

distance between vision and reality



Introducing Australian Artist and Author

Lyne Marshall

photo story by Nell Arnold

Out of Australia

March 2011



GLADES-GEI Pty Ltd
Global Enterprise Innovation

Out of Australia series

Featuring People of Inspiration

is proud to present insight about artistic process
in a glimpse into the working studio of one of Australia's
recognized contemporary landscape artists and authors

Lyne Marshall

Contemporary Art Work Internationally Viewed as

Ethereal, Aesthetic, Exquisite

yet moments of truth leap from the canvas
to whisper of realities witness in the landscape
that inform, inspire, ignite both mind and spirit



Lyne Marshall's New Art Works Series

to be launched in Exhibition in Brisbane April 1, 2011

"A Bird's Eye View"

A View from Aerial Heights of a Falcon, Eagle, Mythical Bird
watching change creep or sweep through the valley

Critique by Professor Nell Arnold of Out of Australia
Places Value to International Corporations
and Art Collector's Portfolio

Art Philosophy Book Series about Creativity, Innovation, Motivation
by the Artist

are exquisitely presented and valued by philosophers and artists.
Highly recommended that those acquiring the art also the series
as collectors', limited edition copies.

www.artclique.com.au

distance between vision and reality

This photo article captures the insight of author

Nell Arnold

Director of ***Out of Australia***
featuring people of inspiration

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March 27, 2011

distance between vision and reality

is found in words and images of the artist.

Some speak boldly “I am the greatest ---“,
others whisper, “will I ever be good enough?”

In a recent interview, I heard whispers of hope
and aspiration of an artist who is great,
without so knowing.

In greatness she is lost to self,
or struggling with self, always striving,
always wondering, questioning
exploring, never knowing,
yet always achieving,

Her search is endless in pursuit of truth,
her understanding, not so much about life,
rather about sources of energy that bring life
and perhaps thus the work is contemporary
an exploration of movement through space



