwise comparison of their parts or aspects.

Homospatial thinking is not a gestalt process however, in which the primary thrust is the formulation of new contexts or wholes. In homospatial thinking, the wholes are produced by the "filling" of mental space.

One of the chief effects of such thinking is the production of metaphors. These are sometimes produced in combination with janusian thinking and sometimes more directly. Metaphor employs paradox which is a true falsehood or seeming contradiction, and it is the artist who is the supreme master of paradox. Picasso underlined this when he stated that "art is a lie that enables us to realise the truth" (cited in the Daily Dispatch, 14 October 1986, p. 12).

The janusian process produces symmetry in an art work. Opposites or antitheses are brought together, leaving the elements which constitute the resulting conception symmetrical. This is not so much the concept of pure symmetry with an exact reciprocation of opposites but rather, an emphasis on the importance of the difference between opposites, rather than the similarity. This type of device is often used effectively in drama and painting. A syncopation, that is, a break or change in rhythm, may also be used with equal effect.

Aside from functioning as an integrating factor, homospatial thinking unearths unconscious material but in a different manner from janusian thinking.

4.5 Art as a Fusion of the Conscious and Unconscious Minds

Cocteau described asking Picasso, who had just performed a rapid design, "Did you know beforehand what you were going to do?" Picasso replied "'Yes and no. The unconscious must work without our knowing it'". Cocteau added that "art is a marriage of the conscious and the unconscious. The artist must not interfere" (cited in Plimpton, 1983, p. 73).

A comprehensive understanding of art then, involves the realisation that in the actual artistic creative process, particularly with poetic creation, the artist relaxes his conscious mind, although he may not be aware that this is what he is doing. He allows his more unconscious and preconscious thoughts to flow into conscious awareness to begin with. Thus the poet, Kipling, states that "when your daemon is in charge, do not try to think consciously. Drift, wait, obey" (cited in Gowan, 1977, p. 81). Likewise, Coleridge describes poetic creation as "the streamy nature of association, which thinking curbs and rudders" (ibid., p. 81).

Lowell describes the poet:

> He must be born with a subconscious factory always working for him or he can never be a poet at all, and he must have knowledge and talent enough to "putty" up his holes.... Here is where the conscious training of the poet comes in (ibid., p. 81).

The Afrikaans poet, Van Wyk Louw (1950), makes observations which are remarkably consistent with both those of Lowell and Gowan.

Paying attention to various great artists themselves, Gowan postulates that it is:

> ... the symbiotic relationship between the conscious mind and the collective preconscious, which produces creative products. On the left the conscious mind has taken over completely, and only convergent production ensues. The part played by the preconscious then, gradually increases and that of the conscious decreases until in the middle of the figure they are both equally present. This represents the acme of creativity (1977, p. 82).

It is interesting that Rubenzer (1979) makes a similar point with regard to the functioning of the left and right brain hemispheres. "Although the brain is 'bifunctional', as substantiated by research on left and right hemispheric information processing styles and capacities, the most productive and creative intellectual functioning is theorized to occur when there is cooperation between hemispheres" (ibid., p. 90).

4.6 Two - Stage Conceptualisation of the Creative Process

The eminent poet, Housman, wrote implicitly about the workings of his conscious, preconscious and unconscious minds in an account of how at lunch, he was accustomed to consuming a pint of beer as well. After lunch he would embark on a long walk. Both activities can be understood as producing a relaxing effect on his preconscious and unconscious minds. In fact, Housman himself describes the beer as acting as "a sedative to the brain" (cited in Koestler, 1964, p. 318). Housman would sometimes find that

spontaneous outpourings of poetry occurred after such walks. It was only later on in the creative process that he would bring conscious thoughts to bear on his poems.

The demarcation of two phases, the first involving predominantly unconscious and preconscious work and the second involving predominantly conscious work, is a common element in many theories on the creative process. From a synthesis of the ideas of numerous authors, it may be concluded that:

> There appears to be sufficient rationale for developing a two-stage conception of the creative process. The two stages can be generally characterized in several different ways as follows:

Stage A	Stage B
-ideation	-evaluation (Osborn)
-original thinking	-logical reasoning (Hitt)
-hypothesis formation	-hypothesis testing (Stein)
-right hemisphere cognition	-left hemisphere cognition (Ornstein)
-divergent production and transformation abilities	-convergent production abilities (Guilford)
-primary creative process	-secondary creative process (Maslow)
-freeing channels	-channeling freedom (Parnes & Biondi) (McMullan, 1977, pp. 275-276).

From the above discussion and with especial reference to Ornstein and Rubenzer, it may be argued that the left brain hemisphere has greater access to the conscious mind than the right brain

hemisphere. The right brain hemisphere may be viewed as having greater access to the preconscious, unconscious and collective unconscious minds of the artist.

Rothenberg (1979) asserts that at the moment of a creative conception, the creator engages, however briefly, in focusing and in an act of will; that is, in conscious thought. The conscious thought proceeds by active formulation of janusian or homospatial thinking, as well as other abstract forms of cognition.

When ideas arrive in a distracted or rested frame of mind they do not arrive from the unconscious in a fully formed state. "Only the intention to solve the problem can be said to be unconscious at such moments; the creative thinking, however briefly it flashes, is conscious" (ibid., p. 130). This perspective tallys with that of both Gowan (1977) and Rubenzer (1979). Janusian and homospatial thought processes dominate much of the artistic creative process and contribute to facets of the characteristic heightened consciousness state.

It is when the artist discovers/re-discovers things about words, sounds, colours, shapes, forms, experiences and people and arrives at personal insights concerning them, that he arrives at his personal end point. The collective end point is only reached once his work is submitted to society, that is, to an audience.

Only one work was located in the literature search that in any way approached the research sphere of the thesis. The work is a thesis by Rafal (1979). She interviewed six subjects, four of whom were artists and two of whom she identified as a "teacher of the arts" and a "generalist". Impasse in the creative process and the actual creative experience <u>per se</u> were primary concerns of her thesis.

Rafal performed a phenomenological reduction of the interview transcriptions through an extrapolation of natural meaning units, essential themes and responses to research questions and achieved

both an analytic and an experiential summary of the individual experience. She constructed a descriptive synthesis to convey the global aspects of creativity and then a schematic synthesis of various elements to represent the interactive dynamic of the creative process.

Thus far the similarities in approach and explication procedure are apparent, as is the essential difference in approach from the approach in this thesis. This is that Rafal's study included specific research questions as well. Her actual results are different from the results of this thesis in that different elements in the creative process were explicated. There is a possibility that a few of the elements highlighted in Rafal's study, such as, "the dynamic balance of creativity" and "creative spontaneity" (Dissertation Abstracts International, 1979, Feb. p. 4014-B), may parallel elements which appear as important research results in this thesis, but there are no obvious parallels.

This does not mean that some of the other elements, for instance, "the paradoxical nature of creative anxiety" are not present in the experience of the three artists in this thesis, but merely that this element was not verbalised by any of the three and therefore could not be made explicit.

CHAPTER 5

METHOD

5. Why a Phenomenological Approach for the Thesis?

As Brooke (1983) and Parker (1985) have pointed out, the rationale for using the phenomenological approach has already been justified sufficiently. However, it is necessary to present a few salient points which relate metabletic phenomenology to the focus of the thesis.

Van den Berg pinpoints the essential difference of the human scientific approach from the natural scientific:

> The psychologist can expect no greater results from the tools of the physicist than a painter can from the tools of a blacksmith. As the subject of psychology, human existence, is always a totality, psychology cannot employ a method that dissects wholes into elements. It should be a description of a totality.... The aim of psychology is to observe, to comprehend, then to render explicit, to explicate clearly, what was at first seen vaguely in the first comprehension (1972, p. 127).

The basic approach of traditional psychological research is flawed because it is more appropriate to an understanding of matter than humanity. As is noted in the discussion on causality versus synchronicity (see Section 4.1) the natural scientific perspective places great emphasis on quantification and measurement.

In dealing with human experiences and emotions however, it soon becomes apparent that measurements are limited to outward bodily events, like pupillary dilation. As the realm of inner subjective experience is entered, natural scientific approaches become

inappropriate at best, and at worst, dangerous.

The two focus questions of the thesis relate to a specific form of human experience, that is, to artistic creativity. A human scientific, phenomenological explication was therefore performed on the research data. Various phenomenologists like Ó Cluanáin (1979), have outlined the tremendous implications that phenomenology has for an exploration of creativity. Phenomenology is defined according to Heidegger, who echoes Husserl with the statement that phenomenology "expresses a maxim which can be formulated as 'to the things themselves!'" (1983, p. 50).

The phenomenological approach has the following strengths which suit it to the thesis:

1. It proceeds with language as its data base which suits it ideally to experiential, qualitative material; that is, to the language of artistic creative experience.

2. It enables reflection on, description and synthesis of, verbal accounts of artistic creative experience which comprise qualitative, unique data that are not statistically measurable.

3. It enables generalised analysis of unique, unrepeatable events which constitute the process of artistic creation, but in such a way that their collective aspects are also revealed.

4. It achieves an intersubjective validation of a communality of the artistic creative experience and process.

5. It enables the achievement of reliable results so that other researchers who use the same approach will achieve similar essential themes and descriptions.

5.1 Metabletic Phenomenology

Van den Berg's (1972) theory of metabletic phenomenology is of especial relevance to the thesis. Romanyshyn states that:

> Metabletics is Van den Berg's theory of changes, and phenomenology is the logos or study of phenomena, that is of things as they appear, of the given appearance of things. Conjoined as metabletic phenomenology Van den Berg's psychology is a study of the changing reality of things, of the changing character of the world, of the changing nature of humanity.... It is the radical claim that change is discontinuous, which means that reality (things, world, humanity) as such is mutable (Kruger, 1985, p. 87).

Metabletic phenomenology makes two essential points. Firstly, it indicates that reality is a reflection of human life and secondly, it indicates that "the mirror relation between humanity and reality is one of participation.... In this respect, human life is the real-ization of the world, that is the activity of making the reality of the world real" (ibid., p. 88). The psychological reality which we are aware of and often take for granted, is in fact, a metaphorical reality (ibid). Art enables the portrayal of different realities in a visible, sometimes tangible, way.

Romanyshyn states that it is correct that the "seeing eye is always veiled, that humanity sees the world through a veil of symbols or meanings" (Kruger, 1985, p. 91). This perception is illustrated by reference to the fourteenth century artist. By the time of. Alberti's sixteenth century velo, some essential

differences in people's perception of the world had developed (ibid).

By that time in the West the veil or perception had "become" in its literalness, a special kind of window which was less a window and more a glass which magically projected a world to be looked at. The scene shown portrayed the world as geometrical and three-dimensional. This was the beginning of the use of linear perspective vision which inaugurated a psychology of infinite distance through the denial of human bodiliness (ibid.).

5.2 Art and Life as Metaphorical Realities

Art employs metaphor and thus links man with world. Moreover, changes in the relationship between man and world are reflected in his art. Thus, Romanyshyn states that "metabletics, one might say, leads to metaphorics, which is an acknowledgement that the changing nature of reality and humanity rests upon the participatory relation between them" (ibid., pp. 101-102).

Murray relates Merleau-Ponty's insight into the paradox of metaphor as well as Ricoeur's; "thus the metaphor can itself be described metaphorically as a lie that tells the truth, a confusion that clarifies, a detour that puts one more directly on the road, a blindness that enables one to see" (1975, p. 287). This corresponds with Picasso's statement on art (see Section 4.4.2). Artists employ metaphor to enable them to tell the truth as they perceive it to be.

5.3 Art and Bodiliness

Merleau-Ponty (1962) attacked and overcame Descarte's radical distinction between mind and body (cited in Ó Cluanáin, 1979). Merleau-Ponty denoted the body-subject as the "identity of subjectivity, body and world ... as the perceptual and ontological

dimension wherein experienced art contributes to the transfiguration of daily life" (ibid., p. 245).

Ó Cluanáin (1979) also argued that art's mission was hampered by Descarte's partitioning of body and mind, person and world. Descarte's mode of thinking, congruent with current technology, is an anathema to the artistic working process. This way of thinking is partly responsible for the widespread sense of alienation in the West today. To some extent art acts as a bulwark against alienation by placing people in touch with kindred human experience.

The current attitude towards art, that is, to subject it to theoretical interpretation, has resulted in art losing its meaningfulness (ibid.). "Art is unmoored from Being. It is unmoored from the expressiveness of Being to which it is bound by feeling in the perceiving experiences of body-subject. Art is transposed from the dimension of ontology to that of epistemology" (ibid., p. 261).

5.4 The Phenomenological Strategies Used

In this section the actual steps taken in the explicitation (after Van Kaam, 1958) of the research are outlined. Through the application of the phenomenological approach in the thesis the following are arrived at:

1. four essential descriptions for each of the three artists of their four modes of being-in-the-world

2. four extended descriptions for the three artists' modes of being-in-the-world

3. a general extended description of the three artists' mode of being-in-the-world

The explication illustrates that the essential goal of psychology is "to observe, to comprehend, then to render explicit" (Van den Berg, 1972, p. 127).

There is an essential interrelatedness of approach, method and content in phenomenology. For this reason, this chapter will include a brief discussion on approach and content.

5.4.1 Phenomenological Approach and Content

The aim of the phenomenological approach is not to obtain proof of something in the way that proof could be obtained of the existence of a physical fact. Phenomenological content consists of people's articulation of their experience of something, which articulation is then used as raw data. In the thesis the raw data consists of three particular artists' articulation of their experience of artistic creativity.

The aim of this section is the delineation of the steps used in the explication so that another researcher using the same procedure would achieve similar results.

The qualitative method is still in its infancy however and is, therefore, open to criticism. A criticism is that language and words can travel only to a certain depth in elucidating human experience.

Talking about creating a work of art is not the same as actually painting, writing, or creating a play. However, words allow another person to be as near as possible to the lived experience.

5.4.2 The Interview Request

The interview request was worded as follows : "I would like you to please describe your personal experience of artistic creativity. You may, if you like, refer to specific instances in your experience to help you to describe it, as you wish".

The request was typed onto a card. The phrase "your personal experience" and the word "your" were typed in red, to emphasise the personal nature of the exploration. The card was placed in front of the interviewee[1] after he/she had read it, so that if necessary, it could be referred to at will.

The request conveys a broadness and openness of attitude. The phraseology of the request plays an important part in conveying a warm, nonjudgemental attitude on the part of the interviewer.

5.4.3 The Interviews Themselves - The Technique Adopted

The interview technique was open-ended. The interviewee was told that he/she was in control of the range and depth of the exploration and allowed to set his/her own time limits. Each interview was taped and on average lasted approximately two hours. Two interviews were conducted with M.B. and J.W. and one with A.F..

A warm, accepting atmosphere was fostered to facilitate articulation. It was stressed that the information was for the thesis and was, in that sense, confidential.

It was found that it was usually necessary to assume a more directive role in the beginning of the interviews than would have

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[1]The term "interviewee" is synonymous with "subject".

been ideal. This proved to be necessary when establishing rapport and trust, until the interviewee was secure enough in the interview situation itself to be able to embark on a more self-directed exploration. This was found to be a matter of intuition and timing.

In general, people are not used to being asked to articulate their experience, with the limits being left up to them. The mass media of today are partly responsible for this situation, as the common image portrayed is that of an interviewee passively answering a list of set questions, one by one.

5.4.4 The Criteria for Interviewee Selection

The interviewees were not selected for specific factors such as their age, gender or socio-economic status.

The selection criteria were that:

1. None was a specialist in the phenomenological approach. That is, each was untrained and uncoached and therefore spontaneous, rather than rehearsed.

2. Each was able to adequately articulate his/her experience and showed an interest and a willingness to do so.

3. Each could sense and express inner feelings and emotions.

4. Each could speak English fluently.

5. Each possessed a recognition in terms of the position he/she occupied in an art field. No amateurs were interviewed. Rather, earning professionals who had achieved significant recognition from experts were interviewed. This entailed both recognition from colleagues in the case of M.B., who had held exhibitions; and significant academic recognition manifested by being in

positions of academic authority and responsibility.

For example, at the time of the interviews, M.B. was a lecturer at the Fine Art Department, Rhodes University and J.W. held the Chair for Poetry at Oxford University. Although a nonacademic criterion, the ability to operate successfully in private practice so to speak, as A.F. and J.W. do, was also a selection criterion.

If there is significant recognition of a person's artistic work by acknowledged experts in the same field and the person has a record of making his work open to the public, it is justifiably argued that the person is accepted by the wider community as being an artist and therefore is an artist.

Art implies much more than success achieved in the public eye, however. It involves an intrinsic sense of achievement and self-fulfilment when a work of art reaches the particular standard that the individual artist has set for himself/herself. This, as will emerge from the data, is painstakingly high.

The word "artist" has the connotation of a person possessing the ability to use the creative faculty to create art and that artistic creation does occur. This last statement is important. Save for M.B. who stressed that her cessation from active painting was temporary, all the interviewees were actively producing art.

The aim of the explication is not to generalise about the artistic creative experience. The similarities among three particular artists' experience and working processes are explored. It is argued however, that the findings have implications in terms of each particular mode of creation per se.

5.5 The Application of the Phenomenological Approach

The essential "rule" of the phenomenological approach is that method is subordinate to subject matter. Meaning cannot

therefore, be understood in isolation. Thus, three phases ran throughout the application of the phenomenological approach to the data. These were intuition, reflection and description.

The phase of intuition consisted of the digestion of the raw interview data through listening to the tapes and the lengthy process of written transcription. The manual process of typing the interviews was then undertaken. The raw data was allowed to speak for itself, so that the implicit meaning of the artists' experience could begin to be made explicit.

The reduced raw protocols were repeatedly read, checked and reflected on to achieve an intuitive, holistic grasp of the data. Thus, intuition was followed by reflection. The third phase, that of description, arose from the previous two. It requires stating, however, that although the three phases are described separately here, they do overlap.

5.5.1 The Explication Procedure

1. The Reduced Raw Protocols

The reduced raw protocols refer to two taped interviews which were conducted with a painter, two taped interviews which were conducted with a writer and one taped interview which was conducted with a playwright. The nondirective approach which was used resulted in very lengthy interviews. These were therefore reduced in length so that they could be meaningfully explicated.

The explication procedure proper, then, in fact began with the reduction in length of the raw protocols. To reduce their length, the researcher embarked on M.B.'s protocol of two hundred and twenty-four typed pages, which was the longest. The protocol was reduced by crossing out grammatical repetitions and by omitting irrelevancies in the meaning content. Thus, that which was judged by the researcher to be irrelevant related to some of the

comments made to encourage further dialogue, and to comments that the interviewee had made which were not directly relevant to the interview request. The reduction resulted in a document of forty-nine typed pages in M.B.'s case.

A photostat copy of the original document showing the sections which were crossed out by the researcher, was submitted to an independent judge to achieve validation of the procedure. He concurred with the document on the basis of his random selection from it. The researcher then followed the same procedure to reduce the protocols of J.W. and A.F.. As the procedure had already been validated, it was considered unnecessary to achieve independent validation of their reduced raw protocols.

2. Lists of Natural Meaning Units

The researcher reduced the protocols further by isolating and listing units of meaning in them which were relevant to each interviewee's artistic creative experience. A natural meaning unit was taken to be "a statement made by S (the subject) which is self-definable and self-delimiting in the expression of a single, recognisable aspect of S (the subject's) experience" (cited in Stones, 1980, p. 79).

The units of meaning were used to categorise each protocol as a beginning to explication. Elements within each natural meaning unit which the researcher considered to be irrelevant in terms of the interview request, or repetitious with regard to content, were crossed out and this is clearly shown in each list. On occasion however, certain repetitions were not crossed out where it was thought necessary that they remain, but were noted as being repetitious; usually where they contained a slightly different nuance. Wherever possible, the researcher used the words of the interviewee to retain rigor.

3. Constituent Profiles

Following this, a constituent profile was obtained for each artist, which served to consolidate the natural meaning unit lists into a cohesive document. This enabled further reduction in the second order profile stage which followed.

4. Second Order Profiles

The aim of the second order profile was to further rigorously organise the data in the search for the essence of what the artists had expressed. For the first time in the explication procedure, the researcher presented the data in the third person in the second order profiles and in a more telegraphic style. This was done with the aim of lending increasing objectivity and a more descriptive quality to the data. Elements within the second order profile were numbered and listed in much the same way that the natural meaning unit listing was done.

5. Lists of Essential Themes

The list of essential themes which followed on for each artist, represented a further distillation and organisation of the data into meaningful themes or clusters of meanings. It will be noted that there is a repetition of some themes within each protocol.

6. Essential Descriptions

The researcher then took each list of essential themes with its relevant sub-headings and composed four essential descriptions for each interviewee. The descriptions are based structurally on J.H. Van den Berg's (1972) categorisation of experience in A Different Existence. Bearing these in mind, the researcher approached each list of essential themes for each artist

separately, and posed the question of which of them would fall into which of Van den Berg's experiential categories. That is, which would fall into the artist's relationship with world, body, fellow people and time.

These descriptions provide the answer to the subproblem of the first focus question of the thesis, namely what the essential meaningful elements of the artistic creative experience are for each of the three interviewees. The descriptions therefore provide the answer to the first focus question, viz. what it means for three particular artists; a painter, a writer and a playwright, to create art.

7. Significant Points from Essential Descriptions Listed Towards Extended Descriptions

In the actual research, the researcher cross-tabulated points which appeared in more than one interviewee's particular essential description, to aid in the formulation of the extended descriptions. The actual re-representation in type of this was not possible owing to space requirements. The researcher therefore created a system whereby the essential points were illustrated in the form of lists.

Within the lists elements which appeared in more than one interviewee's essential description within each of the four categories, were typed in boldface type to indicate their inclusion in the relevant extended description. For example, the researcher looked at what elements in the three essential descriptions for each artist's world occur for more than one of them and could therefore justifiably be included in the first extended description. Where this was the case, the researcher then typed the particular element in on the list in boldface type.

8. Extended Descriptions

The extended descriptions for each of the four modes of being-in-the-world, emanated from the above process. Sometimes elements were listed which pertain to all three artists. Sometimes elements were listed which pertain to two of the three. Very infrequently however, elements are shown which pertain to only one of the interviewees. This occurred where the researcher noted that the item was of sufficient importance to that particular interviewee and to an overall understanding, to merit the inclusion. Predominantly, however, items which were included in the four extended descriptions, are items relevant to at least two of the artists.

9. General Extended Description

The final stage of explication was the formulation of a general extended description.

It is really a distillation of the four extended descriptions, synthesised into a statement of three artists' mode of being-in-the-world. It provides the answer to the subproblem of the second focus question of the thesis, namely, what the shared elements of the three artists' artistic creative experience and their working processes are. By so doing, it answers the second focus question itself; viz. what a general explicitation (after Van Kaam, 1958) of the three artists' artistic creative experience and their working processes reveals in essence.

10. Ratio Table : Check List for Four Extended Descriptions and the General Extended Description

The sub-headings of M.B.'s essential themes were listed because the list is the longest and therefore the most comprehensive, of the three. The meaning content of each sub-heading was sought in

the other two lists of essential themes and tabulated as a ratio of occurrence. For example, the first sub-heading for M.B. is "1. Creative Childhood". The content of the sub-heading was reviewed in M.B.'s list of essential themes and then this content was scanned for by the researcher, both in the sub-headings of the other two interviewees and in the content of their essential themes.

It was found in this particular case, that the content of A.F.'s theme, "1. In the Beginning", correlated sufficiently with the essence of M.B.'s "1. Creative Childhood" for an overall ratio of occurrence to be noted as 2/3. (It is simply coincidence that both the sub-headings are numbered "1.").

In addition to this information, the check list also shows whether the researcher had already included the particular theme in one of the four extended descriptions. It shows that where a particular theme had not been initially included in an extended description, that if the ratio of occurrence of the particular theme was 2/3 or 3/3, it was then included. (It was included in the sense of being added onto what was already in a particular description, or being built in as an entire theme.)

Following on this, themes or points which had been added or built into the extended descriptions were included in the general extended description as well. The four extended descriptions and the general extended description were, in fact, modified very little as a result of the check list. Nevertheless, the researcher is confident that the implementation of the results of the check list improved the descriptions.

5.5.2 Validation

All the research material outlined in this section was submitted to two independent judges to achieve intersubjective validation of the explication procedure and its outcome. The two judges were told

that they could if they wished, proceed through the material at random. They were issued with an identical explanation of the research phases and a list of instructions to clarify their task. The judges' reports are presented at the end of the chapter on the research results.

Owing to space requirements, some of the research is presented in the thesis and some in an appendix. The rationale as to which research sections are included appears in the following chapter.

CHAPTER 6

RESULTS

6. General Comments

The decision as to which sections of the research to include in the thesis was governed by two considerations. Firstly, the representativeness of the data apropos the general extended description and secondly, the length of the data.

With regard to the first consideration, the number of times each of the three subjects was mentioned in the general extended description was counted. M.B. is mentioned the most, twenty-four times. A.F. follows with twenty-three mentions and J.W. is mentioned the least, with eighteen mentions.

The next logical step would have been to use M.B.'s data to illustrate the explication procedure used throughout the research. However, the extreme length of the data (one hundred and forty-two pages excluding her reduced raw protocol), precluded this. Therefore, A.F. who is mentioned second most in the general extended description and the length of whose data enables a viable inclusion, was chosen. A.F.'s data are presented from the natural meaning unit list through to the list of his essential themes. His reduced raw protocol is not included in view of its length.

The answers to the two focus questions of the thesis are presented next, in the form of essential and extended descriptions and a general extended description.

The essential descriptions answer the subproblem of the first focus question of the thesis. That is, what the essential meaningful elements of the artistic creative experience are for each of the three artists. By so doing, the essential descriptions answer the first focus question; viz. what it means for three particular artists; a painter, a writer and a playwright, to create art.

The general extended description answers the subproblem of the second focus question; that is, what the shared elements of the

three artists' artistic creative experience and their working processes are. By so doing, it answers the second focus question of the thesis; viz. what a general explicitation (after Van Kaam, 1958) of the three artists' artistic creative experience and their working processes reveals in essence. The two implicit assumptions of the thesis have therefore been confirmed.

Owing to the length of the data, the lists of essential themes of M.B. and J.W. are presented in an appendix. It is regretted that space requirements preclude the inclusion of all the research data. The remainder of the research material is available on request.

6.1 A.F. - PLAYWRIGHT - NATURAL MEANING UNITS - PROTOCOL 3

R = REPETITION I = IRRELEVANT

1 = When I was a teenager I knew that words on paper would be fairly significant in my life. At about twenty-four I consciously made my first efforts in theatre and that has been my medium ever since. I can't remember what actually started me off writing.

2 = At this point in my life playwriting is the only thing I can do with "a measure of some sort of significant success". To be absolutely honest, at this point I continue to write because I need to earn a living but obviously a lot of other satisfactions are involved.

3 = My involvement in the performing arts has been at three levels, these being, as playwright, director and actor.

4 = Some of my first attempts as a playwright were one-act plays which fortunately no longer exist. Not long afterwards, I attempted my first full-length plays which are obviously apprenticeship works and are published now, No Good Friday and Nongogo.

5 = I operate very instinctively. I enjoy storytelling. My father was a storyteller and a very clear childhood memory I have of him, is of him telling me stories, making them up and telling me potted versions of books he'd read; ~~and~~ (I) to this day, I still enjoy storytelling.

6 = I've got a very definite, very strong belief in the extent to which a lot of art depends on happy accidents, happy coincidences ~~and~~ (I) the use of the chair to represent Agamemnon came out of a series of happy accidents in a rehearsal room between myself and an actress, Y.B., who is a marvellous actress ~~and~~ (I) who operates as an actress as intuitively as I operate as ~~both~~ (I) playwright, director, and actor as well, when I do act. We don't cerebrate very much. We move instinctively and intuitively into the battle.

7 = It goes through three relationships. ~~There are~~ (I) three definite stages. The initial relationship in a rehearsal room, of which I am very conscious having just gone through nine months of directing actors in three overseas cities, is between the actor and the director. This is the way I work because I've found that it produces the best acting performances. The initial relationship is between them and myself, me being director and them almost being passive and ~~myself~~ (I) being very active in trying to open up the play.

It's a question of firstly exploring the sub-text and ensuring that we're all going to be telling the same story, because a good play is capable of many interpretations. A bad production occurs when you've got many interpretations going at the same time. You've got to arrive at a mutual vision, which is something that everybody involved recognises. So I am very active during that period, as it were, feeding the actor.

8 = Imperceptibly, as the challenge in terms of performance, portrayal and interpretation comes up, the actor moves into another fundamental relationship, which is his/her relationship with himself/herself; ~~because~~ (I) it is only on the basis of the actor's personal experience that possible parallels, immediate parallels or remote parallels in their own lives, (may arise through which) they are able to understand the role and come to terms with its emotional densities. Then the director has to remain in the background in a sense and be very tactful, because that's really where performance is made.

As I explained to a South African actress in the play I've just done, I was not interested in her imitation of what Gladys (the role) could be like or is like. What I was interested in and what I wanted to make her performance out of, was her understanding. This ~~relationship~~ (I) is the final rehearsal room relationship.

9 = If that relationship has been successful, the actor then in a reasonably secure situation, takes on the third and final

relationship in the whole process, which is a relationship with an audience of total strangers.

10 = I find it necessary to discipline myself once I'm really ~~steamed-up-and~~ (I) committed to trying to write a play. I observe very strict hours, which is usually to be at my table about eight a.m. and work through to lunch at about one o'clock. I seldom work in the afternoon.

Then I have another session, not so much of writing but of thinking, late at night; in preparation for the next day's work. This is ~~back~~ (I) at my table ~~again~~, (I) but ~~just~~ (I) launching out in any direction and jotting down images, sort of brain storming late at night; whereas the morning session is very much the exercise and practice of my craft.

