

FROM END TO BEGINNING

Sabbatical Leave Report

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During the past year (1972-73) while I was on sabbatical leave, I repeatedly learned one lesson --- THE END IS THE BEGINNING. In the process of learning this lesson, I travelled to Europe and the Near and Middle East during which time I was exposed to the arts and cultures of Italy, Lebanon, Israel, Iraq, Egypt, Cypress, and Greece. In each of these countries I viewed the past art and culture as well as the present. After being filled I returned home. Only upon my return home did I really begin to see that the end was really the beginning. Only then did I see that in each culture some small step forward springs from something which seems to have been completed in the past. For example: in Pompeii I saw art which had been buried for centuries --- unearthed in the last half-century. Here I saw evidence of what I had been taught regarding the concepts of perspective and modeling --- concepts supposedly originated in the early 1400's. My education had taught me that the kind of modeling and perspective I encountered in Pompeii was really a product of the Renaissance; yet, Pompeii was buried in the first century A.D.

Upon discovering what I did at Pompeii, I then began to question all that I had learned as THE TRUTH during my years of education. Each subject area I explored within the art field seemingly did not have an end, did not have a beginning, but seemed to be travelling in what appeared to be a circle which upon further study proved to be a very tight spiral. Each period of art and each concept, when scrutinized, definitely had its roots in some other time or place, just as each individual work had a predecessor. Because the spiral was so tight and the growth so small, artists for centuries have seemingly been covering the same essential territory. Yet, just as they appear to be repeating, they are also moving higher.

With the acceptance of my conclusion, my sabbatical really began. I analyzed many things which would ultimately appear in my work --- my teaching and/or my own art (which in many cases are inseparable). I questioned many things!!! Was I to use the multiple time-space sequence as the ancients --- which would be a reproduction? How could I use kinetic color and linear construction to show multiple time-space? Do multiple time-space representations refer to only many things happening all over a work or does it also refer to a time and space shown in the total context? How could I visually depict time and space without reproducing something already completed? Would my attempts/discoveries contribute to the spiral?

Also, with acceptance of my conclusion, I was aware of the fragility of any being, any art, any time, and any attempt at teaching. Could anyone forget what really happens when he is bombarded with his own papers, meetings, and daily routines to the point of a reduced pace of thinking? Only during my sabbatical did I realize how great a reduction I had been experiencing. As the year progressed, I found that a pace of thinking I had known previously returned and subsequently increased beyond what I had imagined possible. This increased pace has changed my whole life --- mental, physical, emotional, and environmental.

Before taking the trip to investigate my theories of multiple representations in time and space --- based on both Western and Eastern studies developed in my lifetime as an artist, I did extensive reading on art and the countries in which I was to carry out the physical and visual research. I read all or part of some 50-100 books, papers, etc.--- most of which were added to my personal library and in which I am still discovering pertinent information which affects the synthesis of my art.

With all of this background, the discovery of my own fragility became a success rising out of failure. I discovered how shaken I could become when I learned that all of those experts I had studied and studied with had really not been very careful to remind students that a healthy skepticism of ANY TRUTH is what provides growth. In the past I had been very willing to accept EXPERTS but my discovery at Pompeii set my whole educational world spinning. Out of failure on my part --- the healthy skepticism --- I reached a personal success which will be reflected in my teaching, in my being, and in my art.

Discovering what disillusionment did to me with all of my training and education, I promised myself that I would be very careful with TRUTH. Instead of espousing a way of working, I promised that I would encourage exploration, collecting of evidence, and application. Hence, my art and my life have undergone a paring down to purity --- essential --- essence. This multilevel experience I now see has been occurring through the entire space and time of my life. Out of the fragility of me, I am now able --- through multiple representation in my art and teaching --- to communicate these various levels in a visual way to my viewers and my students on a higher, professional level.

Periodically, during the year the disillusionment resulted in anguish. Out of the anguish came the realization that I was taking a path avoided by many. How easy this report would be to write if I had simply gone to school, taken graduate work, allowed someone else to pose the problems and lead me to conclusions and maybe even solutions! How easy this report would be to write if I simply had followed a specified itinerary moving swiftly from country to country, simply documenting my experiences along the way.