Pools of Light

and on closer viewing

one discovers five or six discourse centres

like private lives or landscapes captured

in layers of mist, sheets of rain imagined,

thoughts layering, traveling, always moving,

an energy force surging, pulsing in diverse tempo

broken in rhythm by hidden notes of colour

and unexpected spaces – not quite vacuums ,

rather hints of another story,

watching, waiting to be told

In her work, one almost finds a sense of whole

only to realize there are other aspects to explore,

and back into the picture you travel to follow

another path, form another impression,

witness another energy emerging

the works are quietly dynamic

similar to a churning below the surface

of, at first viewing ,is perceived to be a silent sea



Passages2

Thus we discover,

Australian Contemporary Artist and Author

Lyne Marshall

witness her working space,

view three or four stages of her art

becoming process

her restlessness in search for understanding,

the outcomes in expression,

the realization the greatness found

is her energy, driving her through space,

between spaces, into space,

watching the world of thoughts, philosophy,

actions, from many advantage points

and from vista and vision

not only Australia, but also Japan, China and Europe



Creation

Lyne Marshall,

early life on Bribie Island,

father a fisherman,

the girl child a dreamer,

to become a global traveler, thinker,



then artist of mind, spirit, passion,

explorer of universe,

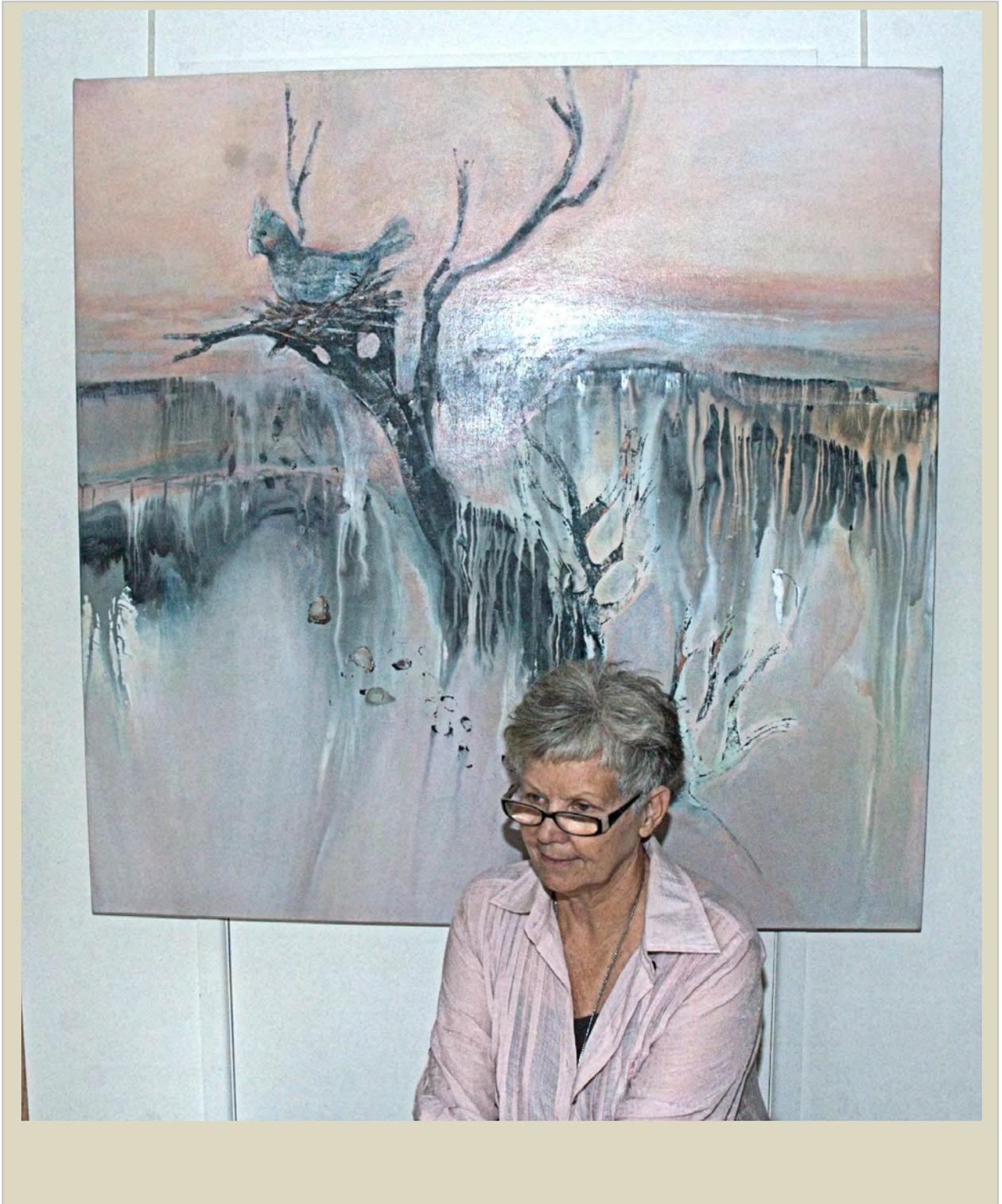
reflected originally in layers

between earth and sky,

now finding voice in “Bird’s Eye View”

scanning the landscape,

far and wide,



finding multiple moments of movement,
truth, perspective, life,
in swirls of mist, cloud,
sometimes, floating debris -



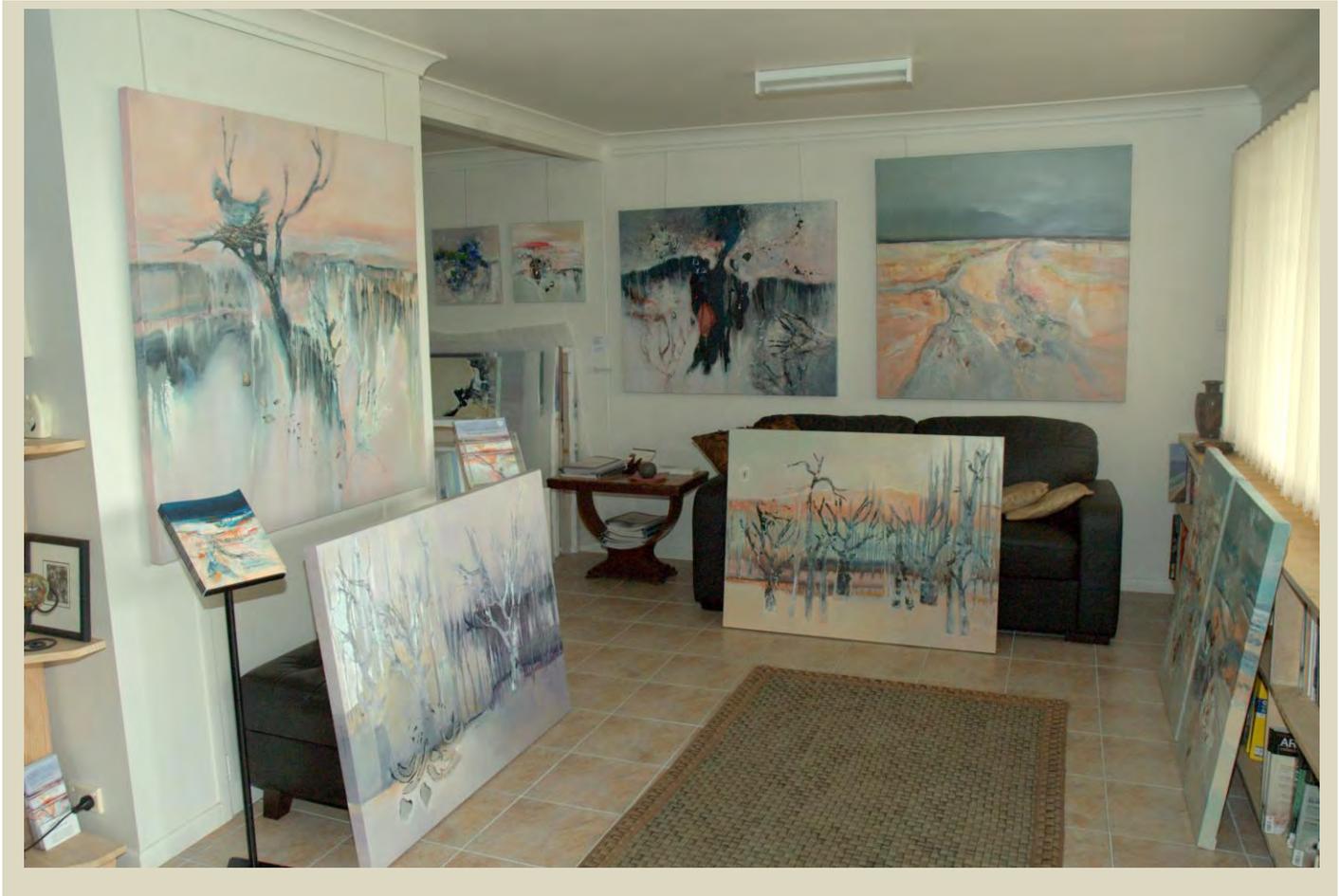


confusion from the outset
family wanted a boy,
child growing up believing herself
to be a disappointment,

limited in opportunity
by gender discrimination and frustration,
reduced from potential at the time
by responsibility as wife, mother,
and parameters that confuse education
with learning and aspiration, potential.
because of what was not;

We do not dwell on what was not,
but rather on what is

and in this focus we find the greatness
within of a person still unknowing
that her struggle with self and the outcome
now appears on walls in galleries, homes, institutions –



because Lyne Marshall is in the process of uncovering -
continuing, learning without doors or walls,
finding the insight sought by many,
and unwittingly sharing that insight
in paintings of expansive mind
on a rampage to discovery,



Drought stricken trees, no longer with leaves,
stand in flood waters, a new reality.