11 = I am very nervous about a word like "creativity". I am very reluctant to use it because I'm quite happy with the word "craftmanship". A lot of people don't realise how complex a bit of literary and time machinery a well-made play is. I have to organise my elements and assemble ~~them.~~ (I) They have to mesh, ~~come-together~~, (R) slide against each other in a way that requires, not brain storming and just ~~sort-of~~ (I) putting it down on paper, but a very fine understanding.

The ideal playing time in terms of a simple play like the sort that I write, is two and a half hours at the best, sometimes to tell very complex, emotional and psychological stories. Certainly mine are emotional and psychological stories. I think that on the face of it, a lot of my stories have very little event in them. The event is under the surface of seeming nonevent. All the elements have to be organised so that they operate and turn smoothly within that allotted span ~~of~~ (I) time ~~and~~ (I) this requires a lot of crafting.

I am really very proud of the fact that I'm called a playwright, a maker of plays, in exactly the same way as there are wheelwrights,

who make wheels. I make something. It's artificial and I make it. An artifice is involved.

12 = I've never used a typewriter to write. I use a pen and ink. I write on blank paper. The sheer physical fact of a pen moving across the page is a satisfaction at one level.

13 = To find a well-turned line or ~~to find~~ (I) that I've articulated a complex moment in terms of a relationship between two characters in dialogue, or one character in a monologue, gives me as much satisfaction of as basic an order that I think a good cabinet maker would get from seeing a good tongue and groove joint in the making of a chest of drawers, or something like that.

14 = A point to remember and it's not a false modesty on my side, is that I'm not really conscious of how much creativity as such there is in my work, simply because so many of my stories, so many of my themes, images, characters, come fairly directly to me from life. They're not fictions of my imagination. I haven't made them up. I've taken enormous dramatic licence and liberties in assembling, dismantling and reassembling the elements of a story so that it makes a viable piece of theatre.

For example, in ~~my latest play~~, (I) A Lesson from Aloes, there's no feat of imagination that there's a character called Piet Bezuidenhout who's suspected of being a police informer, and who has a friendship with a coloured man who's going to leave the country on an exit permit. Those facts came to me from a set of personal experiences I had dating back to 1963. They came to me from life, so I can't claim any creativity at a high-flown level. I'd be hard pressed to invent a story. I've never invented a story. I'm a reteller of stories. The stories have come to me from life.

15 = ~~As I said~~, (I) I take dramatic licence and liberty in assembling ~~and~~ (I) dismantling and reassembling elements; and sometimes bringing elements from one story that I'm not going to

tell, into a story which I know that I am going to tell. But my reliance on first-hand experience in terms of life, both events that I've seen and people I've met, is a very substantial one; a very, very big debt there on my side; without which I don't think I would have been, for better or for worse, the storyteller that I am now.

16 = I don't think in any sense I'm talking about anything ~~that's~~ (I) unique to my experience here. I think that reliance on life and what life gives you and either how you filter it, or having first observed it, then filter it so that it comes out; is there in the first instance in the case of many more artists and much greater ones than just myself.

17 = I behave like a bank accountant when it comes to (writing). It's got to be my desk. My pen and pencils are organised in a specific way. I'm very tidy.

18 = I work very slowly, very laboriously.

19 = "Artist" is another ~~one~~ (I) of the words that scare me and the reason why a word like "creativity" and "artist" scare me, is not because I've got any sort of strong attitudes about those words. (It) is that they just could possibly, if used carelessly, lead to a certain presumption and a certain arrogance and I try to guard against that - to be an artist has all sorts of connotations.

20 = I can think of people who are not artists who do other things, which I think end up with them playing as meaningful a social role as any artist has ever done by virtue of his creations, and who in the course of "doing their thing" have lived lives, and possibly much more so; as fulfilling and rewarding as any artist has.

I don't know why some people become artists. A few analysts have made a couple of suggestions in terms of the so-called creative

spirit, which is to suggest that creativity is attendant on a measure of inner discord, of inner tension; of a lack of resolution between the initial relationship which is yourself with yourself, and then yourself with other people and yourself with your society. In other words, that people start painting, or writing poetry, or composing music, or acting on a stage when they begin, because they're unhappy.

21 = There is a certain degree of inner tension. It's the initial energy which is going to force you to put colours on a canvas or go out onto a stage and be King Lear or Clytemnestra. I think ~~the question of~~ (I) inner tension ~~is something~~ (I) that very few artists have been without.

22 = There's a special excitement attendant on moments at my table, when I know that I've suddenly made the connection between two things and have increased the density of a moment, by having suddenly found a turn of thought, in terms of dialogue, or something like that; but for me it has no sexual overtones or ~~sexual~~ (R) connotations. Or in any way bears any ~~sort of~~ (I) resemblance to sex, or partakes of the nature of that particular moment. Sex ~~is something which~~ (I) I enjoy enormously and something I pursue as actively as I do my writing, but they're two very different experiences for me. ~~In the very first instance, my writing disciplines involve~~ ~~and~~ (I) discipline is a very important word in my vocabulary in terms of working and writing a play, or ~~for that matter~~ (I) directing ~~a play as well~~ (I) or acting; my disciplines involve a certain distance from that page. I never lose myself in that page.

When I start to write a play I've already got the broad arc of the experience totally defined in my head. I know where I'm going to start and I know where I'm going to end, and in the course of the fifteen plays I've written, there has not been a single deviation from that rule. So that discipline of objectivity is one I pursue and have cultivated very assiduously over the twenty years that I have been writing significantly, whereas a sexual

experience is the exact opposite. To be objective in terms of a sexual experience would be to undermine it. I actually lose myself in it and I've never lost myself in a play that I've written.

23 = My best acting performances have been unquestionably those ~~ones~~ (I) where I've been able to stand back from myself and watch myself act. There are those moments when great emotion leads you to identify with a character on stage in terms of that particular night's performance but they always come out "messy". Those ones where you feel yourself very charged with emotional relationship with a character usually end up as messy and blurred experiences for the audience.

24 = I've "checked this out" with virtuoso musicians, concert pianists for example, who are the only people really who have a parallel experience to the actor. I've spoken to about four of them but they're pretty good ones and they ~~totally~~ (I) confirm that. They say that there are those moments when they've played the Beethoven Emperor Piano Concerto and they've felt sort of emotionally committed to every chord, every note they played and the experience was inordinately powerful and important for them, and they were surprised at the rather mild reception this important experience received from the audience.

Whereas, conversely, moments when they felt ~~themselves~~ (I) incredibly detached and were actually watching their hands on the piano, an act as crude as that, were the ones that brought the house down. None of the major disciplines in acting technique cultivate that subjective immersion in role. They all stress the need, finally, for a distancing between yourself and the part you're going to play.

25 = I think that in the rehearsal room one needs to go through some experiences involving a total subjective immersion in the character in order to understand it, or in an experience that is similar to the character's. (You need) to explore those in the

rehearsal room, handing yourself over totally to those emotions, but once you get out there onto the stage and you've got an audience, then objective discipline should operate.

26 = I think subjectivity is a very necessary tool for an actor to use, in exploring and discovering the way he's going to interpret the role. I'm not saying it's got no part in an actor's life. One needs to understand oneself before one can understand a role. That's the essence of it.

27 = When all the elements come together in the right proportion and mesh in theatre, you have ~~got~~ (I) an experience of as magical a quality as music provides.

28 = There's my pipe to be filled. I potter around. I sort of sidle up to blank paper sideways ~~as it were~~, (I) hoping that it won't see me.

29 = I don't play music or anything like that, for example, but I'm absolutely manic about the quality of the pen I use, which is a fountain pen that has to be ritually filled.

30 = My pencil is of a certain order, very soft lead.

31 = I use the pen for one thing and I use the pencil almost as a running commentary in terms of what the ink does and if I want to explore something very quickly, I put down the pen and I'll use the pencil. When I'm feeling a degree of security with the results of that exploration, I'll go back to the pen and put that down onto the page.

So there's the pad on which I am actually writing, or writing my first attempt at a play ~~and~~ (I) there's a sort of scribbling pad next to me on which I do these very hurried little explorations. Dart off a little mental note, for example, if I've suddenly seen a connection in terms of a point that's coming up a little bit later and so that goes down very quickly. So I oscillate between

those two.

32 = I really enjoy the sensuous quality involved in the lead.

33 = The pen I'm using at the moment is one I bought myself for a birthday present in London in June when I was there, ~~and~~ (I) it's a really special pen. It replaces one that I've been using for about four or five years. It's turned out to be a complete success. I was writing to a friend about it and I said that watching the nib - that sort of objectivity - leave words behind it on the blank page, affords me an exquisite little Zen thrill.

I can totally understand and have been reading a lot on and admiring and enjoying Zen calligraphy for many years now; the way the Zen calligraphist or even the Zen artist, will go through his little finicky preparations before the event. Smoothing the rice paper, scraping some ink off his ink block, making it, making sure that the tip of the brush is nice and sort of fussing around and then suddenly hand himself over to spontaneity, and there it is. I have an equivalent little ritual.

34 = It just helps you bring in a focus.

35 = It's a pattern.

36 = Craftmanship is a return to a regularity, to a rhythm, to a very basic essential rhythm and that's certainly true in my case. I think there are a lot of artists who would say something totally different. There have been a lot of artists recorded, who would describe their making processes as being vastly more erratic and unpredictable.

I'm talking about a certain predictability. ~~Once I've got the idea and I'm fairly secure about the story I want to tell~~, (I) ~~there's a certain predictability~~, (R) whatever the period, that at the end of that there is (a play). There have been very few abortions.

Certain attempts of mine ~~to tell stories~~, (I) to write certain plays, have aborted.

For example, this last one, A Lesson from Aloes; I mentioned that the actual incidents and personalities on which the story is based go back to experiences in my life in 1963. ~~I know that~~ (I) for the next ten years I made two attempts to write that play and they went through all sorts of evolutions but all of them aborted finally and ended up being torn up and in the wastepaper basket, and ~~around~~ (I) about '71, '72, I thought that I would never tell that story.

Then very inexplicably, I can't find any external provocation for it, the whole complex of ideas was back with me and I sat down again and wrote it. The stories choose their moment. I've never chosen a moment to tell a story. Stories have chosen me. That's my sense of it.

37 = I think a relationship between myself and blank paper, and there's been one form of it up until now which has been essentially playwriting, ~~because~~ (I) the other possibility is ~~that a relationship between myself and blank paper will stay around~~, (R) will be part of my life for as long as I actually stay sane and able to handle a fountain pen.

38 = I'm quite resigned to discovering in three or four years time that apparently no further plays want to be written. I'm quite prepared to live with that possibility, that I might in fact, have written my last play. I don't imagine that's the case but it's a possibility. I won't see that though, as meaning the end of me having blank paper and using my pen and filling my pen, and putting something down on paper.

39 = I don't know what direction I would go into. ~~There are~~ (I) a couple of things I want to still do on paper that have ~~got~~ (I) nothing to do with playwriting as such, but it's just a total element in my life. ~~It's an element in my life~~. (R) It's

like my attempts to give up pipe-smoking. I've tried to do this unsuccessfully about two or three times and I realise now that I'll never succeed. So for better or for worse, I've got my pipe still, I've got a fountain pen and I'll always have blank paper.

40 = I've gone through all sorts of variations in the techniques I've used in my feeding relationship with the actors in the initial phases of making a play. A play like Orestes, for example, involved some very scary and dangerous exercises with actors in the rehearsal room. Dangerous in the sense that if I'd let my control over the situation slip, or if those exercises hadn't been directed towards a very specific object, I could have found myself playing dangerous games with personalities in terms of the experiences that I've put actors through, experiences that I've engineered; the re-living of certain moments that I engineered; the exploration of certain moments that I'd created in a rehearsal room.

There's been some fairly scary moments in a rehearsal room with this last play for example. There was a return (though), both as writer and director, to ~~sort of~~ (I) fairly fundamental orthodoxies in theatre ~~and~~ (I) to the extent that both the style of the play was orthodox, my rehearsal room situation was also, with one or two little exceptions, ~~also~~ (R) basically an orthodox experience.

41 = The actors arrived, ~~(and)~~ (I) we sat around the table. We read the play the first time just to hear the words out loud and then we had lunch - this is our first day's rehearsal. Then we sat around the table again and we started to read and this time as the occasion for comment or suggestion or opening up of a moment presented itself as we moved through the play, I did some talking, the actors listened, and then we carried on reading, etc..

42 = ~~And~~ (I) we just moved then from various processes to standing up on our legs and trying to get ourselves and our physical geography organised. There were always returns to very personal moments with the actors, in terms of trying to

understand the character they had to play, but in essence ~~the rehearsal room was an orthodox experience~~. (R) My techniques were very orthodox.

43 = I believe that as a director if you've cast your play well, you've got half your production already, and I put an inordinate amount of time and thought into casting. With only one exception and ~~I think~~ (I) in ~~terms of~~(I) twenty years as a director, of an experience where I was defeated by an actor and found that I'd cast somebody who couldn't finally provide what I wanted, what the production needed. ~~I can only think of one instance in twenty years~~. (R)

I cast by meeting possible candidates for the role. I talk to them, drink with them, I very seldom ask them to read. I just accumulate as many impressions, I'll let them talk and I try to explore them without doing so ostensibly, and then rely on a hunch.

44 = There (was) one situation that was nearly disastrous and it was the one and only time that I accepted a commission. It was from the Edinburgh Festival, which meant I had to have written a play, ~~have~~ (I) rehearsed it and been ready with a performance by a specific date, and ~~operating under~~ the (I) pressure of a deadline almost paralysed me. I finally did have something to put on that stage but it was only half the play that should have been there.

45 = It was only a year later after that experience, when I got back here and could then live without any pressure, with that sort of first tentative attempt to write that play and in my own time start rewriting, (that I got) around to the play that should have been there originally.

Some writers, ~~of course,~~ (I) operate very well in terms of deadlines. Some ~~writers~~ (R) need deadlines. ~~I can think of~~ (I) one astonishing writer, Dostoyevsky for example. "The Gambler", some of the most incredible things, were written under the pressure of

deadlines, with him just dictating to the special first person to master some form of shorthand in Russia to pay his gambling debts.

46 = I couldn't write a word with another person in the room, let alone dictate the word to a person. (There's a need for) a total privacy all the way through the process, not to talk about my work as it is happening, even to S.. We don't discuss a single aspect of our respective work with each other until it's completed. She doesn't know what a play's about really, until she comes to see the opening night, and I don't know what her novel is really, until she's virtually got it finished.

47 = A situation in which two writers live together and have lived together as successfully as S. and I have, is not all that common. I think we've made a success of both our private and professional relationships by observing this rule of total privacy and silence. I never interfere. I never pass any comment which might be an interference with her processes at her table, and equivalently I never give her a chance to pass any comment, or make any observation in terms of what's happening at my table.

48 = There were a couple of exceptions when I was doing my first two apprenticeship plays as I regard them, No Good Friday and Nongogo. I think I did a lot of talking about the work then. Once I'd come to The Blood Knot, I started being totally private. I think that the first two plays would have suffered under any circumstances, because I was still an apprentice learning a craft.

49 = ~~You also did touch on something else which~~ (I) I strongly believe in terms of myself and I've seen it in a couple of friends of mine who are writers as well, that sometimes you can talk a story to death before you've written it. My good friend, U.K., for example, has talked too much sometimes about the things he wants to write, instead of writing them. Once you've had an audience, you've had an audience.

50 = I've never trusted anybody's opinion other than my own.

51 = The first people who ever encounter a work of mine are the actors in the rehearsal room and they've usually had the script for a week or so beforehand.

52 = Every writer needs criticism. There's no question about it. I've been able to develop what I think is a successful degree of self-criticism, which has emancipated me from ~~the need of~~ (I) having to show my manuscripts to others. I basically present people with fait accompli and say here's the manuscript and that I'm going to do this play, and ask them whether they want to get involved.

53 = I don't know to what degree I'm in that category at all, but the really significant artist is in a sense almost a transformer of experience. For instance, it would be possible to find two people without too much difficulty down on the Swartkops mud flats, who are Boesman and Lenas.

If a person was handed over to (such) a Boesman and Lena, after a month of just observation he would still not get the experience that he would get from the play. I hope so, because the play attempts to transform the elements. What could be just a squalid, pointless story, actually goes on to perhaps, as some critics have said, say something about human nature, about the nature of survival, the nature of the operation of hope, the nature of psychic mutilation. What could be just a collection of squalid details, becomes a different thing. ~~Take a Turner sunset for example. It's not a photograph of a sunset. Photographs of a sunset just never do to you what a Turner painting does.~~ (I)

54 = There are artists who are unquestionably at one extreme and who ostensibly only create for themselves. Emily Dickinson was a poet like that. In her life she saw seven poems published, whereas she wrote one thousand, four hundred. At the other extreme, there are artists who unashamedly write for a public in

the first instance and ~~then~~ (I) there are artists in whom both elements operate.

For example, I think that both elements are there at different times in different ways in myself. I don't just write plays for myself. I use myself as the only critic and as the first audience but at the same time a certain calculation ~~of the effect~~ (R) of a moment, of its effectiveness on a stage in front of an audience of total strangers, is operating as well.

55 = It is very rarely that a play has a totally unanimous reception. I had one experience of virtual total unanimity when I was doing my last play in America. The same play done with a different cast admittedly, in London, had critics saying that it was my best work yet and that it was a compelling piece of theatre. There were also critics who said it was rather awkward and rather obvious, so you have to live with both. It's very rarely that a playwright or a painter encounters total unanimity in the reception of something.

56 = I find myself actually very indifferent to the critical response. It's very important because it's make or break in theatre. If critics don't like you, you're not going to get an audience. So after I've opened a play, I always try to find out what our press has been like, which is an important fact in one's life in the performing arts. But I don't sit down and ~~I~~ (R) never have, and study very carefully, either a good review or a bad review.

57 = I find that as I get older, I end up with fewer and fewer convictions and ~~fewer and fewer~~ (R) certainties. I find that in relationship to my own work, my uncertainties have grown with time, not diminished. I find myself less prepared to make categorical statements about what is good and ~~what is~~ (R) bad. There's a playwright, A.A., in England, who's a millionaire already. It takes him three weeks to write a play and he writes one every year, and they're shattering commercial successes. But

the most serious literary critics are turning all their attention to A. and saying that behind the seemingly easily written, glib, domestic drawing-room comedies are very important plays, which I'm quite prepared to accept.

There's no rule to the making of anything either. Some of the finest examples of Chinese art consist of about ten brushstrokes, ~~or - (are) - haiku~~ (I) and are done effortlessly in most probably the course of as many seconds, whereas Michelangelo lay on his back on scaffholding doing the Sistine Chapel for a couple of years. One can't measure the ultimate significance of a thing in terms of time, or seeming facility in doing it. Michelangelo laboured. A Zen artist appear(s) not to labour at all.

58 = ~~I can totally sympathise with that remark, - because~~ (I) I think a certain nausea with the process of work and ~~of~~ (I) just holding onto and elaborating and developing the idea, is something that I've experienced quite often ~~as well~~. (I) Yes, a sense of almost nausea.

6.2 A.F. - CONSTITUENT PROFILE

When I was a teenager I knew that words on paper would be fairly significant in my life. At about twenty-four I consciously made my first efforts in theatre and that has been my medium ever since. I can't remember what actually started me off writing. At this point in my life playwriting is the only thing I can do with "a measure of some sort of significant success". To be absolutely honest, at this point I continue to write because I need to earn a living but obviously a lot of other satisfactions are involved.

My involvement in the performing arts has been at three levels, these being; as playwright, director and actor. Some of my first attempts as a playwright were one-act plays which fortunately no longer exist. Not long afterwards, I attempted my first full-length plays, which are obviously apprenticeship works and are published now, No Good Friday and Nongogo.

I operate very instinctively. I enjoy storytelling. My father was a storyteller and a very clear childhood memory I have of him, is of him telling me stories; making them up and telling me potted versions of books he'd read. To this day I still enjoy storytelling.

I have a very definite, very strong belief in the extent to which a lot of art depends on happy accidents, happy coincidences. The use of the chair to represent Agamemnon arose from a series of happy accidents in a rehearsal room between myself and an actress, Y.B., who is a marvellous actress, who operates as an actress as intuitively as I operate as playwright, director and when I do act; as actor as well. We don't cerebrate very much. We move instinctively and intuitively into the battle.

There are three relationships, three definite stages in the rehearsal room. The initial relationship, of which I am very conscious, having just gone through nine months of directing actors in three overseas cities, is between the actor and the director. This is the way I work because I've found that it

produces the best acting performances. The initial relationship is between them and myself, with me being very active as director in trying to open up the play and them being almost passive.

It's a question of firstly exploring the sub-text and ensuring that we're all going to be telling the same story, because a good play is capable of many interpretations. A bad production occurs when there are many interpretations happening at once. You have to arrive at a mutual vision, something that everybody involved recognises.

So I am very active during that period, feeding the actor as it were. Imperceptibly, as the challenge in terms of performance, portrayal and interpretation comes up, the actor moves into another fundamental relationship which is his/her relationship with himself/herself. It is only on the basis of the actor's personal experience that possible parallels, immediate parallels, or remote parallels in their own lives, (may arise through which) they are able to understand the role and come to terms with its emotional densities. Then, in a sense, the director has to remain in the background and be very tactful, because that's really where performance is made.

As I explained to a South African actress in the play I've just done, I was not interested in her imitation of what Gladys, (the role), could be like or is like. What I was interested in and what I wanted to make her performance out of, was her understanding. This is the final rehearsal room relationship. If that relationship has been successful, the actor then in a reasonably secure situation, takes on the third and final relationship in the whole process, which is a relationship with an audience of total strangers.

I find it necessary to discipline myself once I'm really committed to trying to write a play. I observe very strict hours, which is usually to be at my table about eight a.m., and to work through to lunch at about one o' clock. I seldom work in the afternoon.

Then I engage in another session, not so much of writing but of thinking, late at night in preparation for the next day's work. This is at my table but involves "launching out" in any direction and jotting down images, sort of brain storming late at night; whereas the morning session is very much the exercise and practice of my craft.

I am very nervous about a word like "creativity". I am very reluctant to use it because I'm quite happy with the word "craftmanship". A lot of people don't realise that a well-made play is a very complex bit of literary and time machinery. I have to organise and assemble my elements. They have to mesh and slide against each other in a way that requires, not brain storming and just putting it down on paper, but a very fine understanding.

The ideal playing time in terms of a simple play, (like the sort that I write), is two and a half hours at the best, sometimes to tell very complex, emotional and psychological stories. Certainly mine are emotional and psychological stories. On the face of it, I think that a lot of my stories have very litle event in them. The event is under the surface of seeming nonevent. All the elements have to be organised so that they operate and turn smoothly within that allotted time span, which requires a lot of crafting.

I am really very proud of the fact that I'm called a playwright, a maker of plays, in exactly the same way as there are wheelwrights, who make wheels. I make something. It's artificial and I make it. An artifice is involved.

I've never used a typewriter to write. I use a pen and ink. I write on blank paper. The sheer physical fact of a pen moving across the page is a satisfaction at one level. To find a well-turned line or that I've articulated a complex moment in terms of a relationship between two characters in dialogue, or one character in a monologue; gives me as much satisfaction of as basic an order that I think a good cabinet maker would get from

seeing a good tongue and groove joint in the making of a chest of drawers, or something like that.

A point to remember, and it's not a false modesty on my part, is that I'm not really conscious of how much creativity as such there is in my work; simply because so many of my stories, so many of my themes, images, characters, come fairly directly to me from life. They're not fictions of my imagination. I haven't made them up.

I've taken enormous dramatic licence and liberties in assembling, dismantling and reassembling the elements of a story so that it makes a viable piece of theatre. For example, in A Lesson from Aloes there's no imaginative feat that there's a character called Piet Bezuidenhout who's suspected of being a police informer and who has a friendship with a coloured man who's going to leave the country on an exit permit. Those facts came to me from a set of personal experiences I had dating back to 1963. They came to me from life, so I can't claim any creativity at a high-flown level. I'd be hard pressed to invent a story. I've never invented a story. I'm a reteller of stories. The stories have come to me from life.

I take dramatic licence and liberty in assembling, dismantling and reassembling elements; and sometimes bringing elements from one story that I'm not going to tell, into a story which I know that I am going to tell. However, my reliance on first-hand experience in terms of life, both events that I've seen and people I've met, is a very substantial one. (There's) a very, very big debt there on my side, without which I don't think I would have been, for better or for worse, the storyteller that I am now.

I don't think in any sense I'm talking about anything unique to my experience here. I think that reliance on life and what life gives you and either how you filter it, or having first observed it, then filter it so that it comes out, is there in the first instance in the case of many more artists and much greater ones than just myself.

I behave like a bank accountant when it comes to (writing). I've got to be at my desk. My pen and pencils are organised in a specific way. I'm very tidy. I work very slowly and very laboriously.

Another of the words that scare me is "artist" and the reason why a word like "creativity" and "artist" scare me, is not because I've got any sort of strong attitudes about those words. (It) is that they just could possibly, if used carelessly, lead to a certain presumption and a certain arrogance and I try to guard against that. To be an artist has all sorts of connotations.

I can think of people who are not artists who do other things, which I think end up with them playing as meaningful a social role as any artist has ever done by virtue of his creations; and who in the course of "doing their thing" have lived lives, and possibly much more so, as fulfilling and rewarding as any artist has.

I don't know why some people become artists. A few analysts have made a couple of suggestions in terms of the so-called creative spirit, which is to suggest that creativity is attendant on a measure of inner discord, of inner tension; of a lack of resolution between the initial relationship which is yourself with yourself and then yourself with other people, and yourself with your society. In other words, that people start painting, or writing poetry, or composing music, or acting on a stage when they begin, because they're unhappy. There is a certain degree of inner tension. It's the initial energy which is going to force you to put colours on a canvas or go out onto a stage and be King Lear or Clytemnestra. I think that very few artists have been without inner tension.

There's a special excitement attendant on moments at my table, when I know that I've suddenly made the connection between two things and have increased the density of a moment, by having suddenly found a turn of thought, in terms of dialogue, or

something like that. However, for me it has no sexual overtones or connotations, or in any way bears any resemblance to sex, or partakes of the nature of that particular moment. I enjoy sex enormously and I pursue it as actively as I do my writing, but they're two very different experiences for me.

Discipline is a very important word in my vocabulary in terms of working and writing a play, or directing, or acting. My disciplines involve a certain distance from that page. I never lose myself in that page. When I start to write a play I've already got the broad arc of the experience totally defined in my head. I know where I'm going to start and I know where I'm going to end, and with the fifteen plays I've written, (thus far), there has not been a single deviation from that rule. So that discipline of objectivity is one I pursue and have cultivated very assiduously over the twenty years that I have been writing significantly; whereas a sexual experience is the exact opposite. To be objective in terms of a sexual experience would be to undermine it. I actually lose myself in it and I've never lost myself in a play that I've written.

My best acting performances have been unquestionably, those where I've been able to stand back from myself and watch myself act. There are those moments when great emotion leads you to identify with a character on stage in terms of that particular night's performance, but they always come out "messy". Those ones where you feel yourself very charged with emotional relationship with a character usually end up as messy and blurred experiences for the audience. I've confirmed this with virtuoso musicians, concert pianists for example, who are the only people really who have a parallel experience with the actor.

I've spoken to about four of them, but they're pretty good ones and they confirm that. They say that there are those moments when they've played the Beethoven Emperor Piano Concerto and they've felt sort of emotionally committed to every chord, every note they played and the experience was inordinately powerful and important

for them; and they were surprised at the audience's rather mild reception of this important experience. Whereas, conversely, moments when they felt incredibly detached and were actually watching their hands on the piano, an act as crude as that, were the ones that brought the house down.

None of the major disciplines in acting technique cultivate that subjective immersion in role. They all stress the need, finally, for a distancing between yourself and the part you're going to play. I think that in the rehearsal room one needs to go through some experiences involving a total subjective immersion in the character in order to understand it; or in an experience that is similar to the character's. (You need) to explore those in the rehearsal room, handing yourself over totally to those emotions but once you get out there onto the stage with an audience, then objective discipline should operate.

I think subjectivity is a very necessary tool for an actor to use, in exploring and discovering the way he's going to interpret the role. I'm not saying it's got no part in an actor's life. One needs to understand oneself before one can understand a role. That's the essence of it. When all the elements come together in the correct proportion and mesh in theatre, you have an experience of as magical a quality as music provides.

I sort of sidle up to blank paper sideways hoping that it won't see me. (Before I start work) there's my pipe to be filled. I potter around. I don't play music or anything like that, for example, but I'm absolutely manic about the quality of the pen I use, which is a fountain pen that has to be ritually filled. My pencil is of a certain order, very soft lead. I really enjoy the sensuous quality involved in the lead. I use the pen for one thing and I use the pencil almost as a running commentary in terms of what the ink does, and if I want to explore something very quickly, I put down the pen and I'll use the pencil.

When I'm feeling a degree of security with the results of that

exploration, I'll go back to the pen and put that down onto the page. So there's the pad on which I am actually writing, or writing my first attempt at a play. There's a sort of scribbling pad next to me on which I do these very hurried little explorations. Dart off a little mental note for example, if I've suddenly seen a connection in terms of a point that's coming up a little bit later and so that goes down very quickly. So I oscillate between those two.

The pen I'm using at the moment is one I bought myself for a birthday present in London in June when I was there. It's a really special pen and it replaces one that I've been using for about four or five years. It's turned out to be a complete success. I was writing to a friend about it and I said that watching the nib - that sort of objectivity - leave words behind it on the blank page, affords me an exquisite little Zen thrill.