Instead of choosing the freeway followed by so many, I chose a path which proved to be very demanding. I chose to think, to analyze, to apply, to synthesize, and to evaluate. No stranger or friend --- out there some place --- marked the path for me. I had no signs to guide me. I walked up many blind canyons and had to retrace my steps to the main path. Each of the blind canyons, in its own way, was productive because each contributed to the paring down which started during the past year and is still continuing.

During the time when I was on the path of my own, I accepted deeply, but somewhat fearfully, that art theories are very similar to human theories. Contemporary art builds upon the past as human beings do. Experiments not finished simply means that one never found all of the possibilities, all of the alternatives. In any historical period, only a few truly great artists, like great humans, emerge. Not all people who say they are artists are artists, just as not all people are what they claim to be. Sometimes a revolutionary artist or a revolutionary person is the one who moves the spiral forward and higher --- provided the revolution springs from the past, provided the revolutionary has something against which to revolt, and provided the revolutionary contributes alternatives. Daring and courage, which allow the artist or human to stand alone, also contribute to forward and upward movement.

Hence, travelling on my own path, as well as down blind canyons, I accepted that, even though I had studied others, I still stood alone and would continue to stand alone were I to be true to me and to my path. I accepted that the permanence of art as well as the rediscovery and resurrection of art simply lead the great artist to further

experimentation and perpetual reassessment of knowledge available.

As a result, the true artist can accept that not all that is possible has been attempted but simultaneously, many things which seem new are in reality the old revisited.

For this report I could have provided a bibliography, many hundreds of slides, a list of academic art theories, or any of a number of tricks to impress. Rather, I have chosen to reach inside myself and attempt to share with you exactly what the year produced in me the person and in me the teacher. The year, itself, has renewed in me the reaching for excellence in the media with which I have been involved --- some of which have been of lasting excellence through centuries in all cultures. Things today which many consider old-fashioned were rekindled in me and I hope through my own art work, as well as my teaching, to move the spiral forward and upward --- reminding myself daily that EVERY APPARENT END IS MERELY THE FIRST STEP OF A NEW BEGINNING.

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TRAVEL TO THE NEAR AND MIDDLE EAST

"The massive stone monuments left by men of many eras present an unexcelled lesson in man's development."

ITALY

ROME I contemplated the scarred and crumbling walls of the Colosseum, explored St. Peter's Cathedral, examined carefully the many art works available in the Vatican Museum and the Sistine Chapel. I added to my knowledge and understanding of perspective by visiting the Circus Maximus, the Forum, the Pantheon, the Bernini fountains, The Villa Borghese, Via Veneto, the Spanish, the Fountain of Trevi, and the Villa Guilla. In each of these massive monuments of the past, of an era when men worked on a grand scale, I was able to ascertain at least a pattern of perspective --- whether two or three-dimensional --- which was an integral part of the culture of Rome. I saw how each of these monuments had a foundation in a past culture and gave rise to a future culture.

POMPEII Here I viewed ancient Italian life amid ruins which were uncovered less than 100 years ago. In Pompeii I was astounded to discover, on the walls of the ruins, evidence of a perspective which my formal education had led me to believe was a product of an artistic break-through that occurred 1000 years after the burial of Pompeii.

LEBANON

BEIRUT Because of its history, geographic location and cosmopolitan outlook, Beirut is considered the gateway between the East and the West. Its location as the crossroads of the world has led to an intermingling of ideas, customs, and outlooks. Here I saw the old parts of the town where aristocratic houses were a gracious blend of oriental and Florentine architecture. Also, I did extensive study in the National Museum. In this museum, I studied the surface decorations on sarcophagi, on jewelry, on apparel, on furniture, and on utensils. From this study, I determined the line which runs from the pictographs of the ancients to the actual writings used by the ancients. Also, from this study I clearly saw the two and three-dimensional uses of space in jewelry. I was able to determine, once again, the line which connects the jewelry of the ancients with the jewelry of the moderns.

Finally in Beirut, I visited the ancient souks where multi-lingual shopkeepers sell jewels, exquisite brocades and silks, colorful glassware, and antique works of art. In discussions with the shopkeepers, as well as the artists and artisans who provide the goods for the shops, I saw how the traditions of surface decoration which originated centuries ago in a variety of cultures still exist today in these artists and artisans --- even though the new product has become a blending of all that has preceded.