So in a bushland,
where I drove by directions of “1 hr from Brisbane,
take Warrego highway toward Toowoomba, 1.9 km take this exit
then at this junction, turn left, only 10 minutes away if you are
going 100 km an hour, longer if you hit the road construction, then 3.9 km
turn right at the yellow water tanks, cross two flooded creeks – and if
you cannot get through, Pete will come and get you, cross white cattle
grid, another 1.2 km and turn right over green cattle grid.
Drive carefully because the road was washed out and has pot holes!”

These instructions suggested more than an hour interview,
and most certainly an adventure –
how could I not attempt to follow the “verbal map to *hidden treasure*” ?

“Oh, by the way, Prince William is coming to visit the school of the children
in the flood victims area.... if you get here before 9am you will miss the usual
traffic, and if you leave before 4pm you will miss the outgoing traffic.”

I groaned, “Only in Australia!”

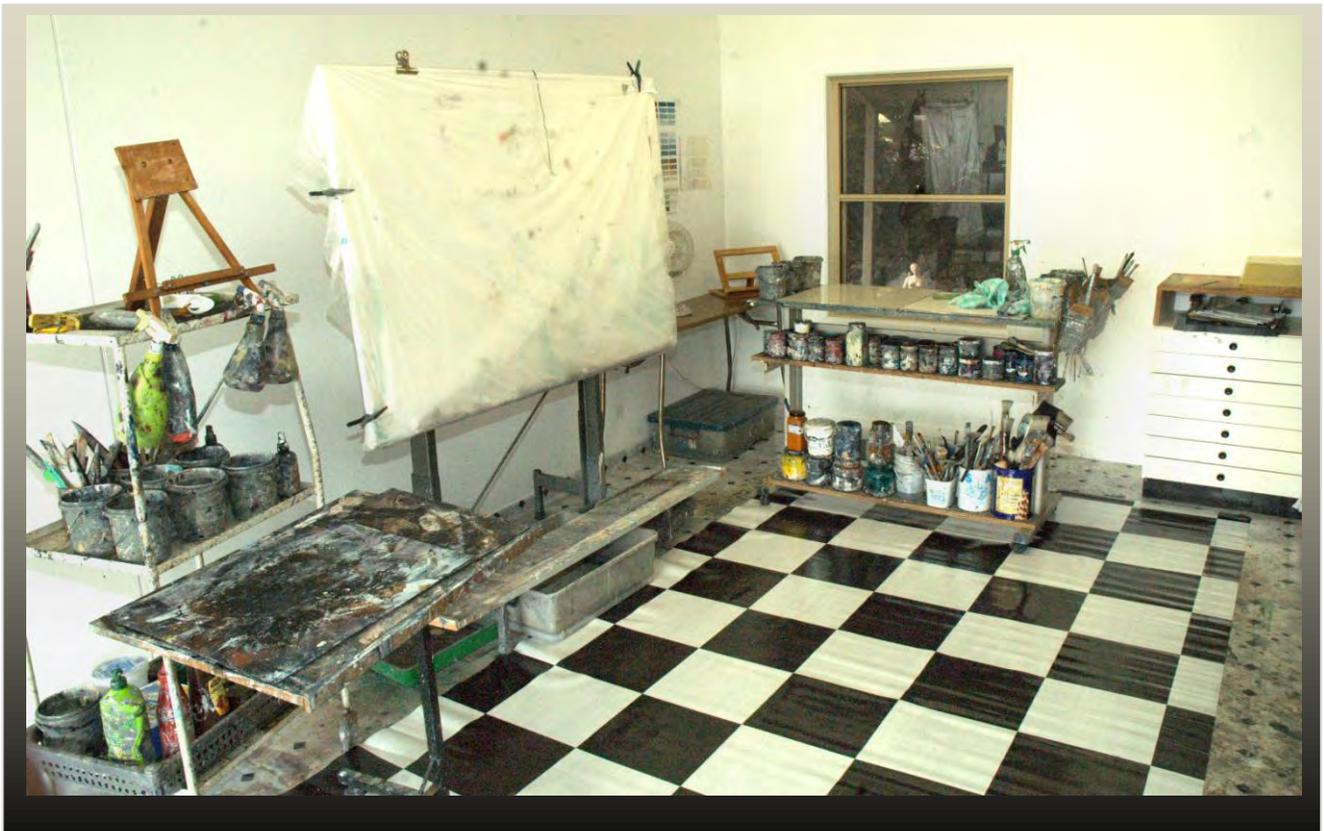




So in a bushland,

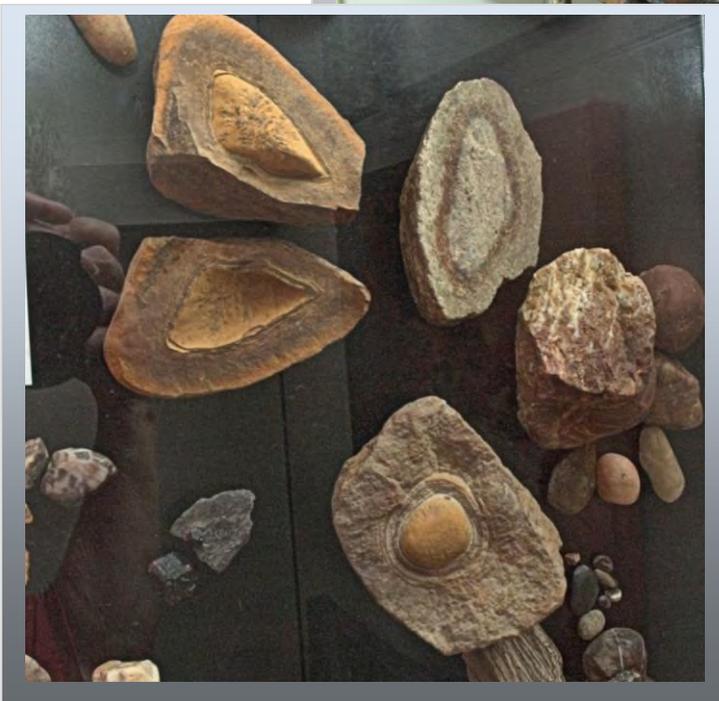
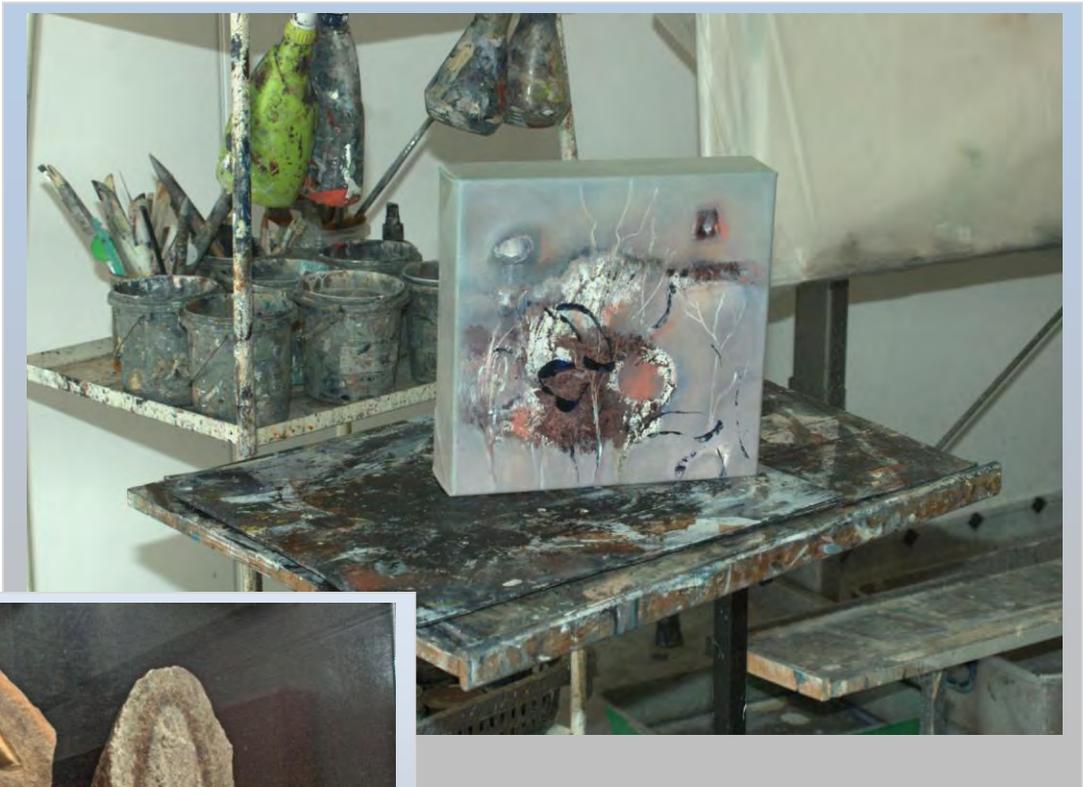
I found the artist whose books and art work I had reviewing for three months.