I can totally understand and have been reading a lot on and admiring and enjoying Zen calligraphy for many years now; the way the Zen calligraphist or even the Zen artist, will go through his little finicky preparations before the event. Smoothing the rice paper, scraping some ink off his ink block, making it, making sure that the brushtip is nice and sort of fussing around; and then suddenly hand(ing) himself over to spontaneity, and there it is. I have an equivalent little ritual. It just helps you bring in a focus. It's a pattern.

Craftmanship is a return to a regularity, to a rhythm, to a very basic, essential rhythm and that's certainly true in my case. I think there are a lot of artists who would say something totally different. There have been a lot of artists recorded, who would describe their making processes as being vastly more erratic and unpredictable. I'm talking about a certain predictability, whatever the period, that at the end of that there is (a play). There have been very few abortions. Certain attempts of mine to write certain plays have aborted.

For example, I mentioned that with this last one, A Lesson from Aloes, the actual incidents and personalities on which the story is based go back to experiences in my life in 1963. For the next ten years I made two attempts to write that play and they went through all sorts of evolutions but all of them finally aborted and ended up being torn up and in the wastepaper basket; and about '71, '72, I thought that I would never tell that story. Then very inexplicably, I can't find any external provocation for it, the whole complex of ideas was back with me and I sat down again and wrote it. The stories choose their moment. I've never chosen a moment to tell a story. Stories have chosen me. That's my sense of it.

The other possibilty is, I think, that a relationship between myself and blank paper and there's been one form of it up until now, which has been essentially playwriting; will be part of my life for as long as I actually stay sane and able to handle a fountain pen. I'm quite resigned to discovering in three or four years time that apparently no further plays want to be written. I'm quite prepared to live with that possibility, that I might in fact, have written my last play. I don't imagine that's the case but it's a possibility. I won't see that though, as meaning the end of me having blank paper and using my pen and filling my pen, and putting something down on paper.

I don't know what direction I would go into. I still want to do a couple of things on paper that have nothing to do with playwriting as such, but it's just a total element in my life. It's like my attempts to give up pipe-smoking. I've tried to do this unsuccessfully about two or three times and I realise now that I'll never succeed. So for better or for worse, I've got my pipe still, I've got a fountain pen and I'll always have blank paper.

I've gone through all sorts of variations in the techniques I've used in my feeding relationship with the actors in the initial phases of making a play. A play like Orestes, for example,

involved some very scary and dangerous exercises with actors in the rehearsal room. Dangerous in the sense that if I'd let my control over the situation slip, or if those exercises hadn't been directed towards a very specific object, I could have found myself playing dangerous games with personalities in terms of the experiences that I've put actors through; experiences that I've engineered; the re-living of certain moments that I engineered; the exploration of certain moments that I'd created in a rehearsal room.

With this last play for example, there were some fairly scary moments in the rehearsal room. There was a return (though) both as writer and director, to fairly fundamental orthodoxies in theatre - to the extent that both the style of the play was orthodox; my rehearsal room situation was also, with one or two little exceptions, basically an orthodox experience.

The actors arrived. We sat around the table and read the play the first time just to hear the words out loud, and then we had lunch. This was (is) our first day's rehearsal. Then we sat around the table again and we started to read and this time as the occasion for comment or suggestion or opening up of a moment presented itself as we moved through the play; I did some talking, the actors listened, and then we carried on reading, etc.. We just moved then from various processes to standing up on our legs and trying to get ourselves and our physical geography organised.

There were always returns to very personal moments with the actors, in terms of trying to understand the character(s) they had to play, but in essence my techniques were very orthodox. I believe that as a director if you've cast your play well, you've got half your production already and I put an inordinate amount of time and thought into casting. There was only one exception in twenty years as a director, where I had an experience of being defeated by an actor and found that I'd cast somebody who couldn't, finally, provide what I wanted, what the production needed.

I cast by meeting possible candidates for the role. I talk to them, drink with them, I very seldom ask them to read. I just accumulate as many impressions. I'll let them talk and I try to explore them without doing so ostensibly, and then rely on a hunch.

There (was) one situation that was nearly disastrous and it was the one and only time that I accepted a commission. It was from the Edinburgh Festival, which meant I had to have written a play, rehearsed it, and had a performance ready by a specified date; and the pressure of a deadline almost paralysed me. I finally did have something to put on the stage, but it was only half the play that should have been there.

It was only a year later after that experience, when I got back here and could then live without any pressure, with that sort of first tentative attempt to write that play, and in my own time start rewriting; (that I got) around to the play that should have been there originally.

Some writers operate very well with deadlines, some need them. One astonishing writer, Dostoyevsky, for example, "The Gambler", wrote some of the most incredible things under the pressure of deadlines to pay his gambling debts. He dictated to the special first person to master some form of shorthand in Russia.

I couldn't write a word with another person in the room, let alone dictate the word to a person. (There's a need for) a total privacy all the way through the process, not to talk about my work as it is happening, even to S.. We don't discuss a single aspect of our respective work with each other until it's completed. She doesn't know what a play's about really, until she comes to see the opening night, and I don't know what her novel is really, until she's virtually got it finished.

A situation in which two writers live together and have lived together as successfully as S. and I have, is not all that

common. I think we've made a success of both our private and professional relationships by observing this rule of total privacy and silence. I never interfere. I never pass any comment which might be an interference with her processes at her table and equivalently; I never give her a chance to pass any comment, or make any observation in terms of what's happening at my table.

There were a couple of exceptions when I was doing my first two apprenticeship plays as I regard them, No Good Friday and Nongogo. I think I did a lot of talking about the work then. Once I'd come to The Blood Knot, I started being totally private. I think that the first two plays would have suffered under any circumstances, because I was still an apprentice learning a craft.

I strongly believe, in terms of myself, and I've seen it in a couple of friends of mine who are writers as well, that sometimes you can talk a story to death before you've written it. My good friend, U.K., for example, has talked too much sometimes about the things he wants to write, instead of writing them. Once you've had an audience, you've had an audience.

I've never trusted anybody's opinion other than my own. The first people who ever encounter a work of mine are the actors in the rehearsal room and they've usually had the script for a week or so beforehand. Every writer needs criticism. There's no question about it. I've been able to develop what I think is a successful degree of self-criticism, which has emancipated me from having to show my manuscripts to others. I basically present people with fait accompli and say that this is the manuscript and that I will be doing the play, and ask them whether they want to get involved.

I don't know to what degree I'm in the category of significant artist at all, but the really significant artist is, in a sense, almost a transformer of experience. For instance, it would be possible to find two people without too much difficulty down on the Swartkops mud flats, who are Boesman and Lenas. If a person was handed over to a Boesman and Lena, after a month of just

observation he would still not get the experience, I hope so, that he would get from the play; because the play attempts to transform the elements. What could be just a squalid, pointless story, actually goes on to perhaps, as some critics have said, say something about human nature, about the nature of survival, the nature of the operation of hope and the nature of psychic mutilation. What could be simply (just) a collection of squalid details, becomes a different thing.

There are artists who are unquestionably at one extreme and who ostensibly only create for themselves. Emily Dickinson was a poet like that. She saw seven poems published in her life, whereas she wrote one thousand, four hundred. At the other extreme, there are artists who unashamedly write for a public in the first instance; and there are artists in whom both elements operate.

For example, I think that both elements are there at different times in different ways in myself. I don't just write plays for myself. I use myself as the only critic and as the first audience, but at the same time a certain calculation of the effectiveness of a moment on a stage on an audience of total strangers, is operating as well.

It is very rarely that a play has a totally unanimous reception. I had one experience of virtually total unanimity when I was doing my last play in America. The same play done with a different cast admittedly, in London, had critics saying that it was my best work yet and that it was a compelling piece of theatre. There were also critics who said it was rather awkward and rather obvious, so you have to live with both. It's very rarely that a playwright or a painter encounters total unanimity in the reception of something.

I find myself actually very indifferent to the critical response. It's very important because if critics don't like you, you're not going to get an audience, and it's make or break in theatre. So after I've opened a play, I always try to find out what our press has been like; which is an important fact in one's life in the

performing arts. But I don't sit down and never have, and study very carefully, either a good review or a bad review.

I find that as I get older, I end up with fewer and fewer convictions and certainties. I find that in relationship to my own work, my uncertainties have grown with time, not diminished. I find myself less prepared to make categorical statements about what is good and bad. There's a playwright, A.A., in England, who's a millionaire already. It takes him three weeks to write a play and he writes one every year, and they're shattering commercial successes. But the most serious literary critics are turning all their attention to A. and saying that behind the seemingly easily written, glib, domestic drawing-room comedies are very important plays; which I'm quite prepared to accept.

There's no rule to the making of anything either. Some of the finest examples of Chinese art consist of about ten brushstrokes, and are done effortlessly in most probably the course of as many seconds; whereas Michelangelo lay on his back on scaffholding doing the Sistine Chapel for a couple of years. One can't measure the ultimate significance of a thing in terms of time, or seeming facility in doing it. Michelangelo laboured. A Zen artist appear(s) not to labour at all.

I think a certain nausea with the process of work and just holding onto and elaborating and developing the idea, is something that I've experienced quite often. Yes, a sense of almost nausea.

6.3 A.F. - SECOND ORDER PROFILE

1 = A.F. is unable to remember why he began writing. He knew as a teenager that words on paper would figure fairly significantly in his life. At about twenty-four he consciously made his first efforts at theatre, which has remained his medium ever since.

2 = At the time of the interview, he thought playwriting was the only thing he could do "with a measure of some sort of significant success". He said that to be absolutely honest, he continued writing because he needed to earn a living. However, he said, a lot of other satisfactions are obviously involved.

3 = His involvement in the performing arts has been at three levels; these being, as playwright, director and actor.

4 = Some of his first attempts as a playwright were one-act plays which he said fortunately no longer existed. Not long after that, he attempted his first full-length plays which were obviously apprenticeship works which are now published, No Good Friday and Nongogo.

5 = A.F. operates very instinctively. He enjoys storytelling. His father was a storyteller and a very clear childhood memory he has of his father, is of him telling him stories; making them up, and telling him potted versions of books he'd read. To this day A.F. still enjoys storytelling.

6 = He has a very definite, very strong belief in the extent to which a lot of art depends on happy accidents, happy coincidences. The use of the chair to represent Agamemnon, (in his play, Orestes), arose from a series of happy accidents in a rehearsal room between himself and an actress, Y.B.. He describes her as a marvellous actress who operates as an actress as intuitively as he operates as playwright, director, and actor as well. He explains that they don't cerebrate very much, but move instinctively and intuitively into the battle.

7 = There are three relationships, three definite stages in the rehearsal room. The initial relationship, of which he was very conscious having just been through nine months of directing actors in three overseas cities; is between the actor and the director. This is the way A.F. works, because he's found that it produces the best acting performances. The initial relationship is between the actors and A.F., with A.F. being very active as director in trying to open up the play and the actors being almost passive.

It's a question of firstly exploring the sub-text and ensuring that everyone will be telling the same story, because a good play is capable of many interpretations. A bad production occurs when there are many interpretations happening at once. Everyone has to arrive at a mutual vision, something that they all recognise. So he is very active during that period, as it were feeding the actor.

8 = Imperceptibly, as the challenge in terms of performance, portrayal and interpretation comes up, the actor moves into another fundamental relationship, which is his/her relationship with himself/herself. It is only on the basis of the actor's personal experience that possible parallels, immediate parallels, or remote parallels in their own lives, (may arise through which) they are able to understand the role and come to terms with its emotional densities. Then, in a sense, the director has to remain in the background and be very tactful, because that's really where performance is made.

As A.F. explained to a South African actress in a play he'd just done, he was not interested in her imitation of what Gladys, (the role), could be like or was like. What he was interested in and what he wanted to make her performance out of, was her understanding. This is the final rehearsal room relationship.

9 = If that relationship has been successful, the actor then in a reasonably secure situation, takes on the third and final relationship in the whole process; which is a relationship with an

audience of total strangers.

10 = A.F. finds it necessary to discipline himself once he is really committed to trying to write a play. He observes very strict hours, which is usually to be at his table about eight a.m. and to work through to lunch at about one o'clock. He seldom works in the afternoon. He engages in another session, not so much of writing but of thinking, late at night, in preparation for the next day's work. This is at his table but involves him "launching out" in any direction and jotting down images, sort of brain storming late at night; whereas the morning session is very much the exercise and practice of his craft.

11 = A.F. is very nervous about a word like "creativity" and very reluctant to use it, because he's quite happy with the word "craftmanship". He points out that a lot of people don't realise that a well made play is a very complex bit of literary and time machinery. He has to organise and assemble his elements. They have to mesh and slide against each other in a way that requires not brain storming and just putting it down on paper, but a very fine understanding.

12 = The ideal playing time in terms of a simple play, ("like the sort that I write"), is two and a half hours at the best; sometimes to tell very complex, emotional and psychological stories. Certainly A.F.'s are emotional and psychological stories. On the face of it, he thinks that a lot of his stories have very little event in them, that the event is under the surface of seeming nonevent. All the elements have to be organised so that they operate and turn smoothly within that allotted time-span, which requires a lot of crafting.

A.F. describes himself as being really very proud of the fact that he's called a playwright, a maker of plays, in exactly the same way as there are wheelwrights. He makes something. It's artificial and he makes it. An artifice is involved.

13 = He has never used a typewriter to write. He uses a pen and ink and writes on blank paper. He finds the sheer physical fact of a pen moving across the page a satisfaction at one level. To find a well-turned line or that he's articulated a complex moment in terms of a relationship between two characters in dialogue, or one character in a monologue; gives him as much satisfaction of as basic an order that he thinks a good cabinet maker achieves from a good tongue and groove joint in the making of a chest of drawers, or something similar.

14 = A point to remember, and it's not a false modesty he asserts, is that he's really not conscious of how much creativity as such there is in his work; simply because so many of his stories, so many of his themes, images, characters, come fairly directly to him from life. They're not fictions of his imagination, in the sense that he hasn't made them up. He takes enormous dramatic licence and liberties he asserts, in assembling, dismantling and reassembling the elements of a story so that it makes a viable piece of theatre.

For example, in A Lesson from Aloes there's no imaginative feat, he explained, that there's a character, Piet Bezuidenhout, who's suspected of being a police informer, who has a friendship with a coloured man who's going to leave the country on an exit permit. Those facts came to him from a set of personal experiences he had dating back to 1963. They came to him from life, so he couldn't claim any creativity at a high-flown level for them, he said. A.F. claims he would be hard pressed to invent a story and states that he's never invented a story. He describes himself as being a reteller of stories. The stories have come to him from life.

He takes dramatic licence and liberty in assembling, dismantling and reassembling the elements of a story and sometimes transferring elements from one story that he's not going to tell, into a story which he knows that he is going to tell. However, his reliance on first-hand experience of life, both in terms of events he's seen and people he's met, he describes as being a very

substantial one. He feels that there is a very, very big debt there on his side, without which he doesn't think he would have been, for better or for worse; the storyteller that he is now.

15 = A.F. stated that he didn't think he was in any sense talking about anything unique to his experience here; and that a reliance on life and what life gives one and either how one filters it; or having first observed it, then filters it, so that it comes out; is there in the first instance in the case of many more artists and "much greater ones than just myself".

16 = A.F. describes himself as behaving "like a bank accountant" when it comes to his working process, (writing). It has to be done at his desk. His pen and pencils are organised in a specific way. He is very tidy and works very slowly and very laboriously.

17 = Another of the words that scare him is "artist" and the reason why a word like "creativity" and "artist" scare him, is not because he's got any strong attitudes about the words. He feels that they could possibly, if used carelessly, lead to a certain presumption and a certain arrogance and he tries to guard against that. To be an artist has all sorts of connotations.

He can think of people who are not artists, who do other things, which he thinks end up with them playing as meaingful a social role as any artist has ever done by virtue of his creations; and who in the course of "doing their thing", have lived lives, and possibly much more so; as fulfilling and as rewarding as any artist has.

18 = He doesn't know why some people become artists but would agree with some analysts who have spoken about the "so-called creative spirit"; which is to suggest that creativity is attendant on a measure of inner discord, of inner tension; of a lack of resolution between the initial relationship, which is yourself with yourself and then yourself with other people, and yourself with your society.

In other words, that people start painting, or writing poetry, or composing music, or acting on a stage when they begin, because they're unhappy. There is a certain degree of inner tension. It's the initial energy which is going to force you to put colours on a canvas or go out onto a stage and be King Lear or Clytemnestra. He thinks that very few artists have been without inner tension.

19 = There's a special excitement attendant on moments at his table, when he knows that he's suddenly made the connection between two things and increased the density of a moment; by having suddenly found a turn of thought, in terms of dialogue, or something like that. However, for him it has no sexual overtones or connotations, or in any way bears any resemblance to sex; or partakes of the nature of that particular moment. Sex is something he enjoys enormously and he pursues it he explains, as actively as he does his writing, but they're two very different experiences for him.

20 = Discipline is a very important word in his vocabulary in terms of working and writing a play, or directing or acting. His disciplines involve a certain distance from the page. He never loses himself in the page. When he starts to write a play he already has the broad arc of the experience totally defined in his head. He knows where he's going to start and where he's going to end; and in the fifteen plays he'd written by the time of the interview, there had not been a single deviation from that rule.

The discipline of objectivity is one he pursues and has cultivated very assiduously over the twenty years he has been writing significantly; whereas he sees the sexual experience as being the exact opposite. To be objective in terms of a sexual experience, he thinks, would be to undermine it. He loses himself in a sexual experience, whereas he has never lost himself in a play that he's written.

21 = A.F.'s best acting performances have been unquestionably, those where he's been able to stand back from himself and watch himself act. There are those moments when great emotion leads an actor to identify with a character on stage in terms of that particular night's performance, but A.F. explains that these are the ones that always come out "messy". Those performances where the actor feels himself very charged with emotional relationship with a character, usually end up as messy and blurred experiences for the audience.

A.F. confirmed this observation with virtuoso musicians, concert pianists, who are the only people he asserts, who have a parallel experience with the actor. He'd spoken to about four of them - pretty good ones - and they'd confirmed that there are those moments when they've played the Beethoven Emperor Piano Concerto and felt sort of emotionally committed to every chord, every note they played. The experience was inordinately powerful and important for them, and they were surprised at the audience's rather mild reception of this important experience. Whereas, conversely, moments when they felt incredibly detached and were actually watching their hands on the piano, an act as crude as that; were the ones that brought the house down.

None of the major disciplines in acting technique cultivate the subjective immersion in role. They all stress the need, finally, for a distancing between the actor and the part he's going to play.

22 = A.F. thinks that in the rehearsal room one needs to go through some experiences involving a total subjective immersion in the character in order to understand it; or in an experience that is similar to the character's, and to explore those in the rehearsal room, handing oneself over totally to those emotions. Once one is on the stage with an audience however, then objective discipline should operate.

23 = A.F. thinks that subjectivity is a very necessary tool

for an actor to use in exploring and discovering the way he's going to interpret the role. He doesn't say that it's got no part in an actor's life. One needs to understand oneself before one can understand a role. That's the essence of it. When all the elements come together in the correct proportion and mesh in theatre, he asserts; you have an experience of as magical a quality as music provides.

24 = A.F. sidles "up to blank paper sideways hoping that it won't see me". (Before he starts work) there's his pipe to be filled and he potters around. He doesn't play music or anything like that, but he's absolutely manic about the quality of the pen he uses; which is a fountain pen that has to be ritually filled. His pencil is of a certain order, very soft lead, and he really enjoys the sensuous quality involved in the lead.

He uses the pen for one thing and he uses the pencil almost as a running commentary, in terms of what the ink does; and if he wants to explore something very quickly, he puts the pen down and uses the pencil. When he's feeling a degree of security with the results of that exploration, he goes back to the pen and puts the material down onto the page.

So he has a pad on which he is actually writing, or writing his first attempt at a play. There's a sort of a scribbling pad next to him on which he does very hurried little explorations. Darts off a little mental note for example, if he's suddenly seen a connection in terms of a point that's coming up a little bit later, and so that goes down very quickly. He oscillates between the two.

At the time of the interview his current pen was one which he had bought himself as a birthday present in London that June. He described it as a really special pen, which had replaced one which he had been using for about four or five years, and it had turned out to be a complete success.

25 = He was writing to a friend about it and he said that watching the nib - that sort of objectivity - leave words behind it on the blank page, afforded him an exquisite little Zen thrill. He could totally understand and had read a lot on, and admired and enjoyed Zen calligraphy for many years; the way the Zen calligraphist, or even the Zen artist, will go through his little finicky preparations before the event. Smoothing the rice paper, scraping some ink off his ink block, making it, making sure that the brushtip is nice and sort of fussing around; and then suddenly hand(ing) himself over to spontaneity, and there "it" is. He has an equivalent little ritual. It just helps you to bring in a focus. It's a pattern, he said.

26 = Craftmanship is a return to a regularity, to a rhythm, to a very basic, essential rhythm; and that's certainly true in A.F.'s case. He thinks there are a lot of artists who would say something totally different. There have been a lot of artists recorded, who would describe their making processes as being vastly more erratic and unpredictable. A.F. is talking about a certain predictability, whatever the period, that at the end of that there is (a play).

27 = There have been very few abortions. Certain of A.F.'s attempts to write certain plays have aborted. For example, he mentioned with his previous play, A Lesson from Aloes; that the actual incidents and personalities on which the story is based go back to experiences in his life in 1963.

For the next ten years, he made two attempts to write the play and the attempts went through all sorts of evolutions; but all of them finally aborted and ended up being torn up and in the wastepaper basket; and about '71, '72, he thought that he would never tell the story. Then very inexplicably, he couldn't find any external provocation for it, the whole complex of ideas was back with him and he sat down again and wrote it.

28 = The stories choose their moment, that is A.F.'s sense of

it. He's never chosen a moment to tell a story. Stories have chosen him.

29 = A.F. thought that the other possibility is that a relationship between himself and blank paper and there's been one form of it so far in playwriting, would be part of his life for as long as he actually stayed sane and able to handle a fountain pen.

30 = He was quite resigned to discovering in three or four years time that apparently no further plays wanted to be written, and quite prepared to live with that possibility; that he might in fact, have written his last play. He didn't imagine that would be the case but saw it as a possibility. He wouldn't see that though, as meaning the end of him having blank paper and using his pen and filling his pen and putting something down on paper.

He didn't know what direction he would go into, but said he still wanted to do a couple of things on paper that had nothing to do with playwriting as such; but that it was a total element in his life. He likened it to his attempts to give up pipe-smoking and said he'd tried to do this unsuccessfully about two or three times and had realised that he would never succeed. So for better or for worse, he had his pipe still, he had a fountain pen and he would always have blank paper.

31 = A.F. has used all sorts of variations in technique in his feeding relationship with the actors in the initial phases of making a play. A play like Orestes, for example, involved some very scary and dangerous exercises with actors in the rehearsal room. Dangerous in the sense that if he'd let his control over the situation slip, or if those exercises hadn't been directed towards a very specific object; he could have found himself playing dangerous games with personalities in terms of the experiences that he'd put actors through. Experiences that he'd engineered, the re-living of certain moments that he engineered; the exploration of certain moments that he'd created in a

rehearsal room. He said that there'd been some fairly scary moments in the rehearsal room with his previous play but that there had been a return both as writer and director, to fairly fundamental orthodoxies in theatre; to the extent that both the style of the play was orthodox, his rehearsal room situation was also, with one or two little exceptions, basically an orthodox experience.

The actors arrived and they all sat around the table and read the play the first time just to hear the words out loud, and then they had lunch. This was the first day's rehearsal. Then they sat around the table again and started to read and this time as the occasion for comment or suggestion or opening up of a moment presented itself as they moved through the play, he did some talking, the actors listened and then they carried on reading, etc.. They moved then from various processes to standing up on their legs, trying to get themselves and and their physical geography organised.

32 = There were always returns to very personal moments with the actors, in terms of trying to understand the characters they had to play; but in essence his techniques were very orthodox.

33 = A.F. believes that as a director, if you've cast your play well, you've got half your production already; and he puts an inordinate amount of time and thought into casting. There had only been one exception in terms of twenty years as a director, where he had had an experience of being defeated by an actor, and found that he'd cast somebody who couldn't, finally, provide what he wanted; what the production needed.

A.F. casts by meeting possible candidates for a role; talks to them and drinks with them. He very seldom asks them to read. He accumulates as many impressions as he can. He lets them talk and he tries to explore them, without doing so ostensibly, and then he relies on a hunch.

34 = There (was) one situation that was nearly disastrous and it was the one and only time he accepted a commission. It was from the Edinburgh Festival, which meant he had to have written a play, rehearsed it, and had a performance ready by a specified date; and the pressure of a deadline almost paralysed him. He finally did have something to put on the stage, but it was only half the play that should have been there.

It was only a year later after that experience, when he returned to South Africa and could live without any pressure, with that sort of first tentative attempt to write that play, and in his own time start rewriting; (that he got) around to the play that should have been there originally. Some writers operate very well with deadlines; some need them. One astonishing writer, Dostoyevsky, for example, "The Gambler", wrote some of the most incredible things under the pressure of deadlines to pay his gambling debts. He dictated to the first person to master some form of shorthand in Russia.

35 = A.F. says he couldn't write a word with another person in the room, let alone dictate the word to a person. (He has a need for) a total privacy all the way through the process. He doesn't talk about his work as it is happening, even to S.. They don't discuss a single aspect of their respective work with each other until it's completed. She doesn't know what a play of his is about really, until she comes to see the opening night; and he doesn't know what her novel is really, until she's virtually finished it.

He points out that the situation in which two writers live together and have lived together as successfully as S. and he have, is not all that common. He thinks that they've made a success of both their private and professional relationships by observing a rule of total privacy and silence. He never interferes, or passes any comments which might be an interference with her processes at her table; and equivalently, he never gives her a chance to pass any comment, or make any observation in terms

of what's happening at his table.

There were a couple of exceptions when he was doing his first two apprenticeship plays as he regards them, No Good Friday and Nongogo. He thinks that he did a lot of talking about the work then but once he came to The Blood Knot he started being totally private. He thinks that the first two plays would have suffered anyway because he was still an apprentice learning a craft.

36 = A.F. said that the interviewer had touched on something he strongly believed in terms of himself and that he'd seen it in a couple of friends of his who were writers as well; namely that sometimes you can talk a story to death before you've written it. Once one has had an audience, one has had an audience.

37 = He's never trusted anybody's opinion other than his own about his work. The first people to ever enounter a work of his are the actors in the rehearsal room and they've usually had the script for a week or so beforehand. He asserts that every writer needs criticism, that there's no question about it. A.F. has been able to develop what he thinks is a successful degree of self-criticism which has freed him from having to show his manuscripts to others. He basically presents people with fait accompli, shows them a manuscript, explains that he will be doing the play, and asks them whether they want to become involved.

38 = A.F. doesn't know to what degree he is in the category of significant artist at all, but asserts that the really significant artist is in a sense, almost a transformer of experience. For instance, it would be possible he said, to find two people without too much difficulty, down on the Swartkops mud flats, who are Boesman and Lenas. If a person was handed over to such a Boesman and Lena, after a month of just observation he would still not get the experience; A.F. hopes, that he would get from the play; because the play attempts to transform the elements.

What could be just a squalid, pointless story, actually goes on to

perhaps, as some critics have said, say something about human nature, about the nature of survival; the nature of the operation of hope and the nature of psychic mutilation. What could be simply (just) a collection of squalid details becomes a different thing.

39 = There are artists who are unquestionably at one extreme and who ostensibly only create for themselves. Emily Dickinson was a poet like that. In her lifetime she saw seven poems published, whereas she wrote one thousand, four hundred. At the other extreme, there are artists who unashamedly write for a public in the first instance and there are artists in whom both elements operate.

For example, he thinks that both elements operate at different times in different ways in himself. A.F. doesn't just write plays for himself. He uses himself as the only critic and as the first audience but at the same time a certain calculation of the effectiveness of a moment, on a stage in front of an audience of total strangers; is operating as well.

40 = It is very rarely that a play has a totally unanimous reception. He had one experience of virtually total unanimity from his latest play in America. The same play done with a different cast admittedly, in London, had critics saying that it was his best work yet and that it was a compelling piece of theatre. There were also critics who said it was rather awkward and rather obvious. So you have to live with both, he explains. It's very rarely that a playwright or a painter encounters total unanimity in the reception of something.

A.F. actually finds himself very indifferent to the critical response. It's very important because if the critics don't like you, you're not going to get an audience and it's make or break in theatre. So after he's opened a play, he always tries to find out what their press has been like; which as he explains, is an important fact in one's life in the performing arts. But he

doesn't sit down and never has, and study very carefully, either a good or a bad review.

41 = A.F. finds that as he gets older, he has fewer and fewer convictions and certainties. He finds that in relationship to his own work, his uncertainties have grown with time, not diminished. He finds himself less prepared to make categorical statements about what is good and bad. There's a playwright, A.A., in England, who's a millionaire. It takes him three weeks to write a play and he writes one every year. They're shattering commercial successes but the most serious literary critics are turning all their attention to A. and saying that behind the seemingly easily written, glib, domestic drawing-room comedies are very important plays. A.F. is quite prepared to accept this.

42 = He asserts that there is no rule to the making of anything, either. Some of the finest examples of Chinese art consist of about ten brushstrokes and are done effortlessly in most probably the course of as many seconds; whereas Michelangelo lay on his back on scaffholding doing the Sistine Chapel for a couple of years. One can't measure the ultimate significance of a thing in terms of time, or seeming facility in doing it. Michelangelo laboured. A Zen artist appear(s) not to labour at all.

43 = A.F. thinks that a certain nausea with the process of work and of just holding onto and elaborating and developing the idea; is something that he's experienced quite often. "Yes", he said, "a sense of almost nausea".