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DOG RIVER, BYBLOS, TRIPOLI, AND THE CEDARS In each of these places I studied the famous inscriptions and bas-reliefs, some of which dated from Pharaoh Rameses II and some of which are quite contemporary. I also studied the ways in which the art of a previous culture could become functional and purely utilitarian in a subsequent culture which had a different need.

SIDON AND TYRE In these two places, I studied ruins, some of which have been excavated in the last five years from the Mediterranean Sea. As with my previous studies in Lebanon, I extensively studied the use of bas-relief. I also studied the various uses of mosaic in the creation of illusion and in the creation of perspective. Here, too, I saw the carry-over from one culture to another.

IRAQ

BAGHDAD I spent the bulk of my time in Baghdad in the Iraqi Museum which houses collections from many ancient sites, including those of Samarra, Ctesiphon and Babylon, and Ur of Chaldea. In these collections, my study led me to draw many conclusions about the extent and variety of optical theories which these various places and periods produced. I studied their concepts of perspective in jewelry, porticos, apparel, utensils, home furnishings, frescos, royal decorations, and religious adornments. Clearly I saw evidence of early cultures reproduced and or modified in subsequent cultures.

ISRAEL

JERUSALEM Although Jerusalem is primarily known for its religious significance, much can be found in the city which is of artistic significance. Particularly noteworthy among the religious sites are: the Church of the Holy Sepulchre with its exterior a work of optical illusion created by surface decoration, David's tomb with a variety of surface decorations on the sarcophagus, and the various churches which utilized geometric and biomorphic representations in their interiors --- but particularly in their altars and windows and doors.

Even though I viewed these sites, my primary area of study was in four places. First, I went to the Hadassah to study the windows of Marc Chagall. Seeing these windows first-hand showed me not only optical theories which Chagall had utilized but also showed me a clearer picture of the whole history which was a part of Chagall as well as a part of the work of art. Even more impressive to me was the coordination of the scientist and the artist. The protection which scientists have devised to house the windows in the event of a military attack which might threaten the windows is in itself a work of art.

Second, I visited the Dead Sea Scrolls. Here I saw how within the scrolls that writing, as a form of surface decoration, carried not only historical and religious significance but also artistic significance. The Scrolls by their very content gave an indication of the work being done by the scribe as artist as well as giving an account of the work done by artists of the time.

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The third place of study for me was the Billy Rose Sculpture Garden. In the sculptures located here, I studied, at close-hand, works from a variety of periods which utilized geometric (both two and three-dimensional) and biomorphic representations to present a total concept. I also studied carefully a variety of surface decorations which in themselves were works of art but which contributed significantly to a larger work of art.

The fourth place where I did extensive research was the Israeli Museum. In this museum I saw a variety of objects which spanned the whole history of the Jews. Again, I studied from close-hand the variety of surface decorations which originally had a foundation in religious tradition but which over the years has also assumed a significant role in the artistic history of the Jews.

GREECE

ATHENS In Athens I was able to view the Parthenon, the Temple of Athena Nike, the Theater of Dionysius, the House of Parliament, the Royal Palace, Olympic Stadium, Hadrian's Arch, the ruins of the Temple of Olympian Zeus, and the Erechtheum. In each of these sites, I examined the use of geometric perspective. Also, I examined the use of surface decoration in friezes, on columns, on floors, and on statues. My examinations further supported what I had found throughout my study --- that art in one culture arises from a previous culture, modifies the old and attempts to create a new representation which in its own way suggests the position of the artist and/or culture.

My primary area of study, however, was in the Athens Museum and the Binaki Museum and the Byzantine Museum. Here I was able to study works of

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art from the Archaic period of Greek art, through the Classical period of Greek art, to the Modern period of Greek art. Statues, pots, urns, weapons, wearing apparel, icons, religious adornments, ceremonial adornments, and jewelry all contributed not only to my understanding of the periods of Greek art but also provided additional information to my knowledge of the whole art history continuum.

EGYPT

CAIRO In and around Cairo I visited the Tower of Cairo (the world's tallest concrete tower), the great granite statue of Rameses II, the Alabaster Sphinx, the Necropolis of Memphis, the Step Pyramid of King Koser and its funerary temple, the three Great Pyramids of Giza, the Great Sphinx and the Valley Temple. I also visited the Citadel of Saladin, the Marble Mosque, the Alabaster Mosque of Mohamed Aly, the Refai Mosque, and Sultan Hassan Mosque. Through all of these visitations I studied the similarities and differences in the uses of perspective and surface decoration. Also, I studied the use of linear geometry and the use of optical illusion coupled with the principles of plane geometry. I saw also a blending of the lines of nature and the lines of man. In each of the monuments, biomorphic and geometric representations were used alone as well as in conjunction and complement with each other.