My usual one hour initial interview turned into a day of delight, discovering the places, and spaces, and life of an artist and her partner which in Australian vernacular is “soul and life and heart and whatever...”mate”.



Places of Brush and Paint to partner in the work





Points and Places of Inspiration

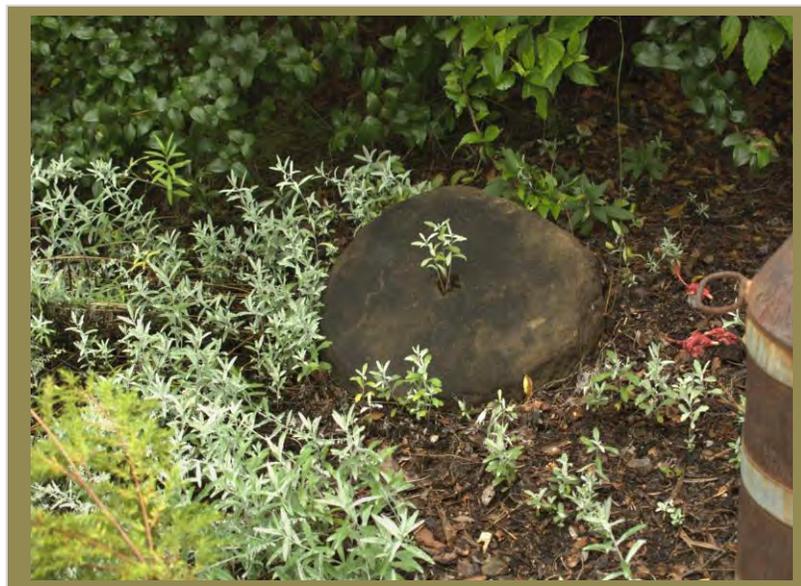




The studio's library,
teaching, learning,
writing space



and what a day of discovery –
landscapes in the plural, inventions,
bushland, wallabies and snakes, rain puddles,







mist covered layers of hillsides
dovetailing into valleys and corridors of valleys,
changing light, challenging skies
bright one minute, storm clouds next,



beauty that is not breathtaking,
rather quietly “awesome, unpredictable,
dangerous, contemplating, capable of havoc unexpected,

yet all the while nurturing the soul,
one's capacity to witness quietly,
the reality not the vision,



we are only part of a universe,
a massive landscape changing,
and our continuing is only in spirit,
not physical, we walk the land,
become part of this changing
and at times improbable landscape,
and in this coming to understanding,
we begin to glean the meanings
quietly shouting in Lyne Marshall's work.