6.4 A.F. - LIST OF ESSENTIAL THEMES

1. In the Beginning	A.F. was unable to remember why he began writing but knew at a relatively young age - as a teenager - that he would spend his life working with words.
2. Why He Writes Plays	At the time of the interview, he thought that playwriting was the only thing he could do with "a measure of some sort of significant success". He said that to be absolutely honest, he continues to write because he needs to earn a living, but that obviously a lot of other satisfactions are involved as well.
3. A.F. and the Theatre	A.F.'s involvement in the performing arts has been at three levels; these being, as playwright, director and actor. Some of his first attempts as a young playwright were one-act plays, which he says fortunately no longer exist. Not long after, he attempted his first full-length plays, which were obviously apprenticeship works, which are now published; No Good Friday and Nongogo.
4.Operation by Instinct	He operates very instinctively.
5. Enjoyment of Story-telling	A.F. enjoys storytelling. His father was a storyteller and a very clear childhood memory he has of his father; is of him telling him stories, making them up and telling him potted versions of books he'd read. To this day A.F. enjoys storytelling.
6. Happy Coin-cidence	He has a very definite, very strong belief in the extent to which a lot of art depends on happy accidents and happy coincidences. The use of the chair to represent Agamemnon (in his play, Orestes), arose from a series of happy accidents in

a rehearsal room between himself and the actress, Y.B.. He describes her as a marvellous actress who operates as intuitively as he operates as playwright, director and actor as well. He explains that they don't cerebrate very much but move instinctively and intuitively into the battle.

7. Rehearsal Relationships

There are three relationships, three definite stages in the rehearsal room. The initial relationship, of which he was very conscious at the time, is between the actor and the director. This is the way he works because he's found that it produces the best acting performances. The initial relationship is between the actors and A.F. as director, with the actors being almost passive and him being very active in trying to open up the play.

It's a question of firstly exploring the sub-text and ensuring that everybody will be telling the same story, because a good play is capable of many interpretations; and a bad production occurs when there are many interpretations operating simultaneously. Everyone has to arrive at a mutual vision, something that everybody involved recognises. So A.F. is very active during that period, feeding the actor, as it were.

Imperceptibly, as the challenge in terms of performance, portrayal and interpretation comes up, the actor moves into another fundamental relationship, which is his/her relationship with himself/herself; because it is only on the basis of the actor's personal experience, through possible parallels, immediate parallels or remote parallels in their own lives; that they are able to understand the role and come to terms with its emotional densities. Then, in a sense, the director has to

remain in the background and be very tactful, because that's really where performance is made.

As A.F. explained, with reference to an actress, he is not interested in an actor's imitation of a role. What he is interested in and wishes to make a performance out of, is an actor's understanding of a role. This, then, is the final rehearsal room relationship. If that relationship has been successful, the actor then in a reasonably secure situation, takes on the third and final relationship in the whole process; which is a relationship with an audience of total strangers.

8. Working Process

Once he is really committed to trying to write a play, A.F. finds it necessary to discipline himself. So he observes very strict hours, which usually entail him being at his table about eight a.m. and working through to lunch at about one o'clock. He seldom works in the afternoon. He engages in another session, not so much of writing, but of thinking late at night; in preparation for the next day's work. This is at his table but involves him "launching out" in any direction and jotting down images, sort of brain storming late at night; whereas the morning session is very much devoted to the exercise and practice of his craft.

9. Attitudes to Certain Words

He is very nervous about a word like "creativity" and very reluctant to use it, because he's quite happy with the word "craftmanship". He points out that a lot of people don't realise that a well-made play is a very complex bit of literary and time machinery. He has to organise and assemble his elements. They have to mesh and slide against each other in a way that requires not brain storming and just putting them down on paper, but a very fine

understanding. The ideal playing time in terms of a simple play, ("like the sort that I write"), is two and a half hours at best; sometimes to tell very complex emotional and psychological stories. Certainly his are emotional and psychological stories. On the face of it, he thinks that a lot of his stories have very little event in them; that the event is under the surface of seeming nonevent. All the elements have to be organised, so that they operate and turn smoothly within that allotted time-span, which requires a lot of crafting.

A.F. describes himself as being really very proud of the fact that he's called a playwright, a maker of plays; in exactly the same way that there are wheelwrights. He makes something artificial, an artifice is involved.

10. Writing

A.F. has never used a typewriter to write. He uses a pen and ink and writes on blank paper. He finds the sheer physical fact of a pen moving across a page a satisfaction at one level. To find a well turned line or that he's articulated a complex moment in terms of a relationship between two characters in dialogue, or one character in a monologue; gives him as much satisfaction of as basic an order, as he thinks, a good cabinet maker achieves from a good tongue and groove joint in the making of a chest of drawers, or something similar.

11. Work and Life

A point to remember, and A.F. explains that it's not a false modesty, is that he's really not conscious of how much creativity as such there is in his work; because so many of his stories, so many of his themes, images, characters, come fairly directly to him from life. They're not

fictions of his imagination, in the sense that he hasn't made them up. He takes enormous dramatic licence and liberties in assembling, dismantling and reassembling the elements of a story so that it becomes a viable piece of theatre.

For example, facts in A Lesson from Aloes, came to him from a set of personal experiences he had dating back to 1963. They came to him from life, so he couldn't claim any creativity at a high-flown level. A.F. asserts that he would be hard pressed to invent a story and states that he's never invented a story. He describes himself as being a reteller of stories.

He explains that his reliance on first-hand experience of life both in terms of events and people, is a very substantial one. He feels that there is a very big debt there on his side, without which he doesn't think he would have been, for better or for worse; the storyteller that he is now.

A.F. stated that he didn't think he was in any sense talking about anything unique to his experience here, and that a reliance on life and what life gives one and either how one filters it; or having first observed it, then filters it, so that it comes out, is there in the first instance in the case of many more artists and "much greater ones than just myself".

12. Work Process

He describes himself as behaving "like a bank accountant" when it comes to his working process. The writing has to be done at his desk. His pen and pencils are organised in a specific way. He is very tidy and works very slowly and laboriously.

13. Another Word which Scares

Another of the words that scare him is "artist" and the reason words like "creativity" and "artist" scare him, is not because he's got any strong attitudes about the words. He feels that they could possibly, if used carelessly, lead to a certain presumption and a certain arrogance and he tries to guard against that. To be an artist has all sorts of connotations.

He knows of people who are not artists, who do other things, which he thinks end up with them playing as meaningful a social role as any artist has ever done by virtue of his creations; and who, in the course of "doing their thing", have lived lives and possibly much more so; as fulfilling and as rewarding as any artist has.

14. Opinion Re : Why Some People Create

He doesn't know why some people create artistically but would agree with some analysts who have spoken about the "so-called creative spirit", which is to suggest that creativity is attendant on a measure of inner discord, of inner tension; of a lack of resolution between the initial relationship, which is yourself with yourself and then yourself with people; and yourself with your society.

In other words, that people start painting, or writng poetry, or composing music, or acting on a stage when they begin, because they're unhappy. There is a certain degree of inner tension, he explains. It's the initial energy, A.F. asserts, which is going to force you to put colours on a canvas or go out onto a stage and be King Lear or Clytemnestra. He thinks that very few artists have been without inner tension.

15. A Special Excitement

There's a special excitement attendant on moments at his table when he knows that he's suddenly made the connection between two things and increased the density of a moment; by having suddenly found a turn of thought in dialogue, or something like that. However, for him it has no sexual overtones or connotations, or in any way bears any resemblance to the nature of that moment. Sex is something, he explains, which he enjoys enormously and which he engages in as actively as he does his writing; but they're two very different experiences for him.

16. Discipline, Writing and the Sexual Experience

Discipline is a very important word in his vocabulary in terms of writing, directing or acting. His disciplines involve a certain distance from the page. He never loses himself in the page. When he starts to write a play, he already has the broad arc of the experience totally defined in his head. He knows where he's going to start and where he's going to end, and in the fifteen plays he'd written up until the time of the interview, there had not been a single deviation from that rule.

The discipline of objectivity is one which he pursues and has cultivated very assiduously over the twenty years he has been writing significantly; whereas he sees a sexual experience as being the exact opposite. To be objective in terms of a sexual experience, he thinks, would be to undermine it. He loses himself in a sexual experience, whereas he has never lost himself in a play that he's written.

17. Objectivity- and Subjec-

A.F.'s best acting performances have unquestionably been those where he's been able to stand back from himself and watch himself act. There are those moments when great emotion leads an actor to

tivity

identify with a character on stage in terms of that particular night's performance; but A.F. explains that these are the ones that always come out "messy". Those performances where the actor feels himself very charged with emotional relationship with a character usually end up as messy and blurred experiences for the audience.

A.F. confirmed this observation with virtuoso musicians, concert pianists, who are the only people he explained, who have a parallel experience with the actor. He'd spoken to about four of them - pretty good ones - and they'd confirmed that there are those moments when they've played the Beethoven Emperor Piano Concerto and felt sort of emotionally committed to every chord, every note they played. The experience was inordinately powerful and important for them and they were surprised at the audience's rather mild reception of this important experience. Whereas, conversely, moments when they felt incredibly detached and were actually watching their hands on the piano; an act as crude as that, were the ones that brought the house down.

None of the major disciplines in acting technique cultivate the subjective immersion in role. They all stress the need, finally, for a distancing between the actor and the part he's going to play.

A.F. thinks that in the rehearsal room, one needs to go through some experiences involving a total subjective immersion in the character; or in an experience that is similar to the character's, in order to understand it. One needs to explore those in the rehearsal room, handing oneself over totally to those emotions; but once one is on the stage with an audience, then objective discipline should

operate.

A.F. thinks that subjectivity is a very necessary tool for an actor to use in exploring and discovering the way he's going to interpret the role. He doesn't maintain that it's got no part in an actor's life. One needs, in fact, to understand oneself before one can understand a role. That's the essence of it. He explains that when all the elements come together in the correct proportion and mesh in theatre, you have an experience of as magical a quality as music provides.

18.Beginning and Rituals

A.F. "sidles up to blank paper sideways hoping that it won't see me". (Before he starts work) there's his pipe to be filled and he potters around. He doesn't play music or anything like that, but he's absolutely manic about the quality of the pen he uses; which is a fountain pen that has to be ritually filled. His pencil is of a certain order, very soft lead, and he really enjoys the sensuous quality involved in the lead.

He uses the pen for one thing and he uses the pencil almost as a running commentary in terms of what the ink does. If he wants to explore something very quickly, he puts the pen down and uses the pencil. When he's feeling a degree of security with the results of that exploration, he returns to the pen and puts the material down onto the page.

So he has a pad on which he is actually writing, or writing his first attempt at a play. There's a sort of scribbling pad next to him on which he does very hurried little explorations. He darts off a little mental note for example, if he's suddenly seen a connection in terms of a point that's coming

up a little bit later. If this happens, he writes it down very quickly. He oscillates between the two (pads).

19. Current Pen

At the time of the interview, his current pen was one which he had bought himself as a birthday present in London in June when he was last there. He described it as a really special pen, which had replaced one which he had been using for about four or five years; and it had turned out to be a complete success.

He had written to a friend about the pen and said in the letter that watching the nib, that sort of objectivity, leave words behind it on the blank page; had given him an exquisite little Zen thrill. He could totally understand and had read a lot on and admired and enjoyed Zen calligraphy for many years. He spoke about the way the Zen calligraphist, or even the Zen artist, goes through his little finicky preparations before the event. Smoothing the rice paper, scraping some ink off his ink block, making it, making sure that the brushtip is nice and sort of fussing around, and then suddenly hand(ing) himself over to spontaneity, and there "it" is. He has an equivalent little ritual. It just helps you to bring in a focus, he explains. It's a pattern.

20.Craftmanship

Craftmanship is a return to a regularity, to a rhythm, to a very basic, essential rhythm; and that's certainly true in A.F.'s case. He thinks there are a lot of artists who would say something totally different. There have been a lot of artists recorded who would describe their making processes as being vastly more erratic and unpredictable. A.F. is talking about a certain predictability, whatever the period; that at the end of that there

will be (a play).

21. Certain Abortive Attempts

There have been very few abortions. Certain of A.F.'s attempts to write certain plays have aborted. For example, he mentioned that with his previous play, A Lesson from Aloes, that the actual incidents and personalities on which the story is based, go back to experiences in his life in 1963.

For the next ten years he made two attempts to write the play and the attempts went through all sorts of evolutions, but all of them finally aborted and ended up being torn up and in the wastepaper basket; and about '71, '72, he thought that he would never tell the story. Then very inexplicably, he couldn't find any external provocation for it, the whole complex of ideas was back with him and he sat down again and wrote it.

22. The Meaning of Writing

The stories choose their moment. He's never chosen a moment to tell a story. Stories have chosen him. That's his sense of it. A.F. thought that there was a possibility that a relationship between himself and blank paper and there had been one form of it up until the interview, in playwriting; would be part of his life for as long as he actually stayed sane and able to handle a fountain pen.

He was quite resigned to perhaps discovering in three or four years time that apparently no further plays wanted to be written, and quite prepared to live with that possibility. He didn't imagine that this would be the case but saw it as a possibility. He wouldn't see that though, as meaning the end of his having blank paper and using his pen and filling his pen, and putting something down on paper.

He didn't know what direction he would go into, but said he still wanted to do a couple of things on paper that had nothing to do with playwriting as such; but that playwriting was a total element in his life. He likened it to his attempts to give up pipe-smoking. He said that he had tried to do this unsuccessfully about two or three times and had realised that he would never succeed. So for better or for worse, he had his pipe still, he had a fountain pen and he would always have blank paper.

23. Initial Technical Variations

A.F. has used all sorts of technical variations in his feeding relationship with actors in the initial phases of making a play. A play like Orestes, for example, involved some very scary and dangerous exercises with actors in the rehearsal room; dangerous in the sense that A.F. felt that if he had let his control over the situation slip, or if those exercises hadn't been directed towards a very specific object; he could have found himself playing dangerous games with personalities; in terms of the experiences he'd put actors through; experiences that he'd engineered; the reliving of certain moments that he engineered; the exploration of certain moments that he'd created in a rehearsal room.

24.Rehearsal Room Techniques

He said that there'd been some fairly scary moments in the rehearsal room with his previous play, but that there had been a return both as writer and director, to fairly fundamental orthodoxies in theatre; to the extent that both the style of the play was orthodox, his rehearsal room situation was also, with one or two little exceptions; basically an orthodox experience.

The actors arrived and they all sat around the table

and read the play the first time just to hear the words out loud and then they had lunch. This was the first day's rehearsal. They then sat around the table again and started to read, and this time as the occasion for comment or suggestion, or opening up of a moment presented itself as they moved through the play; he did some talking, the actors listened and then they carried on reading, etc..

They moved then from various processes to standing up on their legs, trying to get themselves and their physical geography organised. There were always returns to very personal moments with the actors, in terms of trying to understand the character(s) they had to play; but in essence his techniques were very orthodox.

25. Casting

A.F. believes that as a director, if you've cast your play well, you've got half your production already; and he puts an inordinate amount of time and thought into casting. There had only been one exception in terms of twenty years as a director, where he had had an experience of being defeated by an actor and found that he'd cast somebody who couldn't, finally, provide what he wanted; what the production needed.

A.F. casts by meeting possible candidates for a role, talking to them, and drinking with them. He very seldom asks them to read. He accumulates as many impressions as he can. He lets them talk and he tries to explore them, without doing so ostensibly and then he relies on a hunch.

26. Near Disaster

There (was) one situation that was nearly disastrous. It was the one and only time he accepted a commission. It was from the Edinburgh Festival,

which meant he had to have written a play, rehearsed it, and had a performance ready by a specified date; and the pressure of a deadline almost paralysed him.

He finally did have something to put on the stage but it was only half the play that should have been there. A year after that experience, he returned to South Africa and because he could live without any pressure, with the sort of first tentative attempt to write that play and in his own time start rewriting, (he got) around to the play that should have been there originally. Some writers operate very well with deadlines, some need them.

27. Need for Writing Privacy

A.F. explained that he couldn't write a word with another person in the room, let alone dictate the word to a person. (He experiences a need for) a total privacy all the way through his process, not to talk about his work in progress, even to S.. They don't discuss a single aspect of their respective work with each other until it is completed. She doesn't know what a play of his is about really, until she goes to see the opening night and he doesn't know what her novel is really, until she's virtually finished it.

A.F. believes that they have made a success of both their private and professional relationships by observing a rule of total privacy and silence. He never interferes, or passes any comments which may be an interference with her processes at her table, and equivalently; he never gives her a chance to pass any comments, or make any observation in terms of what's happening at his table.

There were a couple of exceptions when he was doing his first two apprenticeship plays as he regards

them, No Good Friday and Nongogo. He thought that he'd done a lot of talking about the work then, but once he had come to The Blood Knot, he had started being totally private. He thought that the first two plays would have suffered anyway, because he had still been an apprentice learning a craft.

28. An Audience is an Audience

A.F. said that the interviewer had touched on something he strongly believed in terms of himself and that he'd seen it in a couple of friends of his who were also writers - that sometimes you can talk a story to death before you've written it. Once one has had an audience, one has had an audience.

29. Attitudes to Others' Opinions

A.F. has never trusted anybody's opinion about his work other than his own. The first people to ever encounter a work of his, are the actors in the rehearsal room, and they've usually had the script for a week or so beforehand. Every writer requires criticism, he explains.

A.F. has been able to develop what he regards as a successful degree of self-criticism which has freed him from having to show his manuscripts to others. He basically presents people with fait accompli and shows them a manuscript, explains that he will be doing the play; and asks them whether they wish to become involved.

30. The Really Significant Artist

He said he didn't know to what degree he was in the category of significant artist, but that the really significant artist is, in a sense, almost a transformer of experience. For instance, he said, it would be possible to find two people, without too much difficulty, down on the Swartkops mud flats, who are Boesman and Lenas. If a person was

handed over to such a Boesman and Lena, after a month of observation he would still not experience, A.F. hopes, what he would from the play.

This is because the play attempts to transform the elements. Thus, A.F. explains, what could be just a squalid, pointless story, actually goes on to perhaps, as some critics have said; say something about human nature, about the nature of survival, the nature of the operation of hope, and the nature of psychic mutilation. So that what could be simply (just) a collection of squalid details, becomes a different thing.

31. "Audiences" — There are artists who are unquestionably at one extreme, who ostensibly only create for themselves; Emily Dickinson was a poet like that. In her lifetime she saw seven poems published, whereas she had written one thousand, four hundred. At the other extreme, there are artists who unashamedly write for a public in the first instance. There are artists in whom both elements operate. For example, A.F. thinks that both elements operate at different times in different ways in himself. He asserts that he doesn't just write plays for himself.

32. Calculation of Effect — A.F. uses himself as the only critic and as the first audience; but at the same time a certain calculation of the effectiveness of a moment on a stage in front of an audience of total strangers, is operating as well.

33. The Critical Response — He states that it is very rarely that a play has a totally unanimous reception. He had had one experience of virtually total unanimity when he was doing his latest play in America. The same play done with a different cast admittedly, in London,

had critics saying that it was his best work yet and a compelling piece of theatre. There were also critics who said it was rather awkward and rather obvious. So one has to live with both, he explains.

It's very rarely that a playwright or a painter encounters total unanimity in the reception of a work. A.F. is very indifferent to the critical response. He realises that it's very important though, because if the critics don't like you, you're not going to get an audience; and it's make or break in theatre. So after he's opened a play, he always tries to find out what their press has been like; which as he explains, is an important fact in one's life in the performing arts. He doesn't sit down though, and actually study a good review or a bad review very carefully.

A.F. said that as he gets older, he finds that he has fewer and fewer convictions and certainties. He finds that in relationship to his own work, his uncertainties have grown with time, not diminished. He finds he is less prepared to make categorical statements about what is good and bad.

There's a millionaire playwright, A.A., in England, who takes three weeks to write a play and he writes one every year. They're shattering commercial successes. The most serious literary critics are turning all their attention to A. though, and saying that behind the seemingly easily written, glib, domestic drawing-room comedies, are very important plays; which A.F. is quite prepared to accept.

34. No Rules

A.F. asserts that there is no rule to the making of anything, either. He points out that some of the finest examples of Chinese art consist of

about ten brushstrokes and are done effortlessly, in most probably the course of as many seconds. Michelangelo lay on his back on scaffholding doing the Sistine Chapel for a couple of years. A.F. asserts that one can't measure the ultimate significance of a thing in terms of time, or seeming facility in doing it. Michelangelo laboured, a Zen artist appear(s) not to labour at all.

35. Work Process and Nausea

A.F. agreed that a certain nausea with the process of work and of just holding onto, elaborating and developing the idea; is something that he's experienced quite often. "Yes", he said, "a sense of almost nausea".

6.5 ESSENTIAL DESCRIPTIONS

The following essential descriptions are derived from the essential themes and are based structurally on J.H. Van den Berg's categorisation of experience in A Different Existence. Thus, each subject's artistic creative experience is detailed in accordance with his/her relationship with world, body, fellow people and time.

6.5.1 M.B. - Painter - Protocol 1

(a) Her World

M.B. is alone in her world but also in touch with it (2, 3, 4, 10, 25, 44, 45, 51, 59, 60, 68, 77, 78, 84, 90, 92, 93, 94, 95, 100 and 101).

Hers is a nonthreatening world. She is open to it and demonstrates flexibility in being popular with her fellow people (1, 2, 4, 6, 9, 15, 16, 18, 25, 26, 27, 35, 41, 59, 60, 63, 64, 68, 70, 71, 77, 79, 85, 90, 93 and 100).

As an outsider she has a multifacetted, visionary eye which is in constant, sensuous contact with her inviting, dynamic world (15, 16, 21, 26, 30, 31, 41, 43, 47, 48, 59, 77, 78, 79 and 82).

M.B.'s art acts as a permeable membrane between her mutable inner and outer worlds (3, 4, 5, 16, 20, 21, 25, 26, 27, 33, 36, 44, 47, 48, 49, 51, 60, 61, 64, 65, 66, 67, 71, 78, 79, 82, 84, 86 and 93).

Her subjective and objective responses to the world coalesce and balance in her art and thereby transform her understanding of the given world and herself (18, 20, 21, 41, 51, 64, 67, 78, 82, 89 and 96).

Hers is a natural, harmonious, organic world (2, 16, 26, 47, 48, 49, 65, 66, 79 and 80). She chooses ostensibly monotonous, natural subjects from the given world and portrays them as meaningful realities (16, 35, 47, 48, 65, 66, 77 and 79).

M.B.'s empathic responsiveness to these natural wordly realities is a disciplined, insightful one which is also playfully joyous (5, 9, 35, 38, 51, 63, 65, 78 and 98).

She maintains a flexible ordering of the given world (15, 16, 17,

19, 20, 21, 36, 47, 48, 49, 51, 53, 61, 62, 63, 65, 77, 78, 79 and 82).

When she has not painted for a long time, she needs a lot of rituals to get back "in", like endless cups of coffee. However, when she is into painting, she finds it quite easy to get back into it each day (37).

She needs her two-way transformation relationship with the world (5, 24, 26, 27, 30, 33, 38, 39, 40, 42, 44, 67, 68, 70, 79, 80, 82, 84, 92 and 93). If she is not able to effect the transformation when she attempts to produce a work, her relationship with herself and her body can become strained. Once the two-way dialogue is effected, she achieves harmony with her world again (49). Sometimes when she's been working under exhausting physical conditions she experiences what she describes as "an absolute elation" at the end of a painting session, whatever may have been the outcome; whether she has obliterated the work or not. She describes this as being much more wonderful than something that could be induced by a drug, because it is totally lucid (98).

(b) Her Body

M.B. experiences a total bodily involvement in her artistic creativity. Physicality is very important in her painting and it is her whole body which creates, not her brain/head alone. Painting is a craft which necessitates that she work with her whole body, predominantly her upper torso (15, 32, 33, 70, 87, 88 and 89). It is in her relationship with her world as a whole, creating body that she captures both thought/vision and action (1, 9, 21, 22, 32, 35, 36, 47, 48, 51, 76, 78 and 79). Her visceral, gut-level involvement in her creativity is so strong that her body acts as a barometer for the "rightness" of her work. When a work is really right she experiences a bodily feeling of absolute elation (23 and 98).

When M.B. creates she becomes a visionary, objective eye and a wise subjectively intuitive hand (15, 32, 33, 49 and 78). With her whole body aiding her hand she transforms that which she sees and experiences into works of art (15 and 33). She surrenders her body to her medium in a disciplined way so that ultimately she achieves an order (47). She is also able to consciously "let go" of her objectivity/brain and allow her hand to "take over" and subjectively intuit the correct answer to a creative problem (32 and 33).

M.B. is aware of her body's need for healthy nurturance and care but not as an end in itself. Ultimately she is concerned with her body's ability to continue to produce works of art (8 and 92).

M.B.'s bodily essence/style remains recognisably stamped in her work (99).

She is in harmony with her masculine-feminine bodiliness and uses it to give concrete expression to her creative vision. She is not at the mercy of her body's whims though, as she knows when to discipline it, and when to allow it time for repair through consolidation (4, 8, 37, 38, 79 and 82).

(c) Her Fellow People

M.B. experiences an essential separateness as an outsider from other people. Yet she is in contact with and popular with them (2, 10 and 41). Through her balancing of her subjectivity and objectivity in portraiture, she achieves more understanding of her fellow people (51 and 78).

She is very open to positive and negative interactions with them but at the same time is discriminating in her ultimate need for self-preservation (2, 6, 51, 75, 90, 91, 92 and 94). She has often thought she'd like to be "a whore" (93). She lacks fastidiousness and has a willing openness to allow a variety of

experiences but at the same time she has enough self-control to prevent this facet of herself from taking over and becoming reality (93).

M.B. is fascinated by people and yet she has consciously omitted people from some of her paintings (95). When people do emerge in her paintings they are portrayed in such a way that they are shown to be no more important than anything else in the world (95).

M.B. is the creator of her worlds through her art and at the same time is a witness for her fellow people that we are simply part of the world, not superior to it (26 and 95).

(d) Her Relationship with Time

M.B.'s knowledge that she wants to paint emerged in her past and continues in her present and future (1, 4 and 5). Her past is characterised on the one hand by a feeling of imaginative, creative spontaneity and on the other by a profound sense of her existential aloneness (1, 2, 9, 10, 38, 75 and 95). Her present and past are linked and point to the future in her work. Much of her final work for instance, emerges from a working series of paintings (17, 47, 48 and 79).

She describes setting aside certain times for painting as being both impulse and discipline, discipline and joy (38).

A significant event in her past was that something vulnerable and intensely childlike in her imagination was damaged at university. It took a long time for her to achieve enough confidence in her imagination to be able to use it again (11, 12 and 90).

Her lifestyle involves what she refers to as "lapses into adventure", which can involve her in emotionally devastating experiences. Once she has survived such experiences however, she learns from them (90, 91 and 92).

M.B. displays an unusual ability to combine an objective distancing from the world and fellow people with a great subjective capacity for sensitivity (16, 19, 23, 41, 47 and 51).

She possesses a chameleon-like quality which enables her to allow chance to influence her work and thus to be open to new events (13, 19, 60, 63 and 85).

M.B. is aware of a storage of life experiences which accumulate over a number of years and which then sometimes re-emerge in different ways/forms in her paintings (16).

She has abandoned her strong will of her past childhood and by so doing, she has allowed the dynamic potentialities of the world and her fellow people to impinge more on her life and therefore, her work (6, 13, 83 and 84).

At the time of the interviews she was involved in a consolidation process of her knowledge and experience which entailed her "living well". She experienced this as being vitally necessary for her future painting (4). She was girding herself for the future also, in terms of a year's working holiday overseas (86).

M.B. is a developing painter (8). Her life and her art are intrinsically interwoven in her historical past which carries through the present to her future life and art (1, 5, 6, 9, 12, 13, 15, 16, 18, 19, 47, 48, 84, 86 and 93).

6.5.2 J.W. - Writer - Protocol 2

(a) His World

J.W. is a professional writer whose world revolves around his writing (2, 7, 21, 22, 24, 25, 26 and 29). He has a dynamic, rhythmic and at some stages calm, relationship with the world which he explores with his mind through his writing (13, 17, 23, 26, 41, 42, 48, 53 and 57). He has a ritualistic need to order his world and to establish habits within it (1). His working relationship with his world has a disciplined, persevering quality to it (7, 8, 25, 28 and 32).

As he finds poetry more "portable" and less subject to disciplined production, he is more flexible in terms of times and places when writing it (3, 9, 13, 14, 26 and 47). On occasion, he consciously surrounds his writing process with a cheerful, optimistic locale, such as a bar; which he finds facilitates the process (9 and 47). He therefore consciously avoids writing in places like hotel rooms whenever possible, as he finds that such places engender despair (9).

He enjoys writing poetry in natural or unusual settings (3, 9, 14, 26 and 47). When he is working on a poem, his relationship with the world is more "concentrated" than with a novel or a play (3, 4, 11, 13, 14, 20, 27 and 32). He likens creating poetry to the technique of meditation (13).

There is a sense of J.W. "taking on the world" in his writing and thus coming to terms with it; often by relating human beings to the world of Nature in a positive way (6, 24, 28, 31, 32, 33, 38 and 53). When he comes to a difficult place in his writing, he favours the use of a stand-up desk (28). He compares the big, peak moments in writing a novel with the feeling he experiences when he feels capable of writing a poem (28).

He compares his creativity with the natural world, using the

metaphor of the roots of a plant. Through this metaphor, he explains that he prefers his creative process to be a mystery, because he fears that introspection could disturb the underlying psychological processes (36 and 55). He also compares his creative process with the male sexual act (19, 23, 48 and 55).

(b) His Body

J.W. has a very physical or bodily view of life, the world, himself as a human being and his place in the world (6, 13, 41, 45, 48, 49, 55, 57 and 58). His actual writing process is very physical (4, 6, 10, 11, 13, 19, 23, 28, 31, 32, 35, 45 and 48). Recurrent rhythm in poetry seems right to us, he explains, because we have a rhythmic heart beat. He appreciates symmetry, he reflects, because he stands on two legs and balances (57).