In Cairo, the bulk of my study was centered in the Coptic Museum and the Egyptian Museum. In the Coptic Museum, my study focused primarily on inverse perspective, particularly as used by the Copts in their Icon

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painting, their mosaics, and their tapestries. Inverse perspective is that which does not recede into the background as does Renaissance perspective but rather is that which comes forward into the eye of the viewer.

In the Egyptian Museum, I did extensive study of the King Tut period and the Akhnahton and Nefertiti period. I was able to see first-hand the works recovered from the tomb of King Tut. In the King Tut collection, because of its extensive nature and its comprehensive nature, I could see, within the works, not only how the royal artists used perspective but I could also see how they were able to make the works art as well as functional within the royal and religious beliefs. I could see how, within the short period of the reign of King Tut, a royal decree could dominate every phase of the art which was prized and preserved.

By contrast, as I studied Akhnahton and Nefertiti I saw art work which definitely and obviously presented a break from the royal tradition of the previous dynasties. In this period of art, artists were encouraged to present --- in works of art --- life in all aspects in as accurate a way as possible. The art in no way shows the codified and dictated mode of other periods in Egyptian art. In the works of this period, I felt a real appreciation for the artist and for the benefactor of the artist who encourages the artist to express what he sees in the manner which is right for the artist. I also saw evidence of the courage of a man who broke with the tradition of his ancestors in an attempt to allow art to take its own direction.

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As I studied more extensively there in the Egyptian Museum, I was aware how short-lived was the impact of Akhnahton within Egyptian art, for subsequent rulers returned quickly and even more rigidly to the stylized art forms of their ancestors. Yet, as I studied, I realized that the freedom of the artist to express himself in his own way was given birth during this period. Had that birth not happened, all that is a part of non-dictated art owes what measured success exists to Akhnahton.

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VISITATIONS TO MUSEUMS

In the list below are included ONLY those museums in which extensive study and research were conducted. All of the on-site visitations were coordinated with subsequent readings on the works included in the various collections.

AMERICAN MUSEUM OF BEIRUT	HUNTINGTON MUSEUM
ATHENS MUSEUM	IRAQUI MUSEUM
BILLY ROSE SCULPTURE GARDEN	ISRAELI MUSEUM
BINAKI MUSEUM	KARNAK TEMPLE
BYZANTINE MUSEUM	LOS ANGELES COUNTY MUSEUM OF ART
COPTIC MUSEUM	LUXOR TEMPLE
CORINTH MUSEUM	NATIONAL MUSEUM OF LEBANON
DEAD SEA SCROLLS MUSEUM	PASADENA MUSEUM OF MODERN ART
EGYPTIAN MUSEUM	SISTINE CHAPEL
ETRUSCAN MUSEUM	VATICAN MUSEUM
HADASSAH	WOMANSPACE

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STUDY AND EXCHANGE OF IDEAS WITH ARTISTS

As I began my study and research, I knew of no artists who were currently studying theories and concepts of perspective as shown in the Eastern pre-Christian arts of the Near and Middle East, nor did I know of any artists who were currently studying mathematical and optical theories as applied to individual extant works or to art periods. As a result, I consulted with experts in areas of knowledge related to my study. In addition, my study and exchange with actual artists necessitated that I take their information on works of their own and synthesize an historical continuum as it related to a concept or principle which had roots in the past but which was demonstrated in their current work.

The list below represents ONLY a selection of those experts and artists who contributed extensively to my study and research.