Comment from the Author

Artists paint the landscape from within styles unique to their perception and experimentation or from styles we now call realism, impressionism, contemporary style or modern extrapolation. Even psychedelic explosions painting the sky-scape with fireworks have been “viewed” as three seconds of awe instilling wondering, and perhaps wander farther from reality of the actual vista or landscape.

Our art books have for many decades discussed styles or approaches to artistic interpretations as offered by an artist in a moment of time. We use to travel many miles to visit a gallery or buy a book of art. Rarely did we have opportunity to meet the artist, but instead read someone else’s interpretation using text book words about “emotion, tension, conflict, envisioning of a non-reality, escapism, or mood, even embroilment in colour”.

In more contemporary times, with global communication technology we access, not only the artist but also their landscapes and experiences of inspiration. We also follow artists through spontaneous interactions without relation or relevance to the landscape, consideration, or vista of the time. The artist is simply “happening” and the outcome is viewed as an experience, an outcome, an expression, a moment of awakening, a sense of vision, a finding of truth, an explosion into visual, tactile, sensual exploration.

Within this more contemporary experience, Lyne Marshall’s art involves a process of deep explorations into understanding, expressing, wondering, even wandering at times. Art is not so much an outcome, but rather a process personal in how one witnesses, explores, discovers and rediscovers sense of reality as important to self – within a universe far greater than self....

and in this process rather than strict definition of style I find considerable inspiration. Why? Exploration, learning, discovery are interweaving processes linking creative thoughts with innovative ways of expression. Driven by motivation or even in search of motivation, art becomes more than an outcome and does not have to be about reality of life. Rather the search for understanding about life becomes a driving force or a continuing, an aspiration of the artist. Their capacity to continue in search and processing ensures the distance between their stagnation and their vitality.

In this consider I find considerable vitality in Lyne Marshall's work. She is constantly exploring not only the landscapes, but also moments in time, thoughts, tensions, energy, light, reasons for some of the insight she shares in her work.

Other times Lyne says,
"I don't know what that means and why it is there."

This truthfulness is refreshing.
Her work can be ethereal without explanation.

Lyne Marshall is forever young – constantly referencing her coming to understanding about her youth; confirming the reality that she paints often without understanding why or the source of requirement that she paint, often confused about the outcome,



yet as you have the privilege of walking into, through, and beyond her space, you come to understanding.

Lyne Marshall is an artist of courage,
exploring the wastelands and vital lands and continuing –
even progressing lands – of human spirit.



While nature and environment and universe have continued through the centuries, from time pre-human, bridging into fire age, centuries of human evolution through ages of discovery, transformation, dark ages, enlightenment, new ages of exploration into landscapes earth, ocean, space bound or contained, and now

Lyne Marshall's new work bridges centuries of time in a whitewash of human existence, she requires us to come to look at our landscape

from a "Bird's Eye View" –

beyond ourselves,

stop a moment in time to contemplate,

to realize the distance between

vision and reality..... we are part of this undertaking,

part of this reality, but only part.....

her work confirms the power of the universe,

the centuries of time as understood only from the landscape

that began long before we walked this earth, and will continue

either with or without us over time evolving,

the thoughts, the reflections about the distance

between perception and realities is captured in her latest work...

A bird's eye view.



Strangely enough – this master piece painting – a collector’s item for posterity – appears as a misfit in her collection of contemporary work –

for her paintings are inspired by miniscule moments in time she finds

walking the Wall of China – her eye captured paint peeling to reveal the strength of the rocks and cement behind the facade – a major painting brings to us this moment in time of discovery, the world may never know what was the inspiration of this great work of art but there quietly it finds place on canvas on major gallery walls.

now looking out from her balcony over the valley of quiet reflection, she witness the aesthetics of centuries in which nature is at war – creeks rising to rivers and then to the devastating stature of a flood that swept through the valley just beyond her reach, the Lochyer Valley of recent devastating power sweeping out trees, rocks, homes, communities in a changing environment wipe out.

How can she or others deal with this prior vista and new vista and change vista -- only from a “bird’s eye view”

through the centuries, over time, and within our experience

standing back to observe, we have the experience, the privilege, the challenge of being part of a changing landscape far beyond our influence, within the script of nature evolving, to witness the power of change from our realities to a re-invention of vision.



We are part of a universe, not rulers,
not only passengers in transit, we are part of a continuing story,
one of privilege, one of awe in opportunity and responsibility,
one beyond our capacity to comprehend,
and therefore, one of our vision without bounds or borders,
or constraints on spirit.....
and thus we find the work evolving, interpreting, sharing, and requiring ---
we come to the party "beyond ourselves, to a sense of universe,
to an understanding,

beyond self we find the reason for existence,
beyond self we find the offer for our potential,
beyond self, we find the requirement to be leaders,
not followers, in our time within this changing, dynamic, progressing –
landscape.

Lyne Marshall's work is not contemporary, rather ethereal.

Beyond self to explore the reaches of mind and spirit
within the bounds of our initial sense of reality – no
she requires we take a “bird's eye view” –
from the tree tops of human and life experience –
look at the world again -
centuries passing in a kaleidoscope –
of landscape and then human existence -

beyond ourselves – a massive endeavour
a universe in the making –
the distance between our sense of vision and reality
requires us to stop, reflect, move into a place of quiet humility
the universe is not about us,
the universe is about life not only continuing,
but also changing, evolving, progressing,

for out of the changing environment, life continues
as tiny lichen as smallest denominators of life cling to the rocks,
a little plant finding its way through the centre of a cement wheel,
a great fern – size of elephant ears – structuring itself against the trunk of a tree,
paint peels from walls, revealing the true source of strength that underpins
beauty,

Beyond the vista and points of inspiration are the working spaces,
the library of books, global communication technology,
the research and communication centre of the artist,
constantly in search of information, knowledge, insights and technology
advancements
that advance her power of communication,
but also her understanding of philosophy about life from many cultures and
disciplines.