He explains that it is because we are able to appreciate rhythm, that we are also able to appreciate syncopation (58). J.W.'s body comprises the entire totality of his being for him (57). He therefore views all arts as being physical necessities, although he extends this by stating that they comprise a necessary luxury (58).

The beat of a rhythm in his head is one of the things he experiences when he feels a poem coming on, although it doesn't actually come to him as a rhythm (12 and 13). When he creates a poem he experiences a physical and nervous sensation first. He never sits down to see if he can write a poem, what happens is that a poem comes on. At the same time, writing poetry is a bit like a technique of meditation for him (11, 13 and 46).

He disciplines his body to achieve continuity in his writing process, particularly with novel and playwriting (7, 25, 28, 31, 32 and 44). He also allows himself time for mental rest or recuperation. In other words, he paces his writing (20, 26, 46 and 48). He is aware of the need for a meditative calm which promotes

his writing (13).

J.W. finds a novel the hardest kind of work to write because being such a big structure to "hold up", it is the most debilitating physically (32).

His body, like a seismometer, is tuned to being able to distinguish the various forms a work will suit (34 and 35).

(c) His Fellow People

When J.W. writes he feels that he is one with his ancestors who were potters; in other words, that his creativity has been "bred" into him (45). At the same time, he feels spiritually close to other writers like Ernest Hemingway and Simenon (6).

He needs to be both apart from and yet close to people when working, which is why he often chooses to write in bars and other public places (9 and 47). In his more formal work sessions, he orders his relationship with other people and if anyone disturbs his writing schedule, he becomes bad-tempered. He puts this down to impatience to "get on" (7, 11 and 31). Sometimes he requires absolute solitude to write (7).

He likens certain moments in writing to the male sexual experience (19, 23 and 48).

J.W. asserts that the artist bears the cross of criticism (33).

Although he doesn't know anything about Zoology formally, his view of life and Man's place in the world is zoological; and therefore the imagery that he uses for humans in his writing is very much animal imagery. He sees people as being animals like the others (17, 38 and 55). He views the arts as being part of the play element in our lives which is very important. For instance, he likens a poem to the mating dance of a male ostrich displaying to

the female; that is, to the play element in life which is not really play at all but all purposive. A poem he explains, is the ostrich with his wings out (55).

One of the reasons J.W. writes poetry, is that he has a respect for the literary culture in which he was brought up. That is, he has a respect for the traditional views of certain people. His culture accords a very high place to the poet (39).

(d) His Relationship with Time

J.W. sees his need to be creative as being deeply rooted in his ancestral past (45).

As a professional writer, he is capable of organising his writing time and when necessary, he is capable of ensuring peace and a kind of meditative calm, which facilitates his writing. He works best in the mornings and so employs various strategies for ensuring privacy in the early morning (7). He doesn't usually work late at night (5 and 7). He experiences the morning as being a cheerful time when he doesn't have depressing thoughts (7). On occasion however, he finds it difficult to actually get started, despite his self-discipline (8).

J.W. maintains that all imaginative writing is a matter of listening and waiting (13 and 42). He distinguishes, in his description of his working process, between his poetry and his novel writing. He doesn't have to accord time to writing a poem because what happens is that a poem "comes on" (13, 14, 26, 46 and 48). He is unable to consciously write poetry. A poem presents itself to him to be written and this is not subject to time manipulation. Poetry can therefore occur to him at any time (13, 14, 26 and 48). Like other forms of imaginative writing, it sometimes involves a process of listening and waiting (13 and 42).

J.W. distinguishes two time stages in his poetry writing process.

That is, he distinguishes an initial concentrated burst of energetic writing, which is followed by a period of reflection and further effort on the particular work (46 and 48).

Sometimes he writes a poem and finds that there is no necessity to change anything in it (14). His experience of time when he is writing a poem is thus very different from when he is writing a short story, a novel or a play (11, 14, 20, 26, 27, 28, 32, 36 and 46).

Sometimes he experiences the beginning process of writing as slow but once he has started properly, he finds that he begins to get ideas faster and therefore works quicker. He then transfers from handwriting to the typewriter (4).

J.W. organises his time so that he has at least three consecutive days in the week to write, because he feels the need for continuity in his writing (25).

Looking back at his work with the passage of time, he can usually see that there are connections between his personal experience and his work (15).

J.W. maintains that the artist cannot go along with the mass production of industrialisation anymore than the philosopher or the animals can. He believes that the artist, who is capable of producing items with individual craft, is more needed today than ever (59).

6.5.3 A.F. - Playwright - Protocol 3

(a) His World

A.F. has a humble relationship with a fascinating, intriguing world. His world has been self-directed from an early age (1, 3, 9, 10, 11, 13 and 30). At the same time the world is Janus-faced. It is one in which he has to exercise discipline to produce plays (8, 12 and 16). He has the confidence to relate instinctively to his art and to the world through his art (4 and 6).

A.F. absorbs worldly experiences, transforms them into plays and presents them to others so that they might better understand their world and themselves (11, 21, 30 and 31). He is flexible and balanced enough however, in his relationship with the world to allow discipline, chance and happy accidents to influence his artistic products; be they writing, directing or acting (6, 8, 12 and 16). His actual writing area and implements are very ordered, ritually so (18 and 19).

A.F.'s relationship with his art is Janus-faced in that at the same time that he cultivates the discipline of objectivity, he also cultivates a subjective understanding of himself and the role he is playing (17).

His writing world is a ritualistic, organised one (18, 19, 20, 25, 27 and 32). His writing returns him to a very basic, essential rhythm with the world (20).

A.F.'s world revolves around his writing. Playwriting is a total element in his life. If his ability to write plays were to vanish, he would still continue to work with pen and paper because he would need to. He indirectly describes his writing world as being like an addiction (22). He also needed his plays at the time of the interview for economic reasons (2).

It is a reflection of his modesty that he is unsure of whether to

refer to himself as a significant artist but he asserts that the really significant artist is almost a transformer of experience vis à vis the world (30).

He has confidence in his own interpretation of the world in his plays (29 and 30). As he has aged however, his uncertainties have increased with time, not diminished. That is, he finds himself less prepared to make categorical statements about what is good and bad in writing plays (33).

(b) His Body

A.F. disciplines his body in order to be able to write (8 and 12). He quite often experiences a feeling of near nausea with the sheer process of work and of holding onto, elaborating and developing an idea (35).

He achieves moments of special excitement when he suddenly realises that he has made the connection between two things or increased the density of a moment; by having suddenly found a turn of thought in dialogue, or something similar. For A.F. there is no sexual "feeling" in this. The experience of sex and the experience of working are two very different experiences for him (15).

He has a bodily inner tension or lack of resolution between the initial relationship with himself and himself with other people, and himself with his society. It is the initial energy or inner tension which has enabled him to create as he has (14).

His plays are like the births of children - he has had very few abortions (21). A.F.'s craftmanship returns him to an essential, basic rhythm (20).

His actual writing is a physical fact which provides him with satisfaction "at one level" (10). He has never used a typewriter

to write. He uses pen, ink and pencil and enjoys the sensuous quality involved in the pencil lead (10 and 18).

(c) His Fellow People

A.F.'s plays are emotional and psychological stories which demonstrate his acute sensitivity for, and empathy with, his fellow people (9, 11 and 30). Many of the initial ideas come to him fairly directly from events in his life and people he has known (11).

It is through his balanced control of subjectivity and objectivity in his writing, directing and acting that he is able to transform an experience, which could possibly remain earth-bound. He is able to transform an experience in such a way that the audience is brought nearer to understanding the psychic and emotional nature of the experience (17 and 30).

A.F. aims at creation for his own sake, not only for that of a potential audience. The dual purpose operates at different times in different ways in him. While he is creating a play he uses himself as the only critic and the first audience but at the same time, he calculates the effect of a moment on an audience of strangers as well (31 and 32). He is aware of the necessity for a positive response from the critics and is well aware that such a response can mean "make or break" in theatre. However, at the same time, on a personal level, he is able to distance himself emotionally from the critical response, to such an extent that he is indifferent to it (29 and 33).

He demonstrates his humility by describing himself as being very proud that he is called a playwright, in exactly the same way that there are wheelwrights (9). He demonstrates it by stating that the use of the words "artist" and "creativity" if used carelessly, could lead to a certain presumption and a certain arrogance, which he tries to guard against (13).

A.F. requires absolute privacy to write, which necessarily distances him from other people for certain periods of time (8 and 27).

(d) His Relationship with Time

A.F. knew at a relatively young age - as a teenager - that his life would be spent working with words (1). His father had been a storyteller and to a certain extent this had "educated" him in the art of storytelling (5).

A.F. has led a full life, which has afforded him a rich store of personal memories to draw on as a reteller of stories; and he is able to see traces of his life events reflected in some of his stories (11 and 21).

He is very disciplined in his management of his time, although he works very slowly and laboriously (8 and 12). Before he begins work, there is an intermediary period, where he engages in various rituals like filling his pipe and his special fountain pen and pottering around (18 and 19).

He is flexible in that he respects the fact that for him, the stories choose their moment to be told. He is not able to dictate to them when he is going to write about them. His work cannot be forced. He has to allow it to set its own pace (21 and 22). On the one occasion up to the time of the interview that he had been commissioned to write a play, he found that the pressure of an externally imposed deadline almost paralysed him (26).

A.F.'s working process however, does have a predictable outcome. The play as end product is produced after a certain time, specifiable by him (20). When he begins to write a play, he already has the "broad arc of the experience" worked out in his mind (16).

A.F. has a humble view of his future. He envisages himself as always having pencil and paper, (for as long as he is sane and able to handle a fountain pen). He envisages himself as continuing to do things with words on paper, even if he is unable to continue to write plays. It is a measure of the man that he continues to have other projects in mind (22).

6.6 EXTENDED DESCRIPTIONS

Note : "The artist" referred to in the extended descriptions refers primarily to the three subjects.

6.6.1 An Extended Description of the World of the Three Artists

The world of the artist is perceived as inviting by him/her. It is a dynamic, fascinating world in which there is a strong sense of exploration and/or return to a natural rhythm or subject through the creation of art[(A)].

The world of the artist revolves around his art[(B)].

The artist is able to ensure that Janus-like, his/her subjective and objective response to the world coalesces and balances in the artistic product, and thereby transforms his/her understanding of the given world and fellow people. Through this, the artist's self can be transformed[(C)]. The potential also exists ultimately, for the audience which receives the work to be transformed as well. This is because the artist is able to transform experiences which otherwise might remain "earth-bound", so that audiences are brought nearer to an understanding of them[(D)].

The artist is able to incorporate "chance"/happy accidents into the working process[(E)].

(A) ((M.B. 2, 15, 16, 26, 31, 35, 47, 48, 49, 65, 66, 77, 78, 79, and 80); (J.W. 6, 13, 14, 17, 23, 24, 26, 28, 31, 36, 38, 42, 48, 53, 55 and 57); (A.F. 1, 3, 9, 11, 20 and 30))

(B) ((J.W. 29); (A.F. 22))

(C) ((M.B. 18, 20, 21, 24, 25, 26, 27, 41, 43, 64, 68, 78, 82, 89 and 96); (A.F. 11, 16, 17 and 30))

(D) ((M.B. 51 and 78); (A.F. 30))

(E) ((M.B. 63); (A.F. 6 and 8))

The working world of the artist is a ritualistic, disciplined, alert, organised, yet sensuous and at times enjoyable, one[F]. The artist is able to achieve a flexible re-ordering of the given world[G].

The artist in a sense, receives his fix on the art route, but it is an experience which is completely lucid. He appears compelled to make art. He in fact, needs to make art[H].

The artist usually prefers his artistic creative process to remain a mystery, particularly while a work is in progress[I].

6.6.2 An Extended Description of the Body of the Three Artists

An artist experiences a total bodily involvement in the working process[J]. The body of the artist acts as a barometer/seismometer for the particular shape the work of art will assume, and sometimes for the level of quality which a work has attained[K].

(F) ((M.B. 15, 16, 21, 37, 38, 48, 77, 78, 79, 80 and 82); (J.W. 1, 6, 7, 8, 25, 28 and 32); (A.F. 6, 8, 12, 16, 18 and 19))

(G) ((M.B. 15, 16, 17, 19, 20, 21, 35, 36, 47, 48, 49, 51, 53, 61, 62, 63, 65, 77, 78, 79 and 82); (A.F. 6 and 8))

(H) ((M.B. 5, 38, 49, 67, 70, 80, 82, 84, 93 and 98); (A.F. 22))

(I) ((M.B. 96); (J.W. 36 and 55))

(J) ((M.B. 15, 32, 33, 35, 70 and 87); (J.W. 6, 11, 13, 19, 23, 28, 31, 32, 35, 45, 46, 48 and 57); (A.F. 8 and 14))

(K) ((M.B. 23 and 98); (J.W. 34 and 35); (A.F. 15)

Knowing when a work is right is usually predominantly a feeling (L).

The body is surrendered during the working time to the particular medium but in a disciplined, objective manner, so that ultimately an order is achieved(M). There exists a capacity to restore the body through recuperative processes, active or otherwise; which continue to promote the artist's creative ability(N).

The artistic creative process is Janus-faced in that it entails both discipline and joy(O).

The male artist may experience the artistic creative process as being metaphorically very like the male sexual experience(P). He may not(Q).

Art returns its creator to a basic, essential, physical rhythm(R). There is a sense of the making of the art work being very important(S).

(L) ((M.B. 23); (A.F. 15))
(M) ((M.B. 20 and 47); (J.W. 7, 25, 28, 31 and 32) ; (A.F. 8 and 10))
(N) ((M.B. 4); (J.W. 20, 26, 46 and 48))
(O) ((M.B. 38); (J.W. 25, 30 and 44); (A.F. 5, 8, 12 and 16))
(P) (J.W. 19, 23, 48 and 55)
(Q) (A.F. 15)
(R) ((J.W. 12, 13 and 57); (A.F. 20))
(S) ((M.B. 28); (A.F. 9))

Physicality is very important in the creation of art[T]. On occasion, the work process is "easier" and the art work emerges with relatively little struggle; although there may still be quite some effort required[U].

6.6.3 An Extended Description of the Three Artists' Relationship with Fellow People

The artist often feels himself/herself to be an outsider to society; that is, on the outside "looking in". At the same time, he/she may actually be popular with other people and in touch with them; a seeming paradox. However, it is in fact this ability to be Janus-faced, which enables the artist to see, and to relate what he/she sees to others in a healthy way through art[V].

The artist has the ability to achieve a controlled balance between his/her subjectivity and objectivity; be it in painting, writing, directing or acting; and to use this ability to achieve understanding of fellow people. He/she is thus able to transform experiences which otherwise might remain "earth-bound", so that audiences are brought nearer to understanding them[W].

The artist creates "new" worlds through his/her work and yet at the same time, there is a sense of the artist being very humble. He views the self as a witness for fellow people that as human beings we are simply part of the world and the cosmos, and not superior to anything or anyone else in it. Consequently, the artist often has a deep appreciation of Nature[X].

(T) ((M.B. 87); (J.W. 6); (A.F. 20))
(U) ((M.B. 35); (J.W. 14))
(V) ((M.B. 2, 10 and 41); (J.W. 9 and 47); (A.F. 11)
(W) ((M.B. 51 and 78); (A.F. 17 and 30))
(X) ((M.B. 26, 60 and 95); (J.W. 17, 38, 41, 53 and 55); (A.F. 9, 11, 13 and 30))

6.6.4 An Extended Description of the Three Artists' Relationship with Time

The artist's need to create artistically is usually rooted in his/her past, can be seen to carry through to his/her present and points to the future in his/her work(Y).

The forebears, (either directly antecedent or ancestral) of artists, are sometimes felt to have influenced their creative urge(Z).

The artist has to be disciplined and organised in his/her use of working time in order to actually produce tangible works of art(A1). At the same time, with certain kinds of art, for example, poetry and playwriting, it is not possible nor advisable, to consciously set out in a disciplined fashion to attempt to "produce". There is, rather, a sense of such a work "arriving" on its own(B1). There is more certainty about being able to "programme" the completion of a work of art like a play though(C1).

The experience of time varies when working in different art forms(D1). Within different art forms there are different time stages, for instance, in poetry writing(E1).

(Y) ((M.B. 1, 5, 9, 16, 17, 47, 48, 79, 84 and 86); (A.F. 1, 11, 21 and 22))

(Z) ((J.W. 45); (A.F. 5))

(A1) ((M.B. 38); (J.W. 7, 20, 22, 25 and 26); (A.F. 8, 12, 16 and 20))

(B1) ((J.W. 13, 14, 26, 46 and 48); (A.F. 21, 22 and 26))

(C1) (A.F. 16 and 20)

(D1) (J.W. 11, 13, 14, 20, 26, 27, 28, 32, 36, 46 and 48)

(E1) (J.W. 46 and 48)

An artist allows life events to impinge on his work, even if indirectly; although he may not be aware of this at the time of creation. As an artist looks back on his works, he can usually see traces of his own life events reflected in them(F1).

There is often a storage of life experiences which re-emerge in particular art works; although not necessarily in exactly the same way. A particular visual image from the past may merge and blend with another, to produce a new, synthesised, third visual image in a painting, for example(G1).

Two of the subjects were explicitly cognisant of the artist's social role, be it in the sense of the artist having an obligation to society to exhibit his work, without the necessity of explaining it; or in the sense of the artist being unable to "go along with" industrialisation and mass production. It is believed that the artist, who is the being who continues to produce items with individual craft, is more needed today than ever(H1).

(F1) ((M.B. 1, 9, 15, 16, 47, 48, 60, 63, 84, 90 and 93); (J.W. 15); (A.F. 11 and 21))

(G1) ((M.B. 16); (A.F. 21))

(H1) ((M.B. 100); (J.W. 59))

6.7 GENERAL EXTENDED DESCRIPTION

Note :
The general extended description was derived from the four extended descriptions.

"The artist" referred to in the general extended description refers primarily to the three subjects.

The world of the three artists is dynamic and fascinating. It invites them to interact with it. There is a strong sense of exploration and/or return to a natural rhythm or subject through the creation of art[(A2)]. The world of the artist in fact, revolves around his art[(B2)].

The artist is able to interact with the world on both subjective and objective levels. He/she ensures that Janus-like, his/her subjective and objective response to the world coalesces and balances in the artistic product. Through this the artist's understanding of the given world is transformed, his/her understanding of fellow people is transformed and the self of the artist can be transformed[(C2)].

The potential also exists ultimately, for the audience which receives the work to be transformed as well. This is because the artist is able to transform experiences which otherwise might remain "earth-bound", so that audiences are brought nearer to an understanding of them[(D2)].

(A2) ((M.B. 2, 15, 16, 26, 31, 35, 47, 48, 49, 65, 66, 77, 78, 79 and 80); (J.W. 6, 13, 14, 17, 23, 24, 26, 28, 31, 36, 38, 42, 48, 53, 55 and 57); (A.F. 1, 3, 9, 11, 20 and 30))

(B2) ((J.W. 29); (A.F. 22))

(C2) ((M.B. 18, 20, 21, 24, 25, 26, 27, 41, 43, 51, 64, 68, 78, 82, 89 and 96); (A.F. 11, 16, 17 and 30))

(D2) ((M.B. 51 and 78); (A.F. 30))

The artist experiences a total bodily involvement in the working process(E2). Physicality is very important in the creation of art works(F2). There is a sense of the making of the art work being very important(G2).

On occasion, the working process is easier and the work of art emerges with relatively little struggle, although there may still be quite some effort required(H2). The body is surrendered during the working time to the particular medium but in a disciplined, objective manner, so that ultimately an order is achieved(I2).

The body of the artist acts as a barometer/seismometer for the particular shape the work of art will assume, and sometimes for the level of quality which a work has attained(J2). Knowing when a work is right is usually predominantly a feeling(K2). There exists a capacity to restore the body through recuperative processes, active or otherwise, which continue to promote the artist's creative ability(L2).

(E2) ((M.B. 15, 32, 33, 35, 70 and 87); (J.W. 6, 11, 13, 19, 23, 28, 31, 32, 35, 45, 46, 48 and 57); (A.F. 8 and 14))
(F2) ((M.B. 87); (J.W. 6); (A.F. 20))
(G2) ((M.B. 28); (A.F. 9))
(H2) ((M.B. 35); (J.W. 14))
(I2) ((M.B. 20 and 47); (J.W. 7, 25, 28, 31 and 32); (A.F. 8 and 10))
(J2) ((M.B. 23 and 98); (J.W. 34 and 35); (A.F. 15))
(K2) ((M.B. 23); (A.F. 15))
(L2) ((M.B. 4); (J.W. 20, 26, 46 and 48))

The artistic creative process is Janus-faced in that it entails both discipline and joy(M2).

The artist's re-ordering of the given world through the production of art is flexible (N2). He/she is able to incorporate "chance" or happy accidents into the working process(O2).

The working world of the artist is a ritualistic, disciplined, alert, organised, yet sensuous and at times enjoyable one(P2).

Socially, the artist often experiences himself as being an outsider. At the same time, he may be popular with other people and in touch with them, which is a seeming paradox. It is in fact, this ability to be Janus-faced which enables the artist to see, and to relate what he sees to others in a healthy way through art(Q2).

(M2)((M.B. 38); (J.W. 25, 30 and 44); (A.F. 5, 8, 12 and 16))
(N2)((M.B. 15, 16, 17, 19, 20, 21, 35, 36, 47, 48, 49, 51, 53, 61, 62, 63, 65, 77, 78, 79 and 82); (A.F. 6 and 8))
(O2)((M.B. 63) ; (A.F. 6 and 8))
(P2)((M.B. 15, 16, 21, 37, 38, 48, 77, 78, 79, 80 and 82); (J.W. 1, 6, 7, 8, 25, 28 and 32); (A.F. 6, 8, 12, 16, 18 and 19))
(Q2)((M.B. 2, 10 and 41); (J.W. 9 and 47); (A.F. 11))

The artist creates "new" worlds through his work and yet at the same time, there is a sense of the artist being very humble and viewing the self as a witness for fellow people that as human beings we are simply part of the world and the cosmos; and not superior to anything or anyone else in it. Consequently, the artist often has a deep appreciation of Nature(R2).

The artist's need to create artistically is usually rooted in the past, can be seen to carry through to his/her present and points to the future in his/her work(S2).

The artist has to be disciplined and organised in his/her use of working time in order to actually produce tangible works of art(T2). At the same time, with certain kinds of art, for instance, poetry and playwriting, it is neither possible nor advisable, to consciously set out in a disciplined fashion to produce art. There is rather, a sense of such a work "arriving" on its own(U2). There is more certainty about being able to "programme" the completion of a work of art like a play though (V2). The experience of time varies when working in different art forms(W2).

(R2) ((M.B. 26, 60 and 95); (J.W. 17, 38, 41, 53 and 55); (A.F. 9, 11, 13 and 30))

(S2) ((M.B. 1, 5, 9, 16, 17, 47, 48, 79, 84 and 86); (A.F. 1, 11, 21 and 22))

(T2) ((M.B. 38); (J.W. 7, 20, 22, 25 and 26); (A.F. 8, 12, 16 and 20))

(U2) ((J.W. 13, 14, 26, 46 and 48); (A.F. 21, 22 and 26))

(V2) (A.F. 16 and 20)

(W2) (J.W. 11, 13, 14, 20, 26,27, 28, 32, 36, 46 and 48)

An artist allows life events to impinge, even if only indirectly, on his/her work; although the artist may be unaware of this at the time of creation. As an artist looks back on his works he can usually see traces of personal life events reflected in them(X2). There is often a storage of experiences which re-emerge in particular art works; although not necessarily in exactly the same way(Y2).

The artist in a sense, achieves a fix on the art route but it is an experience which is completely lucid. He/she appears compelled to make art. He/she needs to make art(Z2). The artist usually prefers the artistic creative process to remain a mystery for him, particularly while a work is in progress(A3).

There is cognisance of the artist's social role, be it in the sense of the artist having an obligation to society to exhibit his work, without the necessity of explaining it; or in the sense of the artist being unable to accept industrialisation and mass production. It is believed that the artist, who is the being who produces items with individual craft, is more needed today than ever(B3).

(X2) ((M.B. 1, 9, 15, 16, 47, 48, 60, 63, 84, 90 and 93); (J.W. 15); (A.F. 11 and 21))

(Y2) ((M.B. 16); (A.F. 21))

(Z2) ((M.B. 5, 38, 49, 67, 70, 80, 82, 84, 93 and 98); (A.F. 22))

(A3) ((M.B. 96); (J.W. 36 and 55))

(B3) ((M.B. 100); (J.W. 59))

6.8 INDEPENDENT JUDGES' REPORTS

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REPORT OF INDEPENDENT JUDGE (C A HAMMOND)

Record of progress through the data:

1. I read explanation of steps as instructed.

2. I read all of the extended and the general extended descriptions.

3. I read all three essential descriptions.

4. Using lists of essential themes I followed up two themes listed in the General Extended Description:

   a) Joy and discipline (p. 166)

   b) Janus-faced socially (p. 166)

   Using these as a small sample, I can say that there is perfect propriety in the selection of essential themes and the rendering of their essence.

General Comment

Having looked at random at the intervening stages (both backwards and forwards) I can find no fault in the candidate's processing of the data. There is clearly continuity in the explication.

C A HAMMOND

17 September 1986

Psychology Department
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REPORT OF INDEPENDENT JUDGE : GAVIN IVEY

As an independent judge, requested by the researcher to examine her explication of the data, I employed the following procedure. Having had experience with phenomenological research I approached the researcher's data as though I myself were doing the explication. After randomly selecting two ten-page sections from each reduced protocol I examined the appropriate list of natural meaning units for each subject. (For M.B. I used pages 1-10 and 17-27, for J.W. I used pages 1-10 and 25-35, for A.F. I used the whole protocol.) I then checked the list of essential themes derived from the NMUs. In the third stage I read through the essential descriptions for each subject in order to see whether the data had been sufficiently explicated without being overly reduced. In the fourth stage I read the significant points delineated in each essential description and checked the general extended description in order to satisfy myself that the significant themes were accurately represented in a manner true to the subjects' own articulated experience while not simply being a précis of the latter.

The researcher's explication of the data has, in my opinion, been particularly rigorous and methodical. She has employed more stages of explication than are minimally necessary. As a consequence her research is particularly detailed and lucid. Furthermore, I am well satisfied that the researcher has retained an essential fidelity to her subject's original experience while sufficiently transforming the latter successfully according to the criteria of phenomenological research.

GAVIN IVEY

October 1986

CHAPTER 7

DISCUSSION, CONCLUSIONS AND SUGGESTIONS FOR FUTURE RESEARCH

7. Discussion

A general discussion is presented on the research results apropos the three artists' four modes of being. Relevant parallels are outlined with points made in the literature review.

Note : The alphabetical letters used in the discussion e.g. (A), refer to the relevant lists of essential themes as marked on the extended descriptions and the general extended description.

The essential description page numberings have been retained in the discussion to maintain clarity.

Abbreviations Used :
MED = M.B. Essential Description
JED = J.W. Essential Description
AED = A.F. Essential Description
GED = General Extended Description

7.1 The World of the Three Artists

An essential question when perusing the extended description apropos the world of the three artists, is whether their world is different from that of nonartists.

The research results as presented in the extended and general extended descriptions show that it is possible to speculate that the artist's world is qualitatively richer than that of the average modern person. The lifestyle of many people in the West today is a frenetic and materialistic one, with a consequent objectification of people. By way of contrast, the artist knows himself/herself and accepts himself/herself and is therefore able to live an authentic life at his/her own pace. This is a rare achievement today.

The artist lives in harmony with the thingness and givenness of

his world. He is at one with that world (A). How many people in other walks of life demonstrate such intense involvement with what is happening, both within their selves and in their environment? The descriptions show that the artist perceives his world as dynamic, fascinating (A), and mutable. He/she constantly tries to make sense of the world, the self and other people.

The artist is able to achieve a balance of his subjectivity and objectivity in the Lebenswelt and it is this which enables his transformation of things from the world into works of art (C), symbols of feeling.

The artist is in harmony with his world and is therefore not at the mercy of that world. He organises it in order to be able to create art. Paradoxically, he is both disciplined and able to enjoy the sensuous quality of the world which his senses relay to him (F). He employs various rituals in his working world (F), which are reminiscent of shaman practices.

The artist does not simply relay his subjective experience of his world, but re-orders it in a flexible manner, so that something of his own interpretation of his world remains imprinted in his art (G). A flexibility in working methods is sometimes shown in the incorporation of "chance"/happy accidents into the working process (E).

The artist needs his relationship with the things of his world which he achieves through art. He appears compelled to create art. Although the artistic creative experience is analogous to a fix, it is a completely lucid experience (H).

The things (Heidegger, 1975) of the artist's world include other people as intentional-beings. His art is ultimately presented to an audience composed of other people.

The potential exists for a ripple effect to proceed from the artist via the art work to the audience. The potential exists

then, for the audience to be transformed by what they are perceiving (D).

Taylor's (1976) concept of creative transactualization apropos the origins of creativity (see Section 1.6) is mirrored in the research descriptions. In the extended description of the world of the three artists, it is evident that their world is perceived as dynamic and inviting to them and that there is ongoing creative interaction, both with their world and their fellow people.

The intense involvement with the givenness of his world shapes the artist's life and in fact, it is a truism to say that the world of the artist revolves around his art (B). His life and his art are bound up, so that the one feeds the other.

Richard Burton, the actor's, comment that "The actor never stops working. The painter doesn't, the writer doesn't, the artists don't. We're always watchful, always learning" (see Section 1.5) reflects the sense of alert openness to the environment which is characteristic of the artistic sensibility. The same sense of attentive openness appears in the world of the three artists. "The world of the artist is perceived as inviting by him/her. It is a dynamic, fascinating world in which there is a strong sense of exploration..." (A).