BROTHER ASFAR --- oriental arts and silks, brocades, jewelry,
old and modern armours, rugs and carpets,
and old coins

GLADYS BAKER --- art of the period of Akhnahton

DOROTHY CHASE --- antique jewelry

JUDY CHICAGO --- the historical place of women in art

ERICA CRUIKSHANK DODD --- Islamic art and architecture

A.E.ECONOMAKIS --- ancient and modern Egyptian jewelry

RUTH ISKIN --- the historical place of women in art

BROTHER JAMOUS --- Islamic jewelry

KHOSHABA P. JASIM --- historical perspective of Iraqui art

ALI MAKTABI --- Persian and Oriental carpets and antiques

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- JERRY MARTIN --- antique jewelry and fabric decoration
- LOUISE NEVELSON --- perspective and surface decoration in
contemporary sculpture by women
- ALBERT RASHEED --- art of Babylon
- ARLENE REVELL --- the historical perspective of women in art
- KAREN ROBINSON --- copper, silver, and gold metal working
- WILDA RONSON --- fiber and three-dimensional surface decoration
- BROTHER JOHN SAMAHA --- appraisal of tradition and change in
Roman and Italian art
- DOLLY SANTOS --- Greek folklore and folk art, Greek art from
ancient to modern
- LENNOX TIERNEY --- historical continuum in art
- HELEN WATSON --- surface decoration in pottery
- JUNE WAYNE --- the historical perspective of women in art

STUDY OF TEXTUAL MATTER

The books listed in the bibliography below represent ONLY those books which I studied which will be readily available and readily understandable to my students in drawing, design, and metals. In no way should this list be construed as a comprehensive listing of what I studied.

- Aldred, Cyril. Jewels of the Pharaohs: Egyptian Jewelry of the Dynastic Period. New York: Praeger Publishers, 1971.
- Chiera, Edward. They Wrote on Clay. Chicago: University of Chicago Press, 1964.
- Every, George. Christian Mythology. London: Hamlyn Publishing Group Limited, 1970.
- Garbini, Giovanni. The Ancient World. New York: McGraw-Hill Book Company, 1968.
- Gray, John. Near Eastern Mythology. London: Hamlyn Publishing Group Limited, 1969.
- Grube, Ernst J. The World of Islam. New York: McGraw-Hill Book Company, 1970.
- Ions, Veronica. Indian Mythology. London: Hamlyn Publishing Group Limited, 1967.
- Kidson, Peter. The Medieval World. New York: McGraw-Hill Book Company, 1967.
- Lauss, Jean. The Early Christian and Byzantine World. New York: McGraw-Hill Book Company, 1967.
- Moscatti, Sabatino. The Face of the Ancient Orient. New York: Doubleday Anchor Books, 1962.
- Payne, Robert. The Horizon Book of Ancient Rome. New York: American Heritage Publishing Company, 1966.
- Seele, Keith C. When Egypt Ruled the East. Chicago: University of Chicago Press, 1965.
- Strong, Donald E. The Classical World. New York: McGraw-Hill Book Company, 1965.
- Woldering, Irmgard. The Art of Egypt: The Time of the Pharaohs. New York: Greystone Publishers, 1963.

IN-DEPTH STUDY AND APPLICATION OF RESEARCH

To start my study, I felt the need of some background from which to begin. As a result, I took a six-unit course through the University of the Pacific. This course synthesized on-site visitations to locations of artistic significance with readings and lectures. The historical continuity was provided through the consideration of the treasures of each nation. The extent of the academic coverage is as follows:

- A. The rise and fall of Rome: an introduction to ancient civilization
- B. The geographic setting of the Mediterranean and Mesopotamia:
Riverian culture development
- C. The people of the ancient world: Semite, Hamite, Indo-European
- D. Pre-civilization: Neolithic revolution
- E. The birth of civilization: Sumer and Mesopotamia, Egypt, the Levant
- F. The coming of the Indo-Europeans: Hittites, Phoenicians, Lydians
- G. Hellenic sequence: Minoa and Mycenaea, Athenian apex, Hellenistic imperialism

Within the context of the culture sequence provided, social, political, economic, technological, and artistic movements were overviewed as well as studied in depth. The overview, in particular, gave me the background basis in the cultures of the Near and Middle East which was necessary to my understanding, on more than just a basic level, of the theories and concepts of perspective plus the mathematical and optical theories applied to individual art works and art periods peculiar to a particular culture.

Travel in the Near and Middle East was simply a springboard for me to begin to organize various theories and concepts of perspectives as well as

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various mathematical theories as applied to both individual works of art and art periods. At this point in time, only the beginnings are completed. Only when I was into the research and application did I fully realize the scope of what I had hoped to accomplish. I realized that what I planned was, for one person, equal to several lifetimes of study and work. Hence, some time will pass before I even begin to feel that I am reaching a point of synthesizing all that I encountered into a workable theory or theories. In the meantime, I continue to take small chunks and place them into an organizational scheme.