“My paintings, reflecting a personal journey are inner landscapes that look at life
from many perspectives, echoing humanities strengths and fragility, while
drawing us deeper into nature’s design and beauty. Storms, wind and water
erode the surface of these works, peeling back the layers to reveal the secrets of
an energetic and ancient earth. As if mirroring nature’s cycles, our lives move
through times of plenty and drought, of unspeakable beauty and unexpected
turmoil.

The use of negative space, and my belief that an artist can trap positive energy in
their work to evoke emotion and calm contemplation, has been influenced by
encounters with oriental art and my attempts to discover and engage creative
processes. I seek to capture the viewer long enough to have them consider their
world, and allow an escape, if only for a brief time, from the pressures of daily
living.”

Lyne Marshall, although held back from acquiring knowledge in her early life, initiated a path, through struggle, to access of information deemed viable at the time.

She attended University of Southern Queensland in Toowoomba in 1992 at age 43 for a B.A in Visual Arts and again in 2000 for a Graduate Diploma in Further Education. She gained professional experience in arts management and teaching.

Her list of art achievements are significant with 21 solo exhibitions as well as exhibitions in Japan, China, USA, NZ and most states of Australia.

She has written, designed, illustrated and self published two books on the philosophy of art and life from an artist's perspective in 2007 and 2010 , *Gleaner or Gladiator : The Struggle to Create* and *Invisible Realities : The Hidden Dimensions in Art*. She also has two books featuring her art with poets, one in 1997 and one in 2003 [Dichotomy] published by Fox Galleries.

Attached are an artist's statement from Ipswich art gallery museum show in 2009 and a catalogue of works for Neo Gallery

all the while, her aspiration, rejected by family, friends, academia,

was to be an artist, communicator within philosophy, rendering of visions on canvas,

worthy of contemplation leading to understanding of self within a broader perspective...

local community, to regional, nation, globe, universe.

Who determines whether or not someone is an artist?

Certainly not the artist.

Most certainly, the public that stands before this extraordinary work
to ponder the multiple landscapes, connections, viewpoints quietly contained in
layers,
and drawn into an integrated whole through global or fragmented frame one finds
in the universe,
or in the pathway of rocks, pavement, flowers, iron or stone sculptures leading a
guest from
garage to front door.

And as the door is opened, one is welcomed into the exploration of another's
sense of life,
and beyond to the balcony that connects that life to landscapes garden, fence,
wilderness,
layers of rolling hills, into a sense of space and universe without end.

I choose to interview people of inspiration.

Lyne Marshall was not a difficult choice.

Her work is beyond the mundane,

beyond the work of struggling artist,

beyond the reaches of mind and spirit of humanity,

Lyne Marshall has bridged the distance between reality and vision,

she has come to a level of understanding

emotional, spiritual, physical ---

from this place, moment in time, her experience,
capacity to gaze without intimidation into both the reaches of human
and the now dominating prowess of universe in a change pattern,.

enables me to endorse this artist as one of rare achievement,
certainly one of insight and inspiration,
and in time now and into posterity,
an artist of considerable influence,
challenging, demanding, quietly seducing, one into an understanding
beyond her own comprehension, certainly yours or mine,

and therein is the power of her work.

she is an artist now of understanding
travelling 60 odd years through challenges
to explore not only the realities driving challenges within human life,
but to understand sense of place and futures
now and continuing.

In her work I find a quiet challenge –
coming to realities universal –
beyond ourselves is the reality of power and influence,
within our power is the aspiration to be part of it,
to leave our mark as do rocks and even the lichen on the rocks.

but of equal importance,
to understand that we are art of multiple centuries of endeavour
happening, occurring, evolving, progressing or not...
and in this last word of insinuation,
I must rest my case and inspiration.

Although in the multi-centuries of time,
our initiation and encounters within these diverse landscapes
are to be found challenging,
the great inspiration is that we continued
against and despite all odds,

and so now within the greater vista
afforded by Lyne Marshall

we find the realization that we are part of this universe
not leaders, but we hold the capacity to research,
to learn, to listen, to understand,