The artist is not a mere "cog in a machine" the way many industrial workers are. He is capable of imposing his own order on his world through his creative ability, that is, through Macaranas's (1982) concepts of fluency, flexibility and originality (see Section 1.).

The reader is reminded of the two-stage conception of the creative process which many theorists adhere to (see Section 4.6). The same initial openness followed by a reorganisation of internal patterns into fresh ones, is shown in the results. "The artist is able to incorporate 'chance'/happy accidents into the working process" (E), which demonstrates an openness; and "The artist is

able to ensure that Janus-like, his/her subjective and objective response to the world coalesces and balances in the artistic product, and thereby transforms his/her understanding of the given world and fellow people..." (C). This indicates a reorganisation of internal patterns into fresh ones.

7.2 The Body of the Three Artists

Once again, the discussion emanates from the relevant extended description. What is it that actually forms a work of art? Unless the artist is physically handicapped, it is usually the human hand and torso. This may seem self-evident and yet the creation of a work of art, when considered in the light of the research results, is a remarkable fusion of mind and body in a way which is antithetical to the precepts of Descartes. Art involves a physical and a mental skill which are practised together in harmony.

There is a sense of the actual physical making of an art work being very important, much as the making of a far more functional item like a wheel, would be important (S and T). In a very real way, the artist experiences a total bodily involvement in the artistic creative process (J). The male artist may go so far as to use the male sexual experience as a metaphor for his working process (P).

The sense of the importance of craftmanship, of making in art, is echoed in the literature:

> I have often heard it said by psychiatrists that writers belong to the 'oral type.' The truth seems to be that most of them are manual types. Words are not merely sounds for them, but magical designs that their hands make on

> paper.... 'I am an artisan,' Simenon explains, 'I need to work with my hands. I would like to carve my novel in a piece of wood' (Cowley, 1958, p. 18).

At the same time there is a sense of physical letting-be in the initial stages of artistic creativity. For instance, Housman makes the important point that the first phase of poetry writing is passive:

> I think that the production of poetry, in its first stage, is less an active than a passive and involuntary process; and if I were obliged, not to define poetry, but to name the class of things to which it belongs, I should call it a secretion (cited in Koestler, 1964, p. 317).

During the active phase of work, the artist's body is surrendered completely to the work process but in a disciplined manner which is imbued with a sense of objectivity; so that the outcome of all the work is an eventual order (M). Paradoxically, the artist relies on the feeling capacity of his body to determine the particular shape and sometimes the quality of a work. He is in tune with his body to the extent that his body acts much as a fleshly barometer/seismometer for him in this regard (K and L).

The fact that the human body has to be so involved in artistic creation, indicates the amount of sheer physical effort required. Sometimes the art work is easier and relatively little struggle is undergone, although there may still be considerable effort expended (U).

The body and the world of the artist are in harmony, for the

artist's body is used to experience the world through the senses and then to render his interpretation of the world explicit in art works. Art returns its creator to a basic, essential, natural, physical rhythm or subject (A, J and R). The artist is in tune with his bodiliness, so that there is a realisation that his body must be allowed to recuperate in order to continue to create art (N).

According to Jager (1985) "a fully inhabited world is at the same time also a fully embodied world" and "bodily existence floods over into things, appropriates them, infuses them with the breath of life, draws them into the sphere of its projects and concerns" (cited in Parker, 1985, p. 185). This illustrates the difference between authentic and inauthentic being (alienation). Inauthentic being "is ultimately the failure of inhabitation and embodiment" (ibid., p. 185).

From the above discussion, it is apparent that the artist fully embodies his world and therefore lives an authentic existence.

7.3 The Three Artists' Relationship with Fellow People

Although the artist is generally an outsider to modern Western society, he is in touch with and often popular with, fellow people (V). Other people are sometimes felt to have influenced artistic motivation initially (Z). This is not to argue that the artists would not have created without such influence.

Once again, the paradox is that the artist has the ability to be Janus-faced and it is this ability which enables him/her to see/understand and to relate what he/she sees to others in a healthy way through art (V). The artist uses art as a medium through which to communicate with other people in good faith. If they are unable to respond positively to the work, that is regarded as of secondary importance.

Through a controlled balance of his subjectivity and objectivity (that is, the balance of the unconscious and preconscious minds against the conscious mind), the artist is able to understand fellow people better. The reader is reminded of Francès's (1976) comment that painting is a system of communication (see Section 1.2). This fact is reflected in the general extended description. "The potential also exists ultimately, for the audience which receives the work to be transformed as well" (GED, D2). In other words, the circle of artistic creativity is only complete when the work is submitted to an audience (Leedy, 1980).

Although the artist is so skilled mentally and physically that he is able to create "new" worlds through art, there is a sense of his being very humble. He views himself as a witness that people are not superior to anything or anyone else in the world but are simply a part of the world and the cosmos. Such a belief system is often manifested in a deep appreciation of Nature (X). This echoes a section of Kaha's (1983) description of synchronicity. "Synchronicity also implicitly assumes a kind of transformation from various singular modes of thought and of multiple processes, to a momentary larger unity which transcends and enlarges those multiple modes" (see Section 4.3).

Two of the subjects were explicitly cognisant of the artist's immediate social role apropos the exhibition of work, as well as the importance of the artist's current social role apropos industrialisation. It is believed that the artist who continues to create manually and individually, is more needed today than ever (GED, B3). The artist helps nonartists to remain in touch with the things, other people as intentional-beings and the givenness of their world. As Whiteside (1981) describes artists, "Their vision, so disturbingly acute, permits everyone to see more clearly a reality that is always present but, for most of us, obscured by ego-induced myopia..." (p. 197).

Despite the dehumanising effects of mechanisation, the artist continues to produce works which are handmade. His body, although

it may wield tools, is still the principal agency through which he creates art. The artist is one of the individuals in Western society who remains profoundly in touch with his bodiliness and consequently his perception of the world through it.

Unlike the industrial worker whose sense of self and work is often indistinguishable from many other people's, the artist has a strong sense of his own self, and yet that self is mutable. The continual finding of the self takes place through art. This bears out the comment that, "One's sense of self is not a given of one's existence, but rather a personal task to be fulfilled" (Parker, 1985, p. 181).

The artist is both immersed in the world and observer of it and other people. He is not at such a rarefied distance from his world and fellow people however, as to lose contact with his own subjectivity.

7.4 The Three Artists' Relationship with Time

The artist's art roots him/her in the past, is manifest in the present and indicates the future direction of his/her work (Y). Such a relationship with temporal being indicates an authentic existence. "Authentic existence is always directed towards the future, while taking the past into account as the basis of future possibilities" (ibid., pp. 188 - 189).

The artist must be able to manage time effectively to actually accomplish works of art. Simonton's point that the creative giants work very hard (see Section 3.3.1) is demonstrated in the research descriptions. "The artist has to be disciplined and organised in his/her use of working time in order to actually produce tangible works of art" (GED, T2).

There is a simultaneous awareness however, that certain forms of art such as poetry and plays, must be allowed time to incubate

before they themselves, are ready to emerge. The reader is reminded of Housman's point about the first stage of poetry being a secretion (see Section 7.2). The sense of having to wait for something tangible to incubate inside the self and then emerge, is reflected in one of the essential descriptions. Thus, "J.W. maintains that all imaginative writing is a matter of listening and waiting (13 and 42)" (JED p. 149).

This sense of incubation was noted as being very important to his creative writing process by the French writer, Cendrars (cited in Plimpton, 1983, p. 45) as well. It is postulated that the artist's perception of incubation and secretion is due to the increased use which he makes of unconscious and preconscious sources in the initial stages of creation.

Images from different time frames (past, present and future), merge in the artist's ongoing life experience by bubbling up from his unconscious and preconscious until they appear in his conscious mind. For instance, there is a storage of life experiences which re-emerge in particular art works, although not necessarily in exactly the same way. Thus, a particular visual image which "belongs" in the past may merge with another visual image from the past, to produce a new, synthesised, third visual image in a painting, for instance (G1). It may be safely assumed that the same applies to other art forms as well.

The art works of his past are the artist's tangible links with his being-past. They are a symbol of what he himself was then, are often reflected in present works and hold a promise for his future work and self. This is borne out by the fact that as the artist looks back on his works, he can usually see traces of his own life events reflected in them (F1).

The same question applies in the discussion of the artist's relationship with time as in the other three modes, that is, how the artist differs from other people through the pursuit of art. It may be justifiably postulated that the artist shows a greater

willingness than the average business executive to allow time itself, to dictate the pace of his work.

7.5 General Comments

The artist is first and foremost Janus-faced. There are many paradoxical elements evident in his four modes of being human and through these he is able to be wholly authentic. He/she has mastered the art of knowing the self, accepting the self and being the self. The self is mutable however, so sensations and thoughts arising in and from the outer world are continually absorbed, transformed and then shaped into truthful works of art.

The artist's completed work reminds other people who are not artists, of aspects of their being which they perhaps find easier to ignore.

As evidenced in the three subjects, there is a definite movement in the artistic creative process from chaos and disorder to a bringing of form and order to the finished art work. In other words, there is a movement from openness to closure.

To create art it is necessary first to gaze upon the world, absorb experiences from it and then be prepared to "destroy" through the creation of new forms and meanings, that which has gone before, in order to impute an experience or object with a new understanding. When a new work is started, a new circle unfolds.

Picasso described the orderly, systematic fashion in which his work progressed (see Section 1.3). The descriptions of the three artists reflect the same conscious ordering of the outcome of their work. "The body is surrendered during the working time to the particular medium but in a disciplined, objective manner, so that ultimately an order is achieved" (GED, I2).

For better or for worse, irrespective of life experience, the

artist is compelled to produce art. In an age in which mechanisation is the order of the day, the artist remains an old-fashioned person who makes things bodily and alone; things which are steeped in meaningful symbolism, unique works of art.

Art engenders self-transcendence. Koestler wrote "art, like religion, is a school of self-transcendence; it expands individual awareness into cosmic awareness, as science teaches us to reduce any particular puzzle to the great universal puzzle" (1964, p. 328).

This thought corresponds with the concept of community and agency which entails the desire to be at one and the same time, a unique individual and part of a larger whole. It correlates with Bucke's notion of cosmic consciousness and Kaha's description of synchronicity. The idea is reflected in the research results as well. "The artist creates 'new' worlds through his work and yet at the same time, there is a sense of the artist being very humble and viewing the self as a witness for fellow people that as human beings we are simply part of the world and the cosmos; and not superior to anything or anyone else in it..." (GED, R2).

It is apparent that third order imaging processes which are characterised by combination, synthesis and innovation of images (see Section 3.5.2) are manifest in the research results (see F1 and G1). It is postulated that third order imaging processes encompass janusian and homospatial thinking as described in Sections 4.4.1 and 4.4.2.

7.5.1 Working Rituals : Towards an Explanation

A necessity for ritualistic behaviour in artistic creation, particularly before beginning work, is apparent in the

descriptions. Thus :

Of M.B. : "When she has not painted for a long time, she needs a lot of rituals to get back 'in', like endless cups of coffee" (MED p. 142).

Of J.W. : "He has a ritualistic need to order his world and to establish habits within it" (JED p. 146).

Of A.F. : "His actual writing area and implements are very ordered, ritually so (18 and 19)" (AED p. 151).

This same need is echoed in the literature:

> Apparently the hardest problem for almost any writer, whatever his medium, is getting to work in the morning (or in the afternoon, if he is a late riser like Styron, or even at night). Thornton Wilder says, 'Many writers have told me that they have built up mnemonic devices to start them off on each day's writing task. Hemingway once told me he sharpened twenty pencils' (Cowley, 1958, p. 17).

Rafal (1979) found that creative anxiety has a paradoxical nature. The finding may be linked to the emphasis on rituals in this thesis.

The need for rituals to enter into a working frame of mind indicates preliminary anxiety. Artistic creativity is no easy task. It involves psychological preparation for concentrated mental and physical effort over an extended period of time. It may

be safely assumed that although it was not actually verbalised, an element of anxiety was attendant on M.B.'s, J.W.'s and A.F.'s initial artistic creative process. A.F. does mention that it is initial energy or inner tension which has enabled him to create (AED p. 152).

It is postulated that rituals afford a way of overcoming the tension, hesitancy and anxiety which prevail before beginning work. Through the repetition of certain behaviour, the artistic creative experience is given the illusion of comfortable predictability. Setting is often repeated, favourite implements are readied, warmth and stimulation are sometimes taken in through coffee and cigarettes, and so on. In actual fact, the success of a particular creative session is unpredictable and sometimes a touch-and-go matter.

The rituals allow the artist to "ease" himself into actual creative work. It is conjectured that a certain level of anxiety facilitates the artistic creative process but that once it has reached the individual critical level, a negative reaction ensues; as it did for A.F. when he was commissioned to write a play.

Artistic creative work involves choice. Choice is an integral part of human existence and in itself tends to provoke anxiety. Heidegger's view of authentic Dasein was that it entailed being anxious (Parker, 1985). Once again, the artists' openness to existential anxiety in choosing to create art, is indicative of authentic Dasein.

7.5.2 Compulsion

There is a definite, strong motivation linked to personality, running through the three artists' lives. It is the ongoing motivation to create art which gives their lives purpose.

Picasso asserts that he has a need to put things down on canvas

or paper (see Section 1.3). This observation is reflected in the results. "The artist in a sense, achieves a fix on the art route but it is an experience which is completely lucid. He/she appears compelled to make art. He/she needs to make art" (GED, Z2).

In the case of some artists, M.B. for example, if the need to create art is not met, "her relationship with herself and her body can become strained. Once the two-way dialogue is effected, she achieves harmony with her world again (49)" (MED p. 142). Art is a means then, of attaining harmony with one's world.

Roe's research showed that high intelligence is necessary for first-rate creative work, but that so too are commitment and long hours (see Section 3.3). In other words, mere ability is not enough to ensure success in artistic creativity.

The three artists are able to experience the opposites in their nature, an ability which as Whiteside (1981) notes, is characteristic of the creative personality (see Section 3.1). It may be assumed that as the three artists all show strong motivation for, and commitment to, the pursuit of artistic careers, they have creative personalities.

As they are all successful artists, it may be safely assumed that the three have high intelligence. All three demonstrate the capacity to use their imaginations effectively.

7.5.3 The Essential Balance Between the Unconscious, Preconscious and Conscious Minds

As is evident from the literature review, the artistic creative process involves a fusion of the conscious, preconscious and unconscious minds/selves of the artist. Artistic creativity, like meditation, may be described as "a unity of act and awareness of act" (Todres, 1975, p. 11). "Act" connotes doing which is the

end result of a fusion of unconscious, preconscious and conscious aspects of the self.

In the general extended description, the thesis clearly demonstrates the delicate balance that exists between the subjective/unconscious/preconscious elements of the artist's being and the objective/conscious elements. "The artist is able to interact with the world on both subjective and objective levels. He/she ensures that Janus-like, his/her subjective and objective response to the world coalesces and balances in the artistic product..." (GED, C2). Maslow's point that he found that the healthy person who creates has achieved a merging of the conscious and unconscious selves (see Section 3.1) conforms to these results.

It is the ability to balance the subjective and objective aspects of the self that enables an artist to achieve a transformation of his personal experience in an effectively artistic way.

7.5.4 The Artistic Creative Process

A work of art is a unique, individualised event in so far as each is different from the next and is not repeatable. Through the successful application of the human scientific, phenomenological approach in the thesis, a valid general extended description of the artistic creative experience and process of three artists has been achieved.

It has been stated that artists are generally very open to unconscious and preconscious sources of inspiration for their work and it may be safely assumed that they have greater access to these sources than nonartists have. At the same time, the artist is able to direct his/her subjective thinking towards a goal. This involves abstraction, synthesising and the superimposition of images through abstract cognition like janusian and homospatial thinking.

Artists create what appear to be new forms, which paradoxically reveal aspects of our collective unconscious to us. This is clearly reflected in the research results. "The artist creates 'new' worlds through his work and yet at the same time, there is a sense of the artist being very humble and viewing the self as a witness for fellow people that as human beings we are simply part of the world and the cosmos; and not superior to anything or anyone else in it..." (GED, R2).

7.5.5 Janusian and Homospatial Thinking

M.B. described wheatfields on her way to Cape Town, which were very green when she had been hoping that they would be yellow. She described another trip which she had made to South West Africa where she saw fountains in the desert with green grass growing round them.

What M.B. then described was, in effect, the unconscious superimposition of the two images through homospatial thinking, to form an image of green wheatfields, something quite different from her conscious intent to do desert paintings. The two images of green wheatfields and desert fountains with green grass growing round, were not at first connected in M.B.'s mind. They were separated by the passage of time and place.

She had unconsciously retained the common image of greenness and this appeared spontaneously in a painting in which her conscious intent was to paint a desert. The elements of synchronicity and janusian thinking were clearly at work here. "The two different ideas came together into one yet third different idea" (MB - List of Essential Themes, 47).

A.F. does not go into details on the creation of specific works, but he does relate how his store of life experience enriched his art. For example, in his play A Lesson from Aloes, the facts that are used arose from some of his experiences in 1963. In following

years, he made two attempts to write the play but the attempts dissolved into nothing. Years later, a whole complex of ideas presented itself to him and he sat down and wrote the play. He could find no external reason for this. It may be assumed that janusian and homospatial thought processes were operative in his decisions as to which experiences to relate and how to transform them into a play.

7.6 Conclusions

The two focus questions of the thesis have been successfully answered in the research chapter. The value and viability of the phenomenological approach in the field of artistic creativity has therefore, been demonstrated. The major conclusion arising from the discussion of the three artists' four modes of being, is that art affords a way through which artists are able to live an authentic existence. It is postulated that the artist's relationship with his four modes of being, is qualitatively richer than that of the nonartist.

In the literature search, it became clear that to achieve a comprehensive understanding of the artistic creative experience, it is necessary to remain open-minded towards the different schools of thought. The conclusion reached from maintaining an eclectic attitude towards the interpretation of the results, is that the psychoanalytic concept of the unconscious, preconscious and conscious, the Jungian concept of the collective unconscious and the humanistic, Maslowian tenet of self-actualisation, all have something to offer towards an understanding. An eclectic approach in as far as the sphere of interpretation of the artistic creative experience and process is concerned, has proved fruitful.

However, to achieve a real insight into what artists themselves experience, it is necessary to listen to and to record what they themselves have to say. It is clear from the literature review that interviews with artists, for example those recorded in the

Writers at Work series, usually involve only simple transcription and editing. The phenomenological research for the thesis has journeyed far beyond such a limited perspective and has resulted in valid descriptions of the artistic creative experience and process.

The reader is reminded that only one work was sifted from much literature, which in any way approached the sphere of the thesis. This means that apropos the literature review, the thesis is unique and is definitely unique with regard to its focus on the three particular artists.

In addition, there is harmony between certain aspects of the theoretical literature review and the actual research results. In so far as this is concerned, the descriptions given are applicable to the artist per se.

7.7 Suggestions for Future Research

The main areas for potentially fruitful research on artistic creativity are outlined below. The ideas emerged from the literature search, except for the first one which arose from the actual thesis research.

1. More Phenomenological Research

It is postulated that an interview request aimed at eliciting specific information on the actual creation of specific works, would reveal more detailed information on the artistic creative process than has been obtained. It is conjectured that the experience of process, as in janusian and homospatial thinking for instance, might be more fully revealed.

2. Autobiographies and Creativity

Much research has been accomplished on the link between biographical information and creativity. However as Barron and Harrington (1981) note, an analysable code apropos the life course for the derivation of data from psychobiographies is necessary.

The phenomenological approach directed at autobiographies, such as artists' diaries, would prove of more value; as the words would be from the artists themselves, uninterpreted by biographers.

3. Schizotaxia, Schizophrenia and Creativity

No real attempt has been made to explain the interesting connection that may exist between thought disorders such as schizotaxia or schizophrenia and creativity. It is evident from the literature that such a connection may exist.

4. Hypnosis and Creativity

The literature review uncovered a number of interesting studies on hypnosis and creativity.

A study by Lecorno (1979) for instance, aimed at establishing whether schizophrenics demonstrate higher creativity and hypnotic susceptibility scores than normal control subjects. The study produced only tentative results and further research into the subject is therefore recommended.

5. Leisure

Lalor (1979) argues that leisure is a life dimension which, more than any other, possesses "a basis" for developing "excellence in humanity". It may be postulated that an increase in leisure would

decrease anxiety levels and enhance creative output.

To be professionally adept, it appears that the artist needs to devote himself/herself to art full-time. Provide an artist with the leisure to create by virtue of not having to consider money, and what might be produced? More research should be conducted into the effects of introducing a leisured lifestyle into the lives of worthy, talented artists.

6. Creativity and Meditation

The literature reveals that meditation has a possible beneficial effect on creativity. This interesting potential relationship should therefore be explored further.

7. Creativity and Humour

Verma (1981) writes that "the person who is spontaneously humorous is by the same token, spontaneously creative.... The results of recent researches (Ziv, A., 1976) show that laughter responses to humorous stimuli increase creative thinking in adolescents" (pp. 1-2).

This thinking should be taken further and more research done with a view to its educational implications.

8. Art Therapy

This is yet another fruitful research area. Hynes (1981) and others have written on the merits which are derived from poetry therapy. A comprehensive collection of research on the various methods of art therapy and their documented effects would be useful.

APPENDIX

M.B. - PAINTER - LIST OF ESSENTIAL THEMES - PROTOCOL 1

1. Creative Childhood	M.B. is unable to divorce her childhood from her understanding of her creativity. She believes painting is very tied up with one's life. She always knew that she wanted to paint and her whole childhood was creative in that she handled all her time very creatively. She was always making things as a child, for example, involved stories, which were sometimes written down and illustrated as well.
2. Aloneness	M.B. was always alone as a child. She spent her school time with a very aged aunt in Grahamstown and her holidays on a lonely Free State farm where there were no other children to play with. She remembers being absolutely involved with stones on the farm, having stones as special places and playing with stones, to the extent that she often spent at least six hours a day talking to stones. At the same time however, she succeeded in making herself popular with other children at school.
3. Focus on Painting	She reached a certain stage where she consciously resolved to cut out everything extraneous and concentrate on painting, because she wanted to extract the most out of it at that moment. She concentrated her energies for a couple of years and considered everything unconnected with painting as peripheral and therefore ignored it. It seemed to her at the time of the interviews that the opposite was the case.
4. Living Well	She wasn't interested in painting pictures at the time but was interested rather, in living well, because it was necessary then. This wouldn't continue but she felt and knew it to be vitally necessary for her future painting, because painting

is what she does best and is what is all important to her. The living well may be a compensation for something neglected in the past. She was involved in being a complete person at the time of the interviews. She knows that she can paint and so she thought that she was neglecting that for something she doesn't do very well or hasn't been doing very well, that is, deriving the most out of life in the present. There is nothing relaxing about this. She kept on thinking of a Henry Miller phrase, "art is the way to the life more abundant".

5. The Reason Why

She paints because it is what she does best. She has always been very talented in a certain kind of way and it is also what she enjoys doing most, and what she wants to do most.

6. Will

M.B. has relinquished her will for always. As a child one of her dominant characteristics was her willpower and she found goal achievement easy. Achievement of position desired was one sign of her willpower, painting success another, jobs another and the esteem of people she deemed important was another.

She could achieve her goals until she was about twenty-three, -four, and then the point came where she had everything she wanted in a way. She had been terribly ambitious throughout her life. The point came where she no longer knew what she wanted. Whereas, she explains, when you know what you want it's very easy to go and get what you want.

7. Feelings

There are so many different feelings in the painting experience.

8. Developing Painter	She is a developing painter. She feels terribly young and that she did a lot of things in her life before she was ready for them. She has always been very protective of herself in terms of painting in a nurturing kind of way, not in a cosseting kind of way.
9. Creative Childhood	As a child she feels she had a very exuberant, spontaneous, imaginative, creative feeling which evidenced itself not only in her paintings but in everything that she did, in the games she played and in things she supervised.
10. Aloneness	She has always been alone and was conscious of it in Standard Two or before. She has always preferred being alone and has always been able to "handle" being alone.
11. Imagination Damaged	When she went to university perhaps things were too rigorously channeled. Perhaps she had a bad teacher at a certain period, but she knows that her imagination was damaged. It took a long time to get it working again for her, or for her to have confidence in it again, or be able to use it again. This damage perhaps occurred inevitably and should have perhaps happened earlier and didn't due to her strange, limited childhood. She was a child in a way when she went to university. Things changed when she went to university.
12."Strange" Childhood	M.B. had a strange childhood which was terribly free on the one hand but protected on the other. So she was working within limits and in those limitations she was still a child. She was very free and maybe she was absolutely in control of her environment, and then when she went to university she was exposed to another world and something

fairly disastrous happened, which was very possibly necessary. This was that she became very conscious of everything she was doing whereas before it had been unconscious and she began to make determined efforts at things which she hadn't done before. The effects are still lasting.

13. Chance and Will — She is aware of what she wants and is also very aware of not forcing anything at all. The chance "thing" was very important in her life at the time of the interviews, the abandonment of all will, which she considers is possible to a certain extent. She believes one always has to be discriminating though, but only when one's "sussed" something out and only if one's survival is at stake.

14. Meaning — The creative experience means a different thing with every work accomplished. Some works happen fairly easily, very easily. From the start she knows that the first mark/s are going to work and exactly how they're going to turn out, even if the work isn't preconceived. She has a trust in the outcome. There's not a tremendous fight which there is at other times. When she knows it's going to work right from the beginning, it's still difficult but there's no struggle or fight. The experience she has with that kind of work is different from the experience she has with a work she has to not fight against, but fight for.

15. Eye Usage — She is always looking, using her eyes, although not consciously imagining what things could be used for. Things come out in the most amazing ways.

16. Storage — She once went to Cape Town in September and on the way there, there were miles and miles of wheatland which was very green, and she was very

disappointed because she'd been hoping they'd be yellow. Soon after she went to South West (Africa) and was painting deserts there. Suddenly a whole series of them turned out as green wheatfields. There is definitely a storage of experiences which accumulate over a number of years, and she is very often not aware of what the storage is.

17. Logical Work Progression

There seems to be a fairly logical progression in her work, with one work leading on to the next. One work will give rise to ideas for another work and so on, and although they might look vastly different, looking back retrospectively, she can see how one led to the next and so on. Sometimes the connections are immediately visible.

18. Subjectivity : Objectivity

She doesn't think she is able to be subjective or objective almost at will, although she thinks she tries to do this. She remembers being very young, still at school, on the Free State farm and a place and stones very well where she sat and thought about this. She remembers even more intensely being amazed when she read about it later. She remembers saying to herself, "subjective and the objective have to meet".

This was at an early age before she had read anything about that and she used the actual words "subjective" and "objective" then. So she thinks she does have the ability to live in both dimensions almost at will. She thinks the kind of disaster at university was perhaps the rational being overemphasised, because she thinks she is a rational person. She sees herself as being very open-minded, which she thinks is very important to be in terms of being nonjudgemental and accepting anything as valid, letting-be.

19. Chance — Chance is important. She recommends Wisdom of the Heart by Henry Miller. She doesn't think it is possible to isolate elements like heart and mind. She can see retrospectively that at recent stages she tended to put more emphasis on "heart" although she was unaware of it at the time, perhaps due to an imbalance on the other side. That is, perhaps because her rational processes were too strong previously. Looking back, she can see there was that attempt but she doesn't think it was a conscious thing, although it is very difficult to say, because she's aware of that all the time. Having looked back, she is aware of that in the future but she doesn't think about it so precisely.

20. Order in Her Painting — She knows when she is painting and this probably applys to all her work, that she is not satisfied with a painting until it is very ordered. This applys even if the work is totally from her imagination, even though it might have begun in a totally unconscious kind of way. She has come to recognise something in herself and knows she has to work through the stage where she begins painting, and finds the paint itself so seductive and suggestive.

21. Classic — M.B. thinks most of her work thus far would be called classic, that is, a solid, binding thing. One has to work through the passing sensation to reach that. A romantic painter would very often be satisfied with the sensuous, immediate effects of the oil paint (and/or the painterly qualities of the oil paint), which is what happens when one first begins painting. Fantastic and exhilarating as they are, it seems to be her pattern to destroy those, sometimes against her better judgement, because that's pure creativity; with just the joy of putting

the paint down. There's something which makes her destroy that, to achieve classic things like clarity.

22. Work Process — She works away and spends a lot of time looking and smoking. She paints and then stands back and looks and looks and then changes things, until that's it.

23. When Right — Knowing when a work is right is absolutely feeling, not an intellectual thing, 'though the intellect does play its part in perhaps aiding a decision as to why something is wrong.

24. Holism — Painting is a realisation of everything. It certainly makes the painter himself whole. She thinks it can do the same with the viewer as well, but doesn't know very much about that.

25. Initiation — M.B. thinks painting is much like an initiation, with the whole creative process being like an initiatory process, in the sense of first of all self-awareness, and secondly in the sense of linking the creator to his environment; and she thinks that that's why people paint or make art.

26.Holistic Understanding — First of all, it's a way of understanding oneself and then through that understanding the whole world and one's place in the world. She thinks it's an attempt to explain things to oneself as well and an attempt to explain the whole cosmos to oneself, and one's place in the cosmos to oneself; or what one knows of the cosmos to oneself, (or what one doesn't know of the cosmos to oneself). She is talking here about eternity, infinity, God, Nature and one's own nature.

27. Transformation

M.B. thinks that this transformation is very important. She was very keen on transformation at the time of the interviews and probably would be "full-time", but in the process of making something one's self is transformed, and the materials that one is using are transformed. It's an absolute metamorphosis with the possibility that if the spectator or beholder is willing or eager enough, he'll also be transformed.