Of the small chunks which I have already placed, I worked either with some artist or with some work of my own. I felt that only by trying to reproduce a concept would I truly understand that concept. To this end, I studied privately with several individuals. One of these individuals was most helpful in guiding me toward excellence in some of the more sophisticated means of surface decoration and the creation of the time-space sequence. In this particular private study, I worked extensively with metal. I annealed, forged, cast, cut, soldered on and with a variety of metals to understand some of the historical accomplishments in repoussé, chasing, engraving, applique, damascene, inlay, and niello.

With another individual with whom I studied privately, I focused primarily on optical theories and the expression of these theories. In this study, the primary medium was fabric. As a part of the study with fabric, I worked to use line --- in conjunction with fabric --- to create an optical illusion of greater space or lessened space. Also, I worked extensively with color manipulation and coordination in an attempt to create an altering of actual perspective. Each type of fabric and each

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subsequent design produced an integral understanding of the theories of many cultures, the art of many cultures, and the techniques of many historical uses of fabric for both functional and artistic purposes.

With a third individual with whom I studied, I concentrated on wood as a medium. Here the study centered on the use of line, space-form, and color to alter perspective or to create an optical illusion. To achieve the creation or alteration, I experimented with grain and the manipulation of grain. I also experimented with color manipulation and coordination to create a whole which in itself altered the real into an illusion. Working with each type of wood through each experiment produced an understanding of the expression through wood of a number of cultures and the artists and artisans thereof.

With a fourth individual with whom I studied privately, I focused primarily on light and light sources. In this study, I concentrated on exploring the variety of ways light has been used throughout the cultures and the centuries to express time-space as well as to alter, or at least modify, perspective. I experimented with positioning of light, varying intensities of light, varying sequences of light patterns. In conjunction with these experiments, I also explored the additive nature of light and lights and the subtractive nature of light and lights. In addition, I studied multiple variation of adding shapes or forms, textures, lines, and color to alter the whole into infinite possibilities. As with the previous studies with individuals, this study with light as a creator of illusion and as a creator of the time-space sequence had a focus on the artistic, aesthetic, and utilitarian possibilities available.

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In my own personal study and research, I worked with my own drawing. Herein, I experimented with a variety of papers which could serve to create illusion in and of themselves. Also, I worked extensively with geometric and biomorphic representations in the construction of the time-space sequence. Utilizing the knowledge gained through my studies with other individuals plus my study of other cultures, I experimented with the telling of a number of stories through the use of point, line, shape-form, color, light, value, intensity and symbol. Again, as with all of the other studies and experiments I did, I focused on artistic, aesthetic, and utilitarian possibilities.

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END RESULT

In my working with students through my teaching career, I have encountered certain kinds of statements from my students repeatedly. These include; "I don't know what to draw," "I don't have any ideas," "I can't do it," and "Show me." As I evaluated my experiences on my sabbatical and the discoveries which I had made, I decided to find ways to combat these statements. Hence, the greatest impact which my sabbatical had on me is in regard to the creative process as it relates to life.

To this end I began with the premise that most individuals have natural endowments necessary to become creative individuals. Not everyone, however, has had their creative awareness stirred. It lies slumbering beneath the surface, waiting for the moment when it can awaken and enrich fresh, unique ways of seeing and working. Were I to be one of those capable of stirring the creative awareness in students, I had to determine ways in which I could express myself so that students could see an example of a creative person as well as a creative artist.

The first step was to determine what creative people were like. I determined that all creative ^{people} of all ages and all cultures had certain characteristics. First, creative people are extremely alert perceptually. They are observant of the world about them. They are aware of the way things feel to the touch. They listen to the sounds of life around them. They have a sensitivity for the way things smell. They are aware of the taste of things.

In addition to being alert perceptually, creative people are builders of ideas. They like to construct things in materials. They prefer to rearrange

old ideas into new relationships. They like to experiment with various approaches and media. They like to try out new methods and techniques. They prefer to manipulate their ideas in various ways. They like to solve problems which they set for themselves. They seek to push the boundaries of their thinking.

Third, creative people like to explore new ideas. They are very original in their thought about things. They like to invent ways of saying and telling. They like to dream about new possibilities. They like to imagine and pretend.