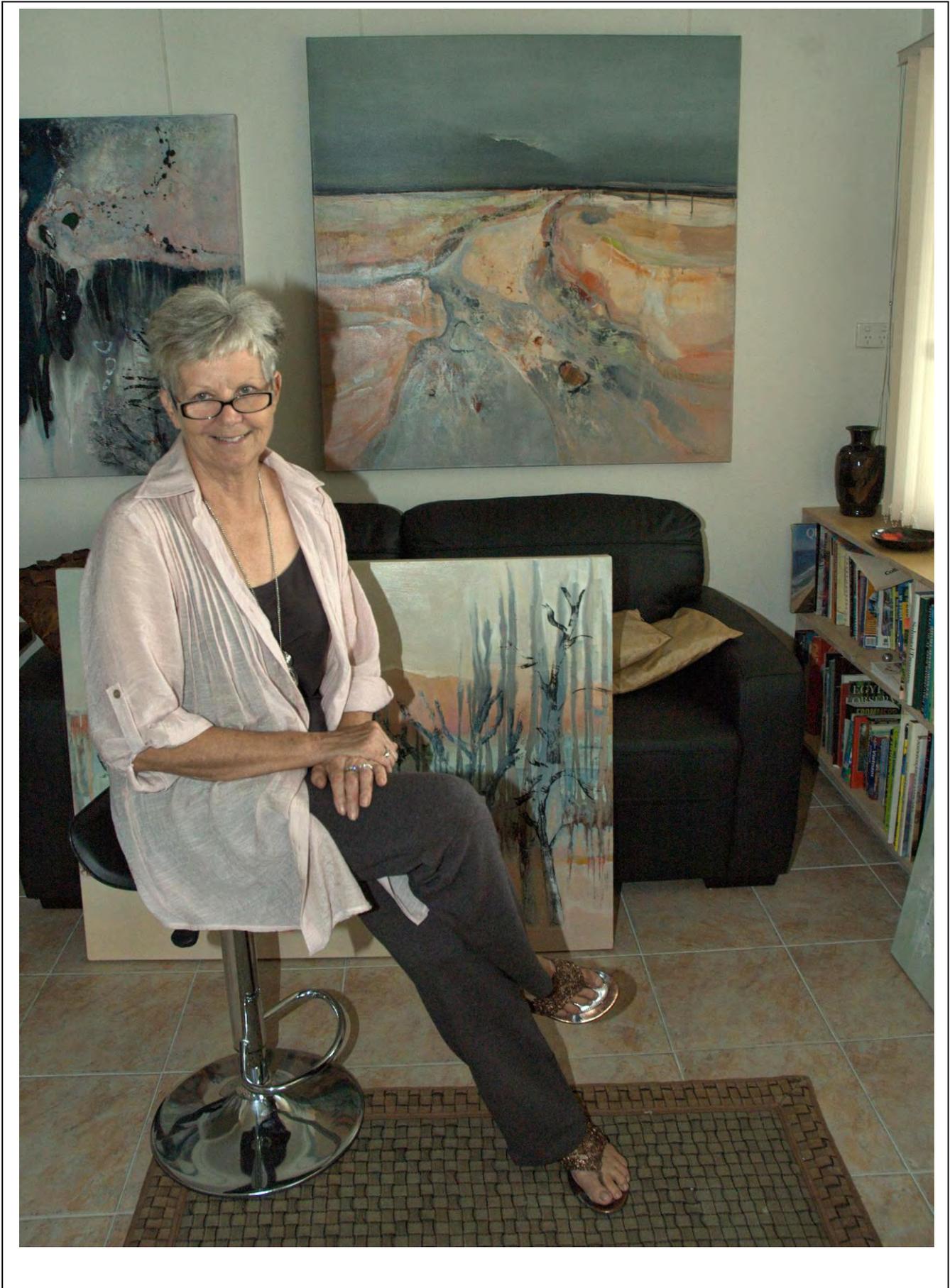
In this pathway to reality, Lyne Marshall's work
quietly provides the keys of silence, stillness, listening,
observing, reflecting,
and through the layers front to back of each painting,

is the pathway leading through the landscape vibrant or desolate,
through the forest of living or silhouette trees of memories passed,
to a landscape without horizon's boundaries,
and most often a quiet shade of light's enticing colour of life
and heart beat's aspirations,
subtle, yes!
intentional, no!
reality, yes!
the choice is left to you as the viewer
the aspirant, the inspired, the one of many questioning,
the individual in search of understanding beyond the greater reach of human
endeavour.

Lyne Marshall's art does not provide the answer,
only the process of discovery,
in which she has found a level of understanding
the rest remains with you.

nell Arnold

march 20, 2011



I have been influenced by encounters with oriental art and an ongoing interest in the spirituality of the land. Growing up on an island has also increased my interest in storms, wind and water eroding the surface of the earth to reveal the many layers that formed it so long ago. I feel my paintings are inner landscapes that look at life from many perspectives, echoing humanity's strength and fragility, while drawing us deeper into nature's beauty and design. The painting that lent its name to this exhibition, *Bird's Eye View*, came out of a visit to Wivenhoe Dam in October 2010. I was one of many who wanted, after so many years of drought, to experience the power and exhilaration of the water released. Our lives will always mirror nature's cycles, moving us through times of plenty and times of drought, of unspeakable beauty and unexpected turmoil. In choosing to paint the landscape, as I see it, through an abstracted vision, I can engage with the emotion and also the spirituality of this changing earth that we call home.

QUALIFICATIONS & PROFESSIONAL ASSOCIATIONS

2002 Graduate Diploma Further Education in Arts USQ Toowoomba
1994 Bachelor Degree Visual Arts U.S.Q Toowoomba

Accredited member-Artworkers Alliance Qld

SELECTED RECENT SOLO EXHIBITIONS

2011 Neo Gallery Ann St Fortitude Valley Birds Eye View 1st – 30 th April

2010 JPFA Hampton - 595a Hampton Street Melbourne Wilderness tracts April 15th – 25th

2010 Gallery 2120 cnr James & Doggett St Brisbane -Underlying Reality February 25th – 13th March

2009 C. S Energy Gallery, Ipswich Art Gallery Underlying Reality September- November

2007 RM Galleries Brisbane Earth Matters / August, Bundaberg Arts Centre Dichotomy/ July

Book launch Gleaner or Gladiator: the struggle to create Ipswich Art Gallery

2006 Shanghai International Art Fair, November/ Old Flour Mill Gallery Sub Rosa Ipswich /February

2005 Logan Art Gallery Dichotomy / August

2004 Skepsi on Swanson Melbourne Guest Artist / Beatty Gallery Sydney Plantings June

2003 Shanghai Art Salon September - Spotlight Gallery Ipswich Art Gallery Take a walk under my skies March

Fox Galleries Dichotomy exhibition and book launch Brisbane / April

SELECTED MIXED EXHIBITIONS

2010 Switch Contemporary Artists Changing Perceptions Ipswich Community Gallery April /

Art Sydney ArtClique November 2009 Art Melbourne ArtClique April / Zen Art Project Exhibition

Space June / Manyung Gallery Melbourne August/ Art Sydney ArtClique October / Pine Rivers Gallery Group Exhibition November