28. Making

The word "process" really means the making of something. She thinks that the making of a painting is more important than the painting itself. It is more important to her than that other people see the finished product and much more important than that other people are transformed by the finished product.

29. Not Easy with Chat

She's unsure why but she's not easy with chat. She doesn't know if it's a natural thing or if it's because at some stage she channeled herself into visual "stuff" and consciously narrowed off other things. She feels that the way she uses words is very imprecise and that words are misleading. She really disliked talking intensely for a long time a couple of years before, because she felt there was another kind of communication between people that could go beyond words.

She found words very ambiguous and deceitful and the way people used words very deceitful. One word conjures up another and so fosters the continuance of a train of thought. She just distrusted words and found it harder to "handle" words. It was becoming easier but she always finds the words difficult and yet when she writes she has a facility for using words, so it's not that words are

difficult for her. She prefers painting, although she doesn't think it's a substitute for not being able to use words.

30. Vision — Her vision can only be expressed through paint and she thinks that painting defies literal translation.

31. Visual Thinking — When she thinks she usually thinks in pictures or in images.

32. The Hand — The so-called gesture, the physical act of using one's hand, is one of the most important things in painting. Very often one's hand thinks one's hand does the painting, one's brain doesn't, because one's hand is very often wiser than one's brain. One's hand is very often wiser than one's eye. She thinks that one's hands are very wise bits of one's body. Very often when she is painting she might have solutions in her mind which she finds are completely wrong, and if she just "cuts that off" and allows her hand to do it without thinking, her hand knows exactly how to do it.

33. Painting, Poetry : The Difference — She thinks that painting differs from poetry in that it is a physical thing. It is a material, physical thing and in that way it is a craft. She thinks it requires a certain amount of hand dexterity. One's hand has to be able to do what one's eye sees, either inside or outside one. One must trust one's hands because very often one's hands just know what to do. It is chance again but it is also much more than chance.

34. Feeling — It's very difficult to describe what painting feels like. The process feels very different with each painting because each painting is done under

different circumstances.

35. Occasion Process Easier

Sometimes it's a totally joyous experience, which she supposes would be on occasions when the painting process is "easier". For instance, her painting Beach with Stones, which she painted on the spot in South West (Africa) when camping on the Skeleton Coast. It was physically quite a difficult painting to do because she would be dropped off in the middle of the desert early in the morning and fetched eight hours later. She was exhausted and the painting took about ten days with eight hours in the desert each day.

It was physically a very arduous painting because it was very hot. She forced herself to continue. Every mark that she made was right. She had confidence in the painting from the start. It was simply a question of doing it. She was exhilarated the whole time on her journey because she knew the painting would work. She remembers the painting. They were living in a tent in the desert. She remembers while working on the painting, returning to the tent each day and being so happy and drinking cups of coffee afterwards because she was thirsty, and staring at the painting and being so elated and wondering what would happen the next day, but knowing that the whole "thing" would work though.

She had known that she would be spending a month at a place in the desert and that she wanted to do some work. So she spent a couple of days driving around the desert doing what her brother was doing. The time came when she told him to take her to a certain spot. She was dropped there and for the first day she just wandered around, sat and looked, got up and wandered around and sat and looked, got up and

wandered around and then just sat the next day and began drawing and painting. She used very minimal pencil and the next step was colour.

The painting is a watercolour. She has always found watercolour a very easy medium to work with because for her there's no fight with it, whereas in oil painting there always is. She doesn't know whether this is because she is not a natural oil painter, or if oil painting allows more, or allows for more manipulation in terms of its physicality generally, or with a certain type of oil painting.

36. Paintings Likes to Do Most

The paintings she likes to do best and that she feels the most for afterwards, are paintings that she works away at. Suddenly an instant in time occurs when everything coalesces and comes together in one instantaneous sweep, and it's as if the whole painting had been painted in one minute, with a brush on all four corners and in the middle and on every spare bit of paper all at once. It's as if the ending has come absolutely simultaneously from all directions everywhere. These paintings have usually had the most difficult preceding passages but in the last minute, she wipes all the preceding passages out and there they jell in a very simple, bold kind of way.

37. Rituals

M.B. hasn't been "into" painting for a long time and when this is the case, she finds it very difficult to get back in. Then she needs a lot of rituals, like endless cups of coffee and endless cigarettes and endless cleaning of her studio. But when she is painting, she finds it pretty easy to get back into it each day.

38. Disci-

It's a bit of both impulse and discipline,

pline : Joy (setting aside certain times for painting). When she is "into" painting, even if she hasn't a painting "on the go" and when she is teaching, she will try to paint at least five nights a week and (at) the weekend. She just goes into her studio and plays or makes marks, or goes and does things. It's not really possible to separate discipline and joy. It's a discipline that becomes a joy and it's a joy because it's a discipline. She doesn't like to call it either. It's natural for her to go into her studio and do things.

39. "Magic" She sees "magic" as being very important. She thinks all art is a magical act and that painting is even more so, because there's double the transformation in it. She finds it very magical that you can take bits of paper and bits of stone and bits of paint and make a whole world. She thinks artists on the whole are just aware of themselves and being female or male is part of this. The whole thing is self-awareness and self-acceptance.

40. Non-Forcing She thinks that's also very important, not trying to force what shouldn't be, because she believes in a way, that part of the reason art is created, is that it arises from human frailties and foibles. This is why she thinks that perhaps if one meditated one wouldn't feel a compulsion to paint, that it would possibly reduce the need.

41. Involvement and Detachment One has to be both involved and detached. One has to be both. But the detachment, which is where the outsider comes in, is very important to be able to see, but it's also because you're detached and "outside" that you can see. You have to be "inside" perhaps more in tune, because that's where you get

what you see. It's possibly also where you get how you see. The artist is outside society and has always been apart from society. Ever since the earliest prehistory he's been a kind of special being. He's gone through initiation processes and they've changed but in essence they're the same.

42. Doing Essential

She believes that it is the doing that is absolutely essential for the artist himself. But once he's done the work it has its own life and she thinks in a way the artist is obliged to show what he's done once he's finished with it, and then it belongs neither to him nor to the world. It has its own life, but she does think he's obliged to show it, although she's unsure of why.

43. Artist's Social Role

She's been thinking a lot about the artist's obligation to society, because she sees him as having a very important role in society, not that he's concerned with that role while he's working. She's convinced that once he's done the work he must show it but then the work is detached from him and works on its own. He has no obligation to explain it, that is not up to the artist. She thinks that the artist is the mediator between the cosmos and society.

Today especially, there seems to be a need for a second mediator, like the critic or the teacher, between the work and the society. She thinks that it's because society and artist are no longer in tune as they once were. They were up until "say" Medieval times. She doesn't think that the artist can be expected to expend energies on persuading. He must just do the work. That's all that can be expected of him and that's all he can do.

44. Life Activity

When one's doing something one gives all one's energies to that. Painting is just a kind of activity, when you're doing it, it's the most important thing that you're doing. It is the most important thing at that moment. It's just one of life's activities, (albeit) a very important one of life's activities. She is always aware that she is a painter, even though she might not be painting.

45. Teaching

She learns a tremendous amount through teaching, as much as she teaches. She quite likes a phrase she read, "A pupil chooses his teacher, a teacher chooses his pupil and they both learn from each other". She often thinks that in teaching one isn't teaching pupils as such, one is teaching oneself.

She feels that sometimes in teaching, one teaches what one's into at the moment oneself. Through the verbalisation she comes to realise exactly what she is into herself. She was very seriously considering giving up teaching. There is always the danger in teaching of becoming rigid in a way. In teaching you can only give what you've got.

She thinks that a time comes when one needs to replenish oneself and look after oneself, because it's only if you're all right that you can help others. Only if you've got something can you give something. The tremendous task for a teacher, like an artist, is to keep on replenishing, which M.B. thinks is doubly important if you're also a teacher.

46. Consolidation

After one's given and learnt a tremendous amount, there comes a stage when it's time for consolidation. For her consolidation would be a period of very little painting activity.

47. Two Ideas into Third Idea

Each painting has a different feeling and the painting she most associates with everything coming together at once, was when she had returned from South West about two years previously. She was doing a whole series of deserts in her studio and had been working on deserts for a long time, on different facets of deserts. None of these were coming, they were all developing slowly. She went to her studio after lunch one afternoon and was painting and painting a desert and found it quite strange that it arose from the wheatfields that she had seen on the way to Cape Town, and the time in South West when she had noticed fountains in the desert where green grass grow(s) round.

Suddenly, the series of paintings became green grass and wheatfields and fountains but it happened in five minutes and was perfect in five minutes. When she began to pick up the green that had nothing to do with the desert, it just happened.

The two different ideas came together into one yet third different idea. The whole thing was perfect in five minutes, which was tremendous. The period of work leading up to it was perhaps months. The painting that emerged had nothing to do really with the desert, although it did in a way. She had worked for hours previously, scratching and painting over layers.

48. Ploughed Land

She was fascinated with ploughed land and began perhaps one ploughed land and put it away and began another, until she had twelve different ploughed lands. With the series she eventually isolated one that was perhaps more than the others and then pushed it and pushed it and finished it. This told her how to finish or how to go back to one of the

others that she had already begun. They are all interrelated but each leads on to the next.

49. Edifying Drawing

Another very edifying work for her was a drawing. She had sat down with no ideas in her head and made marks with a pencil and a hundred different images had come and gone, until the paper became so black and disgusting it couldn't "take" any more pencil. She lost her temper and crunched the paper up into a ball and threw it into the wastepaper basket and went out feeling very relieved that that had been done. Half an hour later she felt very remorseful and took it out and smoothed it out as carefully as she could, and then she saw what needed to be done and utilised the crumpled temper marks to fantastic advantage. To her the drawing denoted geological, earth-making, organic earth. The initial images had nothing to do with the outcome.

50. Beginning a Work

When she begins without an idea, she just makes marks and the marks tell her what they need to be and what needs to come out, and so she makes an image. It's not right so she changes it or sees something that could be in it. Sometimes she begins with a vague idea. Otherwise, she starts with an idea and it can end up as something completely different, or she can start with an idea and it can end up as a realisation of that initial idea. One can start off in different ways.

51. Portraiture

M.B. is very keen on portraiture, perhaps because of the human subject matter. The first portrait she did was of a strange kind of man whom she knew, who could be called schizophrenic. He lived on a disability pension and used to come to visit her. He had a very strong, amazing face (and) amazing hands. She asked him to sit for her and became very excited

by that, and then from there she went on to do more and more portraits. So far she had not done portraits of people she didn't know, except for one portrait of a crippled, coloured man who'd always fascinated her. He wasn't somebody she knew but she'd seen him and been fascinated by him and watched him for a long time.

She didn't know whether she would like to attempt a portrait of "just" anyone. She thinks that she could attempt a portrait of anyone, although she hadn't done that yet. She thinks that one gets to know a person very well when one is doing a portrait. There are people she knows very well that she hasn't the slightest idea to draw. What motivates her, she thinks, is something visual, apparent in the faces and as she explores that she comes to know them virtually beyond knowing, in a way for all time.

Another instance, was that she was doing a portrait of a man terribly academically and terribly correctly and it looked very like him. It was very correct. Then one night towards the end she rubbed it all out and without him being there she worked on it again, and ended up with something that didn't look like him but felt very like him; and that satisfied her much more in the end.

52. Meaning She thinks that we've really only skirted the problem of what creativity means to oneself. It means much more than we've spoken about, although she thinks it's very difficult to say exactly what. She thinks that's perhaps a question of time, although she doesn't know. (She said the interviewer had made her think about something.)

53. The Natural Course	M.B. doesn't think it's a question of imposing one's will on something. She thinks that sometimes it's a question of finding something's natural course. Sometimes it seems to manifest itself early and sometimes it's a question of really delving and delving and delving.
54. Avoidance	Sometimes because something (in painting) is so important to her, she puts it off. Sometimes in the course of a work while she's "into" it, she avoids the apparent problem and concentrates on something else and works on other areas which will condition the whole painting. She thinks that's part of the logic of, or natural flow of the painting.
55. Comparison	We had gone into her creativity much more than in the previous year but we'd skirted quite a lot.
56.Reaction	She had fairly dreaded the interview, thinking that it would be an ordeal and she had found it an ordeal when it began, but as she had talked and been asked questions and as she had thought about things, and she had been thinking about this for quite a while; it was as if in going through the interview she found certain things that bore more thinking about.
57. Her Will	She thinks that something she could talk more about for herself, is the issue of forcing her will, using her will on a painting. Although she'd denied that, she wanted to think about that more.
58. Interview Reaction	She'd been aware that she was being interviewed, but it had got less obtrusive towards the end. Somehow working through all the thoughts we'd mentioned, she thought something potentially

exciting and potentially worth exploring had arisen.

59. Initiation Process

M.B. sees the whole creative process as an initiation process whereby one becomes deconditioned. One learns how to see in an absolutely new, fresh and original kind of way. She thinks that will comes into it quite strongly. She thinks you lose your will as you lose superficial kind of personality as well and paradoxically after that, not because of it, you are more of an individual than ever before.

60. Openness

It's a process of getting to know oneself and ego diminishes. Ego has absolutely no place in the creative act and in a way through the process you become much more linked again to the whole world. It is a linking. It's an openness to the world, where we are just part of the world, not superior to it. It's that process and this kind of way of thinking that makes her able to accept whatever happens without judging.

She doesn't think it's an artist's position to judge at all. She describes Wisdom of the Heart as being "fantastic" for her because it crystallised and affirmed so much that she'd been groping towards. She understood with great clarity exactly what he, (Henry Miller), was saying.

61. Oil Painting

The medium of oil painting is more difficult for her than watercolour. Oil paint has something that she has no problems with with watercolour and she finds it difficult to allow a transformation in oil paint. One of the great magical things about painting, particularly oil paint, is the ability to transform that matter into something else and so on, endless possibilities, until something comes

together all at once.

When the four corners of a work emerge and come together all at once, it is such an incredible, fantastic moment that can happen with any medium. It's tremendously incredible when it happens with an oil painting.

62. Two Oil Paintings

Two oils done at about the same time were Ploughed Land and Free State Landscape. Part of these two paintings emerged from a period where she worked intensely, that is, every night. This was the previous year when she was doing about six or seven or eight works at once. She'd go into her studio every night and just take a board at random and make marks without any preconceived ideas and let things happen. Under each of them are many other paintings which have nothing to do with what's there.

Sometimes at the end of an evening, she would obliterate everything by scraping it off and she would begin in another kind of way the next night. Sometimes she would leave certain glimmerings and the next night she would work on these glimmerings and probably obliterate them again.

63. Chance and the Paint

She has an almost conscious knowledge that she has needed to let the chance "thing" become very important. She can almost say that she consciously did the paintings not unconsciously, and because she knows that it is important for her, she thinks that in time one is fairly disciplined into that. With these she made marks and images appeared and she would turn the canvas and it would look better another way, and she was trying to let the paint suggest things. In the end it was quite strange and

she wasn't worried that nothing happened for a long time, because she really enjoyed playing with the paint.

64. From the Sensuous to Order

She has accepted that at this stage of her life she needs "more than the sensuous" but that doesn't apply to chance, nor does it conflict with it at all; although she goes through the sensuous to a kind of order which is important to her.

65. Comparison of Paintings

However, in the two paintings that order is arrived at in a totally different way from Beach with Stones where she chose a subject, went and sat down and worked each day with tremendous discipline, because she knew what she wanted at the end. With these paintings she didn't know what would emerge at the end at all, until a stage where images emerged that began to be more satisfying than previous images; things that she didn't feel willing to obliterate at the moment.

She felt compelled to work on these images the next night and the next, with the images always changing but the same kind of image occurring. With both paintings she would work mainly on six an evening, until she had worked on one enough to abandon the others. One took shape first as Ploughed Land. Before that there were literally hundreds of images. They were mainly of landscape paintings. There were bushes, trees, hills, sheep and stones but the earth was always important.

66. Monotonous Subject

At that stage and at this stage, what she still is interested in mentally and what she would be interested in when she returned to painting, is painting without a subject in a way. She was interested, is very interested and will be

interested in a monotonous subject. Beach with Stones is the same kind of subject although not chosen consciously. It is a repetition of things that go on and on and on in a very boring kind of way. (It is) something that just continues, a monotonous thing that just continues into infinity, but it is a reality on its own. It is not pictorial though.

67. Compulsion

Another facet of her compulsion (is) to work beyond the sensuous and beyond the immediate. She has in a way a compulsion to work beyond the pictorial and the illustrative, to something that is an irrevocable, irretrievable statement, 'though not a statement about anything. Something that is an irrevocable. It just is. It is in itself, so that it says everything, so that it is contained and containing. She doesn't like to say too much about it.

68. Understanding Through Doing

One comes to a greater understanding of oneself and what's going on around one through the doing of it (the work), not through the ultimate thing. When it is finished it's on its own and has very little to do with her.

69. Time

She finds that she tends to take a long time over works, even those that she works on in an unpreconceived way.

The final image might happen in five seconds or five minutes but there is so much else that is underneath that has been destroyed. Having arrived at an image where she no longer feels compelled to work on it anymore, that is it. She never ever goes back to a painting, even though she might see things wrong in it months or years later. There

comes a stage and she knows that other painters feel differently, some people go back and back and back to works. That is something she cannot do.

70. Compulsion

Her compulsion is both physical and mental. It is not totally mental but "(the) mental" does come into it. There are stages or times when she intervenes and then sees something happening that satisfies her. It's an absolute tightrope balance between the two, except that for her it has been necessary to go more to "the chancy side" in the making process.

She is doing something that she knows she has to do and feels she has to do. As one does these things, there are critical faculties that come into play but somehow she doesn't ask questions, she just knows what she has to do and goes on doing it in a fairly dogged kind of way until it's done and then that's it.

71. Triumph in Work

M.B. thinks that the minute one begins putting a mark on a canvas, it begins coming to a certain kind of life. When there seems to be a rush of different things merging, it gives her a strange kind of feeling of being calm and excited all at once. The triumph is not necessarily at the end when the four corners come together, although that is fantastic. She thinks that the triumph is in the working.

72. No Successes or Failures

She doesn't believe there are failures and successes in painting but that there are paintings that work better than others. The bad paintings are as valid as the good. It's important to just go into one's studio, to go and make marks on paper or canvas and know something is taking place.

73. Self-Faith

She has a faith in herself and knows whether what she is doing is in the correct spirit or not, that (it) is all extremely worthwhile.

74. No Successes or Failures

She thinks that she learns more from her failures in painting than her successes. There are paintings that she shows to other people and paintings that she doesn't. Usually when she has a spate of working, things are interconnected and sometimes she likes to keep all of that until that spate is finished.

75. Protects Vulnerable Work

In another kind of way it is quite easy for one's faith in oneself to be undermined by adverse comments from colleagues, for example. It is therefore important to keep certain things to oneself until one's more sure of them. That is, to keep the work away or protect it, because it is still vulnerable.

76. Work-place

She could work anywhere but her studio is a lovely place.

77. Nothing-ness as Subject

She does have fixed preferences in terms of what she chooses to do but she is unable to say what they are. For instance, if she was told or asked to paint something in the room, she would look to see what she wanted to paint. Very often she goes walking or drives and sits herself in front of "like" nothing, just anything and makes a subject out of that nothingness. She finds something out of that nothingness.

She remembers taking students out drawing and parking the car. They wandered far and wide looking for a subject and she just sat down where the car was parked and looked at a bush there and drew a

bush there, looked at a bush there and put it here and and put it here, looked at another bush there and put it here, and made something out of nothing. She has always been interested in doing things with the ordinary and not the extraordinary, but making something extraordinary out of the ordinary. She begins with nothing and makes something out of nothing.

78. Portraiture

So far in portraiture she has chosen particular faces and tried to discover the truth of her vision of them. The previous year somebody with a face that had always fascinated her, asked her to do two portraits for him, which she said she would because she'd always wanted to "do" his face. She did the first in a couple of sittings and it came together very nicely. It was very accurate and when it was finished she just obliterated it, much to his horror. It was a charcoal drawing and she rubbed it out with her hand and he was dismayed. She assured him though, that the next time he came it would be back and she redid the face from memory.

To her it was a very successful, slightly stylised portrait, but to her it was that man; although it didn't look as correctly like him as the one before she had obliterated it.

79. Learns Through Working

In the working process she comes to know things. There would be no point in doing something if she knew things before she began working. When she started "Beach" she had an idea but the idea that she began with wasn't absolutely what she ended up with. She had a vague idea of what she wanted to do and as she got "into" it more she saw more what she wanted to do. Except that with Beach with Stones there wasn't that manipulation of the medium that

can happen, she thinks, in other things, for instance, with the watermelon. M.B. remembers walking into a café and seeing a whole pile of watermelons and being very struck by the organic patterns on watermelons, and thinking that she would love to paint a whole pile of them. She bought one to have a look at, took it home and became quite fascinated with it and painted it in one night. Her original idea had been to paint a whole pile of watermelons.

The next night she began again and painted it all over again, and the next night. She did small paintings on one canvas every night, painted and painted and painted. In the beginning the paint was very fresh and then it became worked. She did about forty of the same subject but none that worked.

Every night the watermelon changed, until one night and it happened in five minutes and that was the end. That was the right watermelon. That painting took her about three weeks but she can't really say how long the actual painting took because she was working on a whole group. The whole group took about six months of intensive work. She doesn't know whether she would go back to others she was working on.

80. Portraiture

Getting back to the "feeling of the earth" has always been very important for her. All the portraits she'd done had been charcoal, so far that was the portrait medium she liked to work with. She thinks it's because charcoal is a very manipulative medium. Some of her portraits have just been line portraits, some tonal. It's just how they've turned out.

81. An Oil Painter

Despite other mediums, she feels she is essentially an oil painter. Whatever she has done in other mediums has perhaps been a preparation or support for the oil painting.

82. Compulsion to Go Beyond the Sensuous

The medium does not control her but she doesn't think that she controls it all the time. One has to have a very good balance and she supposes ultimately one is in control. There are definite times when she is led by it, not controlled by it. It's a dual dialogue. She speaks to the paint and tells it what she wants it to do and it speaks back and tells her what it wants to do, and she has to listen to it and it has to listen to her. It's that dual dialogue that is fantastic, absolute conversation, almost as if it was another person.

83. Initiation and Will

To return to the initiation issue - it's a very difficult "thing" to abandon the will.

84. Her Life and Painting

A very interesting thing has been that as she's done things in painting, so she's done things in her life as well. She wouldn't like to say which occurred first, but as she does things in her life, so she does things in her painting. As she does things in her painting, so she does things in her life.

She definitely knew that chance and happenings and the lack of tight control had played a major part in her life in the last couple of years. She had not directed her life in the last couple of years at all. By "direct" she meant knowing what she wanted and going out and getting it. Getting her daily bread was quite organised and that's why the following year would be very important for her.

That's why she often talked as well, about not having all the strictures that tied her down and why she dreamt about resigning.

85. Shocks — She asserts that it's dangerous to teach but that teaching is a tremendous thing. One learns a tremendous amount but a time comes when one needs to be quite selfish and restore oneself. She knew that the time had come for her to have shocks, jolts. She knew this and felt it, although she didn't know why. It's perhaps to do with the fact that she perhaps needed to learn something new and different and more in a way that her job or Grahamstown couldn't give her.

86. Vision Unchanging — She was quite sure that if she painted overseas what she painted would be no different from what she would paint here, which is why she wouldn't have to go overseas to do it. She couldn't see her vision changing. She thought that what interested her then would always interest her. She was absolutely open to anything that might happen.

87. Physicality and Painting — Painting is the most physical of all the art forms. It is a physical thing and it's quite fantastic when one is painting that one paints with one's whole body. You work with your wrist, your shoulder, your whole body and also with a very physical substance in paint. She's very aware that it is a physical thing but has never felt it is a sexual thing at all.

88. On Women Artists — As to being a woman who paints, she is very interested in other woman painters and artists. She is very interested in what they have to say and thinks that as far as she's concerned, gender is

neither here nor there. It didn't matter at the time of the interview, although it did once. She feels that she is a person who paints. It could be that she doesn't think that she particularly paints like a woman or a man. She doesn't like categories like art and "woman art". It's just art.

89. People are Androgynous

She thinks that all people are androgynous. She thinks that creative people are because of the essential balance in the creative act, that is, the balance of all opposites.

90. Adventure

She was a very "retarded" person in that when she was at school that was the extent of her world. When she went to university she realised that there was so much more to explore and she had to find herself in it. In her first year she never did any work and everyone was horrified. She dyed her hair and wore false eyelashes. She went absolutely "wayward" and had shocks, absolute jolts. She rebelled against every single convention that there was to rebel against and in the end although she could always cope, she became very chastened.

She burnt her fingers and had a tremendous shock at the end of her first year as to what she had been doing and that was very important. She learnt about honesty and 'though she hesitated to use the word, values. It was important because she learnt about what was important to her. It was a horrifying year during which she had absolutely exciting and quite devastating experiences. She took the biggest risks that could ever be taken and she did very stupid things that were actually rather wise things, and really burnt her hands. It was very necessary for her to do all the things she did then and during that particular stage art was very unimportant.

She has always had lapses into adventure and has always been open to devastating experiences which have been very valuable.

91. Attitude to Right Minds

She scorns right minds.

92. Need to Survive

She has to survive. When M.B. first began teaching, an older person asked her what was important to her. She answered that the most important thing was to stay healthy. He misunderstood and she explained it wasn't so much a question of being fat and fit, it was a question of protecting herself in a way, for painting. She has had a lot of experiences where she has abandoned (herself) to the point where she's begun "drowning".

There comes a certain point where she knows that she has to survive. Throwing oneself into an experience is an abandonment of the will. She doesn't know at that stage that the need to survive is a brake and comes when she has almost hit the bottom, or has hit the bottom, or is about to go under and that probably links up with the initiation thing.

93. Journey

She thinks that the important thing is that (the) journey isn't only in one's painting. It's inseparable from one's life. She thinks that she actually paints better than she lives, although she thinks she would "like" it to be the other way round. She often thought out of quite a narrow temperament (that) she'd like to be a whore because she has something of the whore in her, but she also has something which stops that. She supposes that in a way it's a lack of fastidiousness and a willingness to be open to anything and everything.

She thinks that one has at some stage to realise what one is and work with oneself.

She is not saying that one must not change because one must, but she doesn't think one must attempt to make a totally new kind of person out of oneself - she sees that as ridiculous. She thinks that one has got to work on the possibilities and the limitations that are within oneself for there to be any honesty or integrity, or whatever.

She thinks it's exceedingly important that one feels free to develop and to carry out the things and opinions one might have come to, or events in one's own life according to one's own convictions. She thinks that would be an exceedingly important thing and to have the courage to do it and to question the norms of good taste, not to despise them, but just to question them.

94. Stimulation Through Conversation

She explains that it's very exciting if you can be working with people who know you well and whom you trust, that is, talking about what you're doing. She thinks that that kind of stimulation is quite important. She doesn't know if it still is, but a kind of chat is stimulating and encouraging and affirming, although one has to be careful as well. For instance, sometimes she doesn't show things until she's finished with them. She thinks it's very difficult to work totally in isolation.

95. People in Her Paintings

She sees it as very possible that one day she will paint people to a much greater extent than previously. She is very curious about people and finds them fascinating. She has consciously omitted people from some of her paintings. In some

paintings which have been rare, the people have emerged one way or the other and they've just been no more or less important than anything else. She doesn't paint around them, she paints irrespective of them.

96. Horror of Analysis

She knows that she's terribly young still and she has a horror of too much analysis. Anything can happen and anything must happen, whatever, whenever, however. She must just be ready and prepared. It is a balance of opposites. She thinks it's wrong to force anything. Thoughts must come when they come.

97. Age

Then something that she knows, is that she's going to live until she's very old. She supposes that does condition certain things.

98. Absolute Elation

Sometimes when she's been painting, be it either like these series where she just goes in and works on it fairly haphazardly, or be it Beach with Stones, where she's working under exhausting physical conditions, there's exhilaration at the end of a painting session, come whatever may have happened, having obliterated it or not. There's an absolute elation. It's like the feeling of a high but much more wonderful than something that could be induced by a drug because it's totally lucid.

99. Her Signature

In terms of practicality, when she sends off to exhibitions she has to have a name on, so she puts her name on at the back of works. She actually feels quite strongly about signing works. She will never ever sign a work in the front. She sees it as being unnecessary and unimportant and says that if it puts collectors' noses out of joint in two hundred years time, so much the better.

In that kind of way she believes in the anonymity of a painter, although she does believe in the individual. The thing is the work done. Although when she has exhibitions and "write-ups" she's very pleased to see her name there but that's a totally different kind of thing. She thinks that one's signature is in the work.

100. Artist's Social Role

M.B. had realised something recently and was still thinking about it, that the artist has a duty to exhibit his work. She used not to think so but now she thinks that other people must be given the chance to see what he's been doing, whether they understand it or not, or accept it or not. He must submit his work for show. He won't be concerned with what is thought about it. If he has integrity he will carry on what he has to do, despite good or bad opinions of his work. She thinks that the rest of society has the right to see what he's been doing and must have the right to see what he can do. He doesn't have to explain himself at all. It's just a question of presenting his work.

101. Interviews : Reaction

The second interview obviously went further (than the first) she said. She pointed out that it is quite difficult to answer absolutely honestly, questions, because what we'd discussed were issues that she's taught in "Philosophy of Art" for example, so she uses theories that other people propound. It's sometimes quite tempting to say the other "stuff" or sometimes easier. She said it's quite difficult to put that aside and look into herself for her own answers.