In addition to exploring new ideas, creative people are confident in themselves. They are flexible in their approaches to situations. They like to be independent and on their own. They are outwardly expressive about what they have to say. They are not afraid to have emotional feelings and to show them.

Creative people, also, like to investigate the nature of things. They like to search for the meaning of things. They question available data and information. They like to inquire into unknown quantities. They discover new relationships. They desire to uncover new meanings.

Finally, creative people are sensitive to aesthetic stimuli. They are sensitive to beauty in man and nature. They appreciate beauty that man has made. They have a feeling for harmony and rhythm. They like to sing, dance, and write.

After determining the basic characteristics of the creative person, I examined my own behavior and being for areas in which I had not developed fully. Once having determined these areas, I set out to change me. I decided that I could not expect students to do that which I was incapable of doing or unwilling to do. To accomplish the necessary changes, I had to begin with an honesty with self. I knew that whatever honesty I achieved

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would be reflected in my every-day associations with my students, not just my connections with them as they related to a particular class content.

In the struggle and the risking of honesty, I had to determine what the creative process was. I established four stages. First was awareness. In awareness one learns to take information without prejudging it, is uninhibited and more free inwardly to receive information, delays structuring, tries to deliberately take in more information than usual, continues to question a situation or an observation or a judgment, gets oneself into the mood by warming up and getting into the spirit of the situation, and learns to look at things from more than one point-of-view.

The second stage was focus. In the creative process, focusing occurs when a person begins to narrow a field of data, imposes a form on things, searches over information perceived, relates ideas and facts and sense impressions and feeling and moods, uses imagination to break barriers and seek new relationships, orders his experiences, keeps ideas fluid, begins to structure bits of information, and begins to put data into an order.

The third stage was the working process. This stage refers to production, to intense and total involvement, the skill of the person, and ordering and forming and being responsible. Finally, the fourth, which directly relates to the art program, was the art product. This stage refers to the finished product, the feeling of being finished for the moment, the culmination of the previous stages, the final judgment to stop, the expression of the person as seen in the product.

Once I determined the characteristics of the creative person and the stages in the creative process, I examined and reflected upon the various chunks of my sabbatical. I knew that one of the anticipated results of my

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sabbatical was that my teaching and teaching methods would be enriched. When I started with the sabbatical year, I felt that I would have new art theories to present to my students, new information about a variety of cultures and art objects to share with my students and colleagues. Also, I anticipated that I would know contemporary artists whom I could get to come to class and lecture on their work. I, also, anticipated that I would have an expanded and updated audio-visual program which would benefit my student and my colleagues. I do have all of the above.

Now that the year of my sabbatical has ended, I realize that the greatest result has been in me the teacher. I have, for my students, redefined many of the words which I have previously used in the classroom. These words are not only words which relate directly to the class and the content of the class but I have also broadened my definition of creative to include considerably more than just the painter, the designer, the potter. My focus within the classroom has shifted from trying to produce the exceptionally creative artist to simply trying to stir the necessary endowments within each individual so that through his experience with me as a teacher and through his experiences within the framework and content of the class that each day he is more willing to accept the risks of the creative person regardless of the field of expression.

To further develop my programs with this focus in mind, I am examining the curriculum within each of my classes so that the curriculum opens-up the creative person rather than closes possibilities. The end result of this reassessment will be a modified kind of performance objective specifically designated for each class. To determine these objective, I will reassess the areas of knowledge which I feel are basic and necessary to each class and its content. Also, I will reassess the areas of comprehension to determine basic

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concepts and theories which not only apply to the class but which have a broad base in life and the enrichment thereof. Next, I will assess which aspects of the programs need to be demonstrated in application by the student. Finally, I will search for ways to aid and encourage students to synthesize new approaches to problems. In this synthesis, I will again be attempting to encourage the student to explore artistic and aesthetic as well as utilitarian possibilities. I will devise ways for each student to develop criteria whereby he can evaluate his own work not only within the requirements and structure of the course but also evaluate the final products in terms of his own growth as a creative person.

As this process of reassessment goes on, students will initially react by saying the old familiar statements of "I can't think of anything to draw," "I don't have any ideas," "I can't do it," or "Show me." As I resist their reaction --- which to say the least will be difficult --- I will be saying to them what I learned from all of my sabbatical. I will be treating them as people whose creativity can be further stimulated by working with me and with my classes. Hence, the college benefits, I benefit, but most of all the students benefit.