2009 Shortlisted -Spirit of the Outback Art Prize - Moreton Regional Art Awards r

2008 Shortlisted Clayton Utz Travelling Scholarship Prize Metro Arts Brisbane
2008 Tom Dunne Gallery Sydney / September - Pine Rivers Art Award – Selected artist
Ransom Gallery Eumundi Qld / September - Downlands Art Show Toowoomba
2008 ArtClique Gallery @ Art Melbourne /April - Art Brisbane May - Art Sydney/ October
2007 Gallery O Perth February - Flying Arts Award -Toowoomba Art gallery & Metro Arts
Brisbane
2007 / 2006 ArtClique Gallery @ Art Melbourne / April -Art Sydney /October
2006 USA- Galerie Zuger Santa Fe - Infusion Gallery Los Angeles - Art Clique Gallery @ Art
Melbourne & Art Sydney
2005 Ipswich Regional Art Gallery Women of Ipswich Exhibition - Art Clique Gallery @
Brisbane Art Fair November
2005 Tattersall's \$20000 Landscape Art Award - Abused Child Trust- Work for the Blues-
Brushstrokes Riverside
2004 Gallery 482 @ Melbourne Affordable Art Show / Downlands College Art Show
Toowoomba

SPONSORSHIPS / PUBLICATIONS

2010 Published Book Invisible Realities : Finding the hidden dimensions in art / workshops
available
2009 RADF Concept Grant awarded June to develop new book and workshops
2008 Art of Healing Magazine : Feature article / Online articles
2007 Published Book Gleaner or Gladiator: the struggle to create, on Creative Process
2007 Flying Arts Annual Anthology, article :Collaboration in the Arts January
2005 Contemporary Australian Art – Promotional book by Australian Trade Commission Los
Angeles
2005 RADF Grant Ipswich : 2006 Illustrate Gleaner or Gladiator book
2003 Dichotomy publication art and poetry Fox Galleries Brisbane / RADF Grant Ipswich
International Artist Exchange

AWARDS

2008 Acquisition Prize Ipswich Art Gallery Ipswich Art Awards
2007 AMRO MORGAN Flying Arts Award- 1st prize
2007 Stockland Art Award 2004 – 1st Prize
2008 & 2006 Spirit of the Outback Winton Matilda Art competition 3rd prize / HC
2004 Inclusion Pitcher Partners desk calendar
2003 Ipswich Art Awards 1st Works on paper / GAL Acquisition Prize

REPRESENTED Neo Gallery Brisbane, Kingfisher Gallery Perth, Manyung Gallery Melbourne,
Harrisons Gallery NZ

Her notes on individual

Individual paintings

In the beginning 122 x 122cm diptych acrylic 2007

Before rain
Before man,
GOD said 'Let there be light'
And he divided the light
From the darkness,
And created herbs
And the trees
To give forth seed
And a mist rose up
From the earth
To water and nourish the land...

Glasshouses Diptych 122 x 144 cm acrylic 2007 adapted from the book *Gleaner or Gladiator: the struggle to create*

Sitting on the beach of my childhood home, I look across the water to the bridge that now hides the Glasshouse Mountains on the mainland. I have sat here many times as a child waiting for my father's fishing fleet to return. The mountains for me symbolize a time of immense freedom and their unusual volcanic formations leave lingering impressions. The glasshouse that protects us now seems fragile in the light of perceived threats to our environment. I will always be inspired by this changing face of nature and interpret and record this in my paintings.

Earth Matters 4, 122 x 122cm acrylic 2007

The earthy and vibrant colours of the rocks at Rainbow Beach mirror aspects of my life on Minden Range. This discovery was a visual trigger for a whole series of paintings titled Earth Matters reflecting natural and constructed shapes in the landscape. These rock shapes are handprints now that continue to rise up make imprints on the surface of my paintings

In the Midst of Valleys 1 and 3, 122 x 122cm acrylic 2008

Standing in the midst of valleys, exposed to the elements, surrounded by nature, I sense that there is water here, one of nature's miracles that sustain the earth and life. I am drawn deeper in to this miracle that is life, finding a place to restore the soul and nourish the spirit.

River's Bend 4, 122 x 122cm acrylic 2008

At every bend in the road or river there is something new to explore. The seasons come and go, but the beauty remains. The challenges and the changes float past me, falling like blots on the landscape that will leave memories and marks of what has been.

Our Sacred Terrain diptych ,122 x180cm 2008

Memories of the pristine white beaches of my childhood merge with the volcanic black sand beaches of North Island, New Zealand, encountered while travelling in 2008. This was so inspiring and contrasted so vividly with my own landscapes of home, that it prompted a series of paintings exploring the sacred earth. The sand, shifting and stirring, seems attached to an inner movement of the spirit.

Passages 1, 2, 3 122 x122cm each acrylic 2009

I stand before the sea, my childhood drifting before me in the passage that separates the island [me] from the mainland [life] . The ebb and flow of the tide washes to the beach the flotsam and jetsam of ships and people that have passed by me. Exposed to this debris, life will continue on, just every now and then I stop to clean up the shoreline.

Creation on Day Three 1, 2, 3, 4 122 x122cm acrylic 2009

This series of four paintings happened unexpectedly, yet with a purpose. My desire to explore the sacred at a deeper level saw the horizons of my previous work softly fade into the background. These works are biblical, based on the original creation, when GOD divided the waters and created the firmament, and called it heaven, and the dry land appeared we call Earth. Perhaps for me personally it signifies a new beginning.

Songs of the Land 1, 2, 3, 91 x 91 cm acrylic 2009

It seems now I have turned the corner to new experiences. I find my vision has widened, and I am looking with a new found wonder at an abstracted world. My music, written on a canvas page with a brush, rises and falls and expresses the moment. The water that surrounded me as a child, although conspicuously absent from the last twenty years of my life, remains embedded in my psyche, as a symbol of time and the moving tides of life.