J.W. - WRITER - LIST OF ESSENTIAL THEMES - PROTOCOL 2

1. Creature of Habit	J.W. essentially sees himself as a creature of habit, as a person who's miserable until he's organised his habits.
2. Journalism	J.W. is a professional writer, who to make a living has had to do quite a lot of varied journalism. He maintains that journalism teaches one to work anywhere and that he would be able to do this if he had to, but that he couldn't do any sustained work.
3. Novel Writing Versus Poetry	At the time of the interview, he was working on a novel but said that he couldn't do anything on the novel while he was in Grahamstown. There was a poem though, that he'd been turning over in his mind when he left England and he finds that poems are more portable. He can sit down under a tree and add a bit to a poem but with a novel he has to settle down and have the novel at hand to refer to when he's been working on it for some months.
4. Method	When he starts to write and it's coming slowly, he writes, but if it gets going and he starts to get ideas faster, he needs to work quicker, and so he uses an ordinary manual typewriter. Any long manuscript of his therefore consists of patches of writing and patches of typing, and when he types prose he types triple spacing and revises it quite often. He can write poetry on the back of an envelope and then type out a draft and correct it and type out another draft, but for anything long he mostly uses a typewriter.
5. Subjectivity and Time	There are times he says, when it's very subjective. There are times when he works late at night although he doesn't usually work late at

night, he works in the morning. Sometimes he comes in late at night though and it's quiet, and he thinks of adding a bit to what he's been doing. Then he'll sink down and if he's very tired he works with great care, forming each letter with great care, which somehow helps to keep him going. He finds that the physical action of the penmanship helps him to overcome the fatigue.

6. Physicality

J.W. describes writing as being very physical. When Ernest Hemingway had a car accident, he said, it was rumoured that he would lose an arm. Hemingway said that if so, he would give up writing. J.W. said he knows what he means. Another example he quoted was of Simenon, who said that he would like to carve his novels on a block of wood. People sometimes ask whether it wouldn't be easier to dictate. He doesn't know any serious writer who can dictate, only journalists can, he explains.

Describing the physical side of writing, he said that he very often uses a very soft pencil like a 4B and big sheets of paper, and he likes the easy flow of the pencil. Being soft the pencils wear out very quickly and he has a pencil sharpener and keeps sharpening them into the wastepaper basket, which he finds is a pleasure. He finds it a pleasure to sharpen a pencil, get a nice point and then use it a bit and then have a great stack of pencils. He finds that all that helps him. One must never despise the most trivial thing that happens to help you, he explains.

7. Time for Writing

The time of day that he does his writing is very important to J.W.. He works best in the morning. He likes to get out of bed at quarter past seven, make some tea and sit with his pot of tea and get

started straight away. He has a family so this isn't always possible. He is "pretty good" though at organising his techniques for having solitude when he needs it. He has a little cottage in the country and he sometimes goes there by himself and stays for quite a long time, and he has various strategies for being by himself in the early morning.

He often stops for breakfast at about ten a.m., by which time he has actually done most of his day's work. He might do some revision later on. He likes to get up, have some tea which is very important to him because it clears his mind after sleep, and work then. That is his best time. If anybody disturbs him, he becomes very bad-tempered. He doesn't read his letters. They arrive and he puts them to one side. He has another good time between about half past four and seven o' clock when he works if he's working full-blast, but the early morning period is the best and increasingly as he grows older, he finds it is the best. He likes the new light and the feeling of the world being recreated each day. It's a cheerful time when one doesn't have depressing thoughts as when, "the shadows begin to lengthen across the lawn and all that". J.W.'s time-rhythm cycle is that he's very much a morning person and always has been. He hates staying up late.

8. Sometimes Difficult to Start

Like everyone else he says, he always finds the most difficult thing is to get started. It's happened to him very often that he's wanted to work and he's sat down at his desk and read every advert. on the back of the newspaper, and it's been a "hell's own job" getting down to work; but he doesn't feel that in the early morning.

9. Work Places

J.W. had been working on a poem in Grahamstown but said he couldn't really sit in his hotel room and write it. There's something about the transitory feeling of an hotel room he said, which makes it a terrible producer of despair. Whereas, by way of contrast, he finds a bar a cheerful place where one can have a little island of solitude and still be with people. J.W. has written a good deal in bars and places of that sort. He said he couldn't write anything in the hotel room but might go outside and sit down on the grass and get on with his poem a bit, like in Bots..

10. Eliot on Poetry

He recommended T.S. Eliot's statement about what it's like to write a poem which is in a collection of essays called, On Poetry and Poets or Of Poetry and Poets. He thought the essay was called "The Three Voices of Poetry", which is one of the general essays. (The essay is called this). He said that it is a wonderful statement of what it's like to write a poem and would be well worth incorporating (in the thesis). According to J.W., Eliot maintains that a poem basically begins as a sense of discomfort - something that you know you have to get out of you. J.W. explains that it isn't a matter of having a preconceived idea of what one wants to say and feeling you want to say it. It is almost a physical sense of wanting to get this thing out of you. He said that Eliot puts it very beautifully and very scrupulously.

11. Writing

J.W. finds that writing a poem is not different (from other writing), but that it's a very concentrated activity. If he is deeply immersed in something imaginative and he wants to get on with it, that comes to his conscious mind as a feeling of impatience. He becomes bad-tempered with people and

wants to push things to one side and get on. He explains that this is really just impatience to get on and it's very real inside him, and he knows what the next bit is going to be. If he's telling a story he can see it and he wants to get it down, but a poem he says, is deeper and more mysterious. He says it is certainly true that you surrender to a certain kind of excitement which is coming from inside you, and the excitement comes first before you actually know what you're going to say.

12. Rhythm

A great many poets he stated, have said that a poem starts with a rhythm - that the first thing they feel is the beat of a rhythm in their head(s).

13. On Writing Poetry

It wouldn't be quite true of J.W. that a poem comes to him as a rhythm, although a rhythm is certainly there. It's among the things. It's a curious state that he expresses he says, by saying that he can feel a poem coming on. He doesn't know at that stage what he's going to say in the poem, but he "hives off" somewhere or goes away somewhere by himself, and then it comes very quickly. He gets going straight away.

He never sits down he says, to see whether he can write a poem, what happens is that a poem comes on. There is a physical and nervous sensation first. He would become impatient if anybody started pestering him at that time, but he's not impatient. It's not like the impatience of ordinary work.

It has tranquility in it, because one of the things you have to do is to let your mind clear and stop stirring up the mud, so that you can look down and see what's at the bottom; like a pool, like a pond. He explained how he's often found that if

he's been very busy running around and trying to earn money, or been to a conference (something) where he's talking to different people and so on; if he has a bit of time to himself to work, he very often finds that the first day and a half or two days he doesn't do anything.

He doesn't mind though, because what he's doing is letting his mind clarify. He's letting the mud sink so he can see what's down there. Poetry, he says, is a little bit like a technique of meditation. The symbols and the things you want to say are there in your mind but you have to wait until you can see them, and to see them you have to stop scurrying about and thinking about the bank manager. You have to let all that settle and then get down to what you want to say.

14. Poem in Bus

J.W. had read a number of his poems aloud at a Poets' Pub meeting in Grahamstown and during the interview he asked whether the interviewer remembered a particular poem that began with the refrain, something, something, "How beautiful you were". He explained how he had written the poem in a bus but that it wasn't important that it had been written in a bus, and that the bus journey had been about two hours. When he got on the bus he hadn't known he was going to write a poem at all but he had had some paper in his pocket, and when he got off the bus two hours later the poem was in the shape it was in. He never revised it or did anything to it. It was done, it was complete, and it just came.

15. Work and Experience

But the circumstances of one's life - J.W. points out that that's another question - that is, the relationship between one's work and one's personal experience. Broadly speaking in his own case, he

says when he writes prose, a novel or a short story, he virtually never writes about what's happened to him. Although when it's two or three years old and he looks back on it, he can usually see that it does in some ways reflect his situation at the time. Things he wrote twenty years ago seem to him to reflect exactly his situation twenty years ago, although he didn't think so at the time.

16. Onlookers and Writers

He thinks that people very often don't understand. They think that they can see the relationship between what the writer produces and his life and that it must have been intentional. He thinks quite often, it's just that that story appeals to him for reasons that the onlooker can see, because the onlooker can see more of the game than the players.

17. His Poetry Subjects

J.W. said that he might write a poem that has no connection with his personal experience whatever. It might be a contemplation of some situation that he's looking at or thinking about, or a contemplation out of something he's found in a book about animals or fish. Natural history interests him. Something may suddenly seem to him to be a beautiful subject. It could be a straight account of something that's happened to him. The subject of a poem could be anything, he explained, whereas in prose he rarely writes about what's happened to him. In certain cases J.W. said, he has written absolutely straight accounts of things that have happened to him, that particular poem being one.

18. No Policy

J.W. says that in a sense, every poem one writes is the first. He has no policy. He doesn't say he's a particular kind of poet because sometimes he writes very short poems, and sometimes he writes

enormously long poems. Sometimes he writes in strict form and sometimes in free verse.

19. Sexual Metaphor

He said that for a man physiologically artistic creativity is very like sex, that you build up until you really want to "get rid of it", (you do); and then you have to wait a little while.

20. Novels and Work Method

When J.W. is writing a novel he tries to write three thousand words a week, which is twelve pages of typescript double spacing and as he explains, is not very much. If you could write that much in a week you would write a novel in a year, because you would write ninety-six thousand words in eight months; which would give you time to have influenza and go on holiday. In fact, he said, it takes him eighteen months to write a novel at least. He finds that he cannot write three thousand words in a week, week after week. He can write six thousand words in two weeks, nine thousand in three weeks and even twelve thousand in four weeks, then he's finished. He has to give it a complete rest for probably ten days.

21. General Work Methods

Regularity (in writing) matters a lot to him. If one is a professional writer one has certain management problems. J.W. had made his living for the previous twenty-five years writing novels, and didn't know whether he'd be able to carry on doing so because the market for the novel was becoming more and more difficult. He was interested though, in continuing to write novels.

22. Method and Pace

When J.W. wants to write a novel he goes to his publisher and explains what he wants to do and gets an advance, and goes home with the advance, sits down and writes; and he wants to get on with

it. From an aesthetic and an emotional point of view as well, he doesn't want to forget the atmosphere of the opening chapters. So there is everything to be gained by him, both as someone who has a family to support and so on, and as someone who wants to write homogeneously and coherently, to get on with it. He would love to write a novel every year. He said that for somebody who has nothing to do but write professionally, you would think it wouldn't be too much, and yet he finds that it is.

23. Process and Metaphor

He said that the writing process isn't like childbirth, that it's more like what the man has to do to produce a childbirth. It is an effort which is recurrent and which needs to be done recurrently, but which takes time to build.

24. Professional

He is a professional writer who gave up his job as a university lecturer at the age of thirty and at the time of the interview he was fifty-five. He hasn't any private income, so he's always had to make money. He has a family and one thing and another, so he's always had to do things like book reviewing, theatre reviewing or broadcasting to make money.

25. Need for Continuity

J.W. finds that the only way he can work at his imaginative work is to arrange the week so that he has three consecutive days which are inviolable. Very often, the first day he doesn't do much. He might get going, make some notes in the evening and then get up in the morning, and then he works those two days. He must have continuity, even what he describes as the pitifully small continuity of three days. During the three days he doesn't actually do anything else during the day.

26. Work Times and Places

If he's going at it full-blast, it does sometimes happen to him that he writes quite a lot in the morning, and then he writes again from four o' clock until about half-past six. He said he would be very unlikely to do that three days running though, because then he would have no "juice" left. That's partly why he's done a lot of work like editing things, literary work like editing an anthology and that kind of thing. He's worked on literary works that are not primarily creative because it keeps him within the world that he understands, and gives him something to do with the other two working days in the week, which all brings an income in. He never budgets for poetry though, which he maintains can happen at any time.

He might get an idea for a poem and it might come on when he is having a nonworking day. One can write a poem late at night, he explains, coming home in the train. In some circumstances, as when he has to be at the broadcasting studio all day, this is not possible. Even on a day though, when he's got people to see and things to do, he can write a poem if it comes on, because it might take twenty minutes. He once wrote a poem while at a performance of the Leningrad Festival Ballet.

27. Plays and Work Method

The other thing he'd been doing was writing a play, which is basically the same as writing a novel; except that the proportion of thinking to writing is higher in a play because a play is shorter. It musn't have any fat on it. Nothing can be explained to the reader. For instance, you can't say that when Giles got home that evening he felt angry and depressed and (wondered) why Marcia had treated him like (that). You've got to show him being angry and depressed and show her treating him

like that, which J.W. maintains is a good rule in any writing, because only a bad novel(ist) proceeds by writing essays about the situation the whole time.

J.W. had written one play that was on the radio and was in the process of writing another play for the stage. He said he hadn't much experience but that he'd done two plays for the radio. One of them was very short and he'd just done it to learn how to do it. What he does with a play is he walks around the room and acts it out to himself. He envisages the scene and walks around the room and plays it out.

When he's got a line about ready, he goes to the typewriter and types it out and then he gets up and walks about and acts it again, and then types out another one. It's similar to writing fiction, he explains, except that the amount of mime and so on that one puts into it is much greater.

28. The Crucial Moment

J.W. has a stand-up desk and he often stands up to write. The reason he gave for this is that there comes a time when you feel more alert if you're standing up. As long as you're standing up, you're holding yourself together and you're making each sentence, so you're not likely to write in a flaccid way.

He often stands up and moves over to his stand-up desk when he gets to the crucial moment that's got to be right. A work of fiction has peaks and troughs, he explains. Even the most highly organised novel isn't all intense moments. Any novel has a lot of informative material in it but then the big scene arrives that's got to be right and if he doesn't feel up to it he leaves it, goes "round"

it and carries on, and returns to it when he does feel ready for it, which aligns it with poetry more. This is because when you feel so keyed up that you can tackle that big moment, it is like the time you feel capable of writing a poem.

29. Meaning — Writing means a very great deal to J.W.. He describes it as being the centre of his life.

30. Creativity, Humanity and his Creativity — He thinks that the joy of making something is found in all human life. It's a very rare person, he says, and a very unhappy person who doesn't have it, and people who have no higher creativity nevertheless can feel creative if they furnish a room very nicely, for example. He feels intensely grateful for his creativity and receives great satisfaction from it. He has four sons and is very proud of them and that he has managed to create them. He didn't do it all on his own but it gives him the greatest of pleasure to see them, and to see that as he goes down they're coming up.

31. Writing Process — Writing is a struggle he says and when he knows he's going to work, part of the reason he likes to get out of bed in the morning and not speak to anybody and get going, is to have an impetus. He sometimes works from five to seven at night as well but he very rarely works late in the evening. Interruptions when he is going to write irritate him, which he explains as being purely the adrenalin building up to do what he has to do. There is a terrific tension which builds up when you're going to work, let alone when you're going to write a poem, he explains. Very often, he says, the struggle is heartbreaking and the effort is backbreaking, particularly with a novel.

32. Novel Writing

A novel is the most laborious kind of work to do, the hardest kind of book to write. Most novelists would admit, he said, to being exhausted by each novel to the point of being ill, and this is documented again and again. This is partly because a novel is such a big structure to hold up. He described the awful time when one looks at it and thinks that something has gone wrong but is unable to pinpoint what it is. Yet one feels that there's something the matter with the work that one's done for the last three months. Then one has to try to take it to pieces and find out what's wrong, and very often when one's finally done it and sweated blood and out it comes; one has the irritation of smart little critics who've flipped through it in one evening and know exactly where it's wrong and why it won't do.

33. Criticism

J.W. maintains that he has learnt to live with this but that one of the annoying things about being an artist, is that you have to put up with a lot of impertinence. It is a particular cross that the artist has to bear by putting his work out to the public, having to endure having it commented on, often very stupidly. He asserts that it is no good trying to be nonchalant about it, because an artist's stock-in-trade is his personality. If somebody criticises his work they're criticising him.

They can't help it because if the book is shallow it's because he's shallow. So there is no way of taking criticism without being very deeply hurt by it if it's destructive. J.W.'s policy is to not actually read his reviews. He does the best job he can and then lets the work go out, and when the reviews come out he doesn't read them. He has

trained himself and said he's not even curious anymore, because the writers who read every scrap of print in which they're mentioned suffer much more than they enjoy it.

34. Various Writing Forms

He writes in different forms - short stories, novels, occasional essays and so on. He posed the interesting question of how when he gets an idea, (with the qualification of what is meant by "an idea"?) does he decide which form it should go into? At what subconscious level, he asks, is the decision made? He answers that he makes it at some preconscious level which he can't get at and doesn't think he would get at if he could.

35. Knowledge of Poem

In actual practice he never mistakes a poem for anything else. If it's going to be a poem he always knows that. He knows that, he says, because the kind of "seismic disturbance" it makes is a poem disturbance, although he apparently made mistakes when young. There is a deep decision-making process somewhere, he asserts, which draws you with one idea towards one form and with another towards another form; although he doesn't really know what it is.

36. Introspection

He has always avoided introspection about his creativity because he realises that there's something "down here" which creates and he can thwart it, but he can't really command it. He can't get the intricate, delicate machinery to work. It works when it wants to work. He can do plenty of things to louse it up but he can't do anything to get it going if it won't go. One of the reasons he says, that he doesn't read his reviews, is that they interfere with his creative machinery, "whatever it is".

He's never tried to analyse his creative psychological processes because he's afraid of disturbing them. He prefers it to be a mystery. It's like digging up the roots of a plant he explains, to see how they're getting on, you kill the plant then. You can talk about your creative process all you like once you've completed something but when you're half-way through something you never talk about it, he explains, because you'll talk it out. It'll "leak" out.

At the time of the interview J.W. was writing a lengthy poem, which he said he would probably write on and off over a period of about three months. If he were to say anything to anyone about it, it would make it harder to write it and if he really sat down and discussed it all and talked about it at any length, he'd kill it straight away. So he never speaks about the work he's doing and he thinks most writers are the same. They never speak of what they're actually doing he asserts, beyond just telling you they're doing "so-and-so".

37. Creativity

J.W. maintains that every human being has creativity but that the creativity of an intensity that's necessary to produce a work of art, is something the creator handed out rather sparingly. He maintains therefore, that if one has been singled out and has creativity, it is something to be very humble about and very grateful for; and something that shouldn't be "monkeyed around" with, or spoilt, or used to make money or anything like that, because that's prostitution.

38. Animal Imagery

He agreed that when he writes he uses animal imagery for people as a positive concept. His view of life is zoological, although he doesn't know

anything about Zoology formally. J.W.'s personal starting-point is that we're a species like any other and we're the most successful of the species, except that we're not, because we've been too successful and we've overrun our environment. There are too many of us and we're going to eat up our resources.

We're an unsuccessful species in that sense. But for many years, long before he realised it with his conscious mind, when he looks back at his previous work, he realises that his imagery for human beings was very much animal imagery. This is because he doesn't make any great distinction between animals and human beings, whereas, he asserts, he thinks that the nineteenth century made a terrible mistake there.

J.W. doesn't believe in something called "a soul", that you could dissect somebody and find a place that is his/her soul. He thinks that the higher intelligences are more complex and some of the animals are, the dolphin, for instance. But he thinks that some of the primates and most of the animals have something of the complexities we have and in many ways we should learn from them, and have a relationship with them.

39. The Reason Why

He said that he thought he was being put on the spot to introspect much more than he had ever before. He thought that if anyone had asked him why he wrote poetry, he would have said that he had a respect for the literary culture in which he was brought up and that that culture accords a very high place to the poet. However, he explains, he's never in his entire life slowed down long enough to think of why he writes poetry. He describes himself

as being very fond of poetry and explains that he respects it enormously.

40. Form — He maintains that if you can't "handle" form you can't make your statement, and it won't get to people in the end.

41. Another Reason : Writing and His Mind — He thinks there may be another reason (why he writes poetry), which is that writing poetry helps to clarify for him what is really in his mind and what he's really thinking; and since he doesn't write for self-expression, it's not primarily important to him what's in his mind because it's his mind. He doesn't think of his own personality as being important but his mind he says, is the only instrument he has for getting at truth. He doesn't know what he means by "my mind". His mind, he explains, is his body as well. So he maintains, he's really exploring his being and when he's said "being", what is that, he asks?

42. On Poetry and Novel Writing — But when J.W. writes a poem, writing it is a matter of listening and waiting, which is what all imaginative writing is. If you're writing a novel or a story, the reason that you choose that story and not some other, is instinctive and deep and from your being, he explains. However, nothing is quite so much so as a poem, because a poem has no other raison d'être. A poem has no other justification because there's no money or anything else in it. Nobody cares whether you write poetry or not. If J.W. never gave his publisher another poem, he wouldn't ask where the poems were and the magazines and newspapers that publish poetry wouldn't fold up if they had none. It's just a thing they carry because they think they ought to, he asserts.

He asks therefore, why he writes poetry and answers that he thinks it's partly out of a traditional respect for the art of poetry, and also because he likes poetry himself. He thinks deeper than that though, (he wants) to find out what kind of person he is and what he wants to say very deeply.

J.W. has no formal religious beliefs. He is not materialistic and while he is perfectly prepared to believe that all the religions of the world might be true, he is not a member of any of them. He describes himself as being a religious person by temperament but not one according to membership and so on, and he sees his creativity as possibly being a kind of act of worship.

He'd never in his life thought of it (that way) until that minute. He explains that (his artistic creativity) may be a kind of act of worship of the world and of the creator, because he wants to find out what he really thinks. He explains that you don't particularly say that you want to utter something, but that you never say anything that you don't believe when that comes on you. You never say anything you don't believe in a poem or in a novel either, he asserts.

A poem is a very pure form of utterance because in a novel you're telling a story and in a way you are expressing opinion. J.W. asserts that opinion is one thing and is what you express in journalism, deep conviction is what you do in art.

43.Creativity and Life

According to J.W., creativity is "just life". If you're creative it just means you're alive.

44. Word Skill

He can do things with words. He doesn't think he's special. He does realise that his verbal skills are very highly developed and asserts that he has developed and worked at them. He maintains that nothing is done without discipline and that if you have a certain gift it means that Nature has put your nose out in front, and then it's up to you to get on with it.

He despises people who think that ideas are going to come to them because they're so wonderful, and despises people who have a gift and don't improve it, because the great artists in every sphere he asserts, are people who have improved their gift. This is his work ethic.

45. Origin of Instinctual Shaping Need

The word "clay" was a "knee-jerk" for him as his native town is Stoke-on-Trent in North Staffordshire, which is the centre of the pottery industry in England. It is a town which was built on pottery. There is a coalfield there too and so everybody is either a miner or a potter. J.W. said that his ancestors must have been people who shaped clay and he thinks that he (therefore) has an instinctive need to shape things, (like with 4B pencils on big sheets of paper). When he makes (writes) something, he feels that he's one with his ancestors who had clever thumbs. He explains that he's always toyed with the thought but has never actually done any (pottery). If he weren't so inert, he says, he would in fact do it, but his craftsmanly impulse has emerged in words.

46. Poetry Writing Process

J.W. describes his poetry as coming out "in a burst" and then sleep is required before he can work on it further. Then he looks at it the next day and thinks that a part of it won't do at

all, and that another part is the good bit and the real point of the poem. He tidys it up and it might be a matter of another six months or twelve months before he really looks at it and says that on the whole it won't quite do. It's not bad, but not good. There are two filters.

47. On Writing a Poem

One day he was in the Victoria Hotel bar writing a poem. He writes a lot in bars because he finds them cheerful and helpful. He was working away and wrote down some lines but he wasn't a hundred percent "with it". There were some people he knew and he was making the odd remark to them across the room. He was doing the best he could. The next day he looked at it and thought that there was one bit that was completely irrelevant to the rest of it. So he took that out and thought that the rest was possible and that he could "work it up".

He was in a creative burst but conditions were so hopeless as he was thousands of miles from home and disorganised. He had social obligations if some people who were on the course came to visit him. He felt he was really in a desperate position, but if he hadn't needed to write a poem he wouldn't have done it. So he started a poem and thought that he would do what he could. He explains that with his concentration - it's almost like a physical - sometimes the edge would "go off" where somebody was talking to him, or something happened, or the waiter would come up. At other times he would be left alone for a bit and he would be at it for ten minutes, and he worked out bits that were irrelevant or hopeless, and what could be used.

48.Working

J.W. describes his working process in relation

Process : Comparison with the Sex Urge

to a poem as, "you pour out. It's like a volcano. You belch out mud, flame, lava" and then you say that a part of it was "nothing", and another part is the good bit. The state of mind in which you do the second stage (bit) he explains, is not altogether different but it's calmer. It's not the fever. There are definitely two stages to it. (In the second stage) the dust is starting to settle from your Krakatoa, your volcanic-like eruption, but even in that second stage you must have some élan, you must be in the mood to do it. You can't really sit on the bus and do it. He sees the process as having two tiers to it.

You have to have the need, the urge and the physical sense of it coming on, which he explains, is rather like the sex act because when that is what you want to do most, you do it if you're that lucky, he comments. Whereas when you are "into" something else, that seems rather remote. The two activities that he finds most similar are "working and fucking". He said that that had led him to wonder whether the two aren't linked in some ways within the individual. He said that the two seem to go together.

49. Sexual and Emotional Side of Life and Work

J.W. contends, based on his own experience and on that of people he knows well, that when the sexual and emotional side of your life is active, then you're "turned on", and that comes out in your creativity as well. He explains that it is not that you put your emotions and energies into one or the other. When you are "turned on" that goes into everything. So it is not a case of "either or", it is "both and". He thought this was probably something the interviewer would have to take some cognisance of, although it is in a different field.

50. Rarity of the Good Critic

He made a deliberate excursion to point out that the good critic is extremely rare because somebody with that degree of interest and involvement and sensibility is usually in the business anyway, and doesn't want to be a critic. T.S. Eliot said wisely that "criticism is produced by very good minds of the second order". J.W. recommended Eliot as reading material.

51. Inability to Discuss Creativity Whilst Work in Progress

J.W. explains that he can't possibly talk about his creativity (whilst a work is in progress) and that there wasn't a difference in this respect when he was younger.

52. "Air-borne"

He agrees that "airborne" is a good enough word (to describe the sensation when things work out in a work of art). He asserts that they're all metaphors.

53. Writing and His Individual Personality

J.W. says he has always accepted as a responsibility that what he's trying to do is to write a book or a story or a poem that only he can write. He explains that he sees something only the way he can do it, not that he thinks that he is so interesting. It is nothing to do with his own personality, he says. It is just that his personality is the only instrument he has, and what he can contribute to human life is him, is his individuality.

It is of some value he maintains, for even a minor writer to put something down that is out of his individuality and not to try to imitate some major writer who might be standing next to him. What you can contribute is what you personally are able to do, he asserts, and that nobody else can do. So in

fact, your individuality is your essential instrument. He describes it as a focus, as a "grab mechanism" for grasping reality.

54. Artists' Personalities

J.W. observes that the more supple and embracing peoples' personalities are, the more interesting they are, and he hopes that an artist is going to be somebody with some breadth. He says he thinks many artists are really quite narrow, in that the spectrum that they see is narrow, but that they see it very intensely. He thinks that some artists are people with tunnel vision, as it were.

55. What a Poem Is

To J.W. creativity is a mystery and he doesn't want to pull the "roots" up. Just as his view of life is zoological, he says he thinks we have certain needs the way the animals have, and means that we are animals like the others. He sees the arts as being part of the play element in our lives which is immensely important. He described how he had visited an elephant game park and seen a male ostrich demonstrating, displaying, to a female ostrich and how he had held out his wings to her which were very beautiful, black and white, and had done a wonderful swaying display, which J.W. described as beautiful.

The male had danced for her to make her want to mate with him. J.W. explains that the arts as we have them are that, with our greater complexity, the play element in life which is not really play at all. It is all purposive. A poem, he says, is the ostrich with his wings out.

56. Form in Art

J.W. believes very much in form in art. He doesn't believe in formless art, because he doesn't think it works.

57. Recurrent Rhythm in Poetry

Recurrent rhythm in poetry seems right to us says J.W., because we have a heart beat. He thinks the reason certain things seem beautiful to us is probably physiological. We like rhythm he explains, because we have a rhythmic heart beat which keeps us alive. We appreciate symmetry he maintains, because we stand on two legs and we balance and symmetry is part of our lives. In other words, he has a very physical view of life. The good he thinks is what is good for us, and art even in the most rarefied way, is there because of our biological structure. We write poems with rhyme and meter because we have a rhythmic heart beat and rhyme is a rhythmic device.

Rhythm is important to him he says, because he walks in a rhythm. If he's walking along he doesn't take one long step and two short ones, he takes the same rhythm. J.W. questions what he means by "our bodies" and asserts that it's everything, your brain, your nerves. Once again, he explains, it's like asking "what's an idea?" He explains that he has what used to be called a Gestalt approach to these things, that it's the entire totality of one's being.

58. Aesthetics and Art

He asks what is meant by aesthetics and answers that he thinks aesthetics is a bogus science, that is, a science without a subject, like Theology. He thinks the reason we like certain things is because we are in a position to appreciate a rhythm and when we are able to do that we are also in a position to appreciate a syncopation. J.W. sees all the arts as being basically physical necessities. Intellectual theories about aesthetics and art never seem to him to relate really to what is being spoken about.

He thinks people need art, and he has never believed in any theory that says that art is just the "froth" on the top of life, because he thinks that the arts are necessities. For instance, he said if you take people and put them into a penal settlement and don't allow them any art, they make their own. If you take away their songs and their stories they'll make their own songs and stories because they have to have them to live. Art, says J.W., is not a necessity. It's a necessary luxury which people will have.

59. The Artist and Industrial-isation

J.W. maintains that the artist cannot go along with industrialisation and mass production anymore than the philosopher or the animals can. The artist has to produce things with individual craft and so on and he/she is more needed now than ever.

60.Response to the Interviewer

J.W. stated that in what he had said he had spoken out of his full heart and that he believed everything he had said. He grudged nothing that he'd said to the interviewer. He explained that nothing he had said seemed to him to be too much to reveal to someone as gentle and receiving as the interviewer was.

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