

How many angels can you put into an A4 sheet? How many numbers do you have?

The five disciplines of a learning organization

The core of a learning organization's work is based upon five "learning disciplines" – lifelong programs of study and practice:

Personal Mastery – learning to expand our personal capacity to create the results we most desire, and creating an organizational environment that encourages all its members to develop themselves toward the goals and purposes they choose

Mental Models – reflecting upon, continually clarifying, and improving our internal pictures of the world, and seeing how they shape our actions and decisions

Shared Vision – building a sense of commitment in a group, by developing sharp images of the future we seek to create, and the principles and guiding practices by which we hope to get there

Team Learning – transforming conversational and collective thinking skills, so that groups of people can reliably develop intelligence and ability greater than the sum of individual members' talents

Systems Thinking – a way of thinking about, and a language for describing and understanding, the forces and interrelationships that shape the behaviour of systems. This discipline helps us see how to change systems more effectively, and to act more in tune with the larger processes of the natural and economic world.

To practice a discipline is to be a lifelong learner on a never-ending developmental path. A discipline is not simply a "subject of study". It is a body of techniques, based on some underlying theory or understanding of the world that must be studied and mastered to put into practice. As you develop proficiency, your perceptual capacity develops; you gradually surrender to new ways of looking at the world



"An artist is now much more seen as a connector of things, a person who scans the enormous field of possible places for [artistic] attention, and says, 'What I am going to do is draw;-) your attention to this sequence of things.' There is no longer such a thing as (art) history, but there are multiple (art) stories. Your story might involve foot-binding, Indonesian medicine rituals and late Haydn string quartets, something like that. You have made what seems to you a meaningful pattern in this field of possibilities. To create meanings — or perhaps new readings,— is to create."

Brian Eno

Nicola

Lovely Colours - when
you hold it up to
the light the green
changes to gold.

Very beautiful presentation, Andrew... **Fragile Self**. I think you are developing a very powerful way of presenting scientific ideas. For me, in any case, science and arts are only two sides of the same coin.

...perhaps you could take a look at my article on the self and free will

<http://www.douglashospital.qc.ca/tdg/kjf/36B-TAJA.htm>.

Best wishes,
Timo.



Image by an unknown delegate on the Systemic
Enterprising Course, Dix Manor, 4th-7th June 1998

The human mind is not confined within the head, but extends throughout and even beyond the living body to encompass the world outside its physiological boundaries. Human cognition emerges through self organized processes that span and interconnect the brain, the body and environment in reciprocal loops of causation. This is upward through personal consciousness and downward through neural and somatic activity as an active conscious agent in community. There is a self-other co-determining aspect to all human life, open boundaries exist at all levels, including the social, so that the human mind does not emerge in isolation, it is embedded in interpersonal contexts through ongoing dynamic interactions so that self and other co-create at the most fundamental levels.

Francisco Varela

<http://www.dialogonleadership.org/interviewVarela.html>

[Note to image above: Nicola was about five years old in 1998 when she wrote her comment about the CEO's systemic workshop painting]

Hello Andrew

Thanks for the email.
The painting (see url below) is about the size of a spaniel sitting

like it when people take time to contact me.

I'll be showing two more paintings in **Bloomberg New Contemporaries**.

Which will be shown in **the Liverpool Biennial**, and in

the Barbican, [London] in the Autumn.

Do you make any art yourself?

All the best

James Connelly MA RCA

<http://digital.rca.ac.uk/scripts/ncv/ncv.asp?catalog=Show04&textpage=Show04&field=Ref&op=start+with&zone=pa06>



James, "Dogs Head" appearing in a detail of a recent tachist image (that) I created for some enactive and embodied practitioner<> theorists who are publishing some works (essays) later this year...I have a dog, a terrier called **Bucket** who I sometimes eulogise on<> in my writings :-)

[He is a metaphor for love, trust, courage, gentleness, loquaciousness in walking and running and overall persistence] <http://www.qualitative-research.net/fqs-texte/3-02/3-02haskellale.htm>

Colliding Garden Painting (grisaille) :
Detail highlighted. Reproduced with
the kind permission of the artist :-)

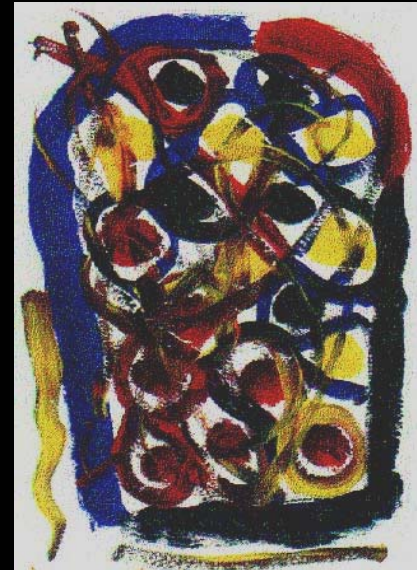
Andrew Campbell

"This manifestation of the LO in spiritual evolution entails a serious problem. Trying to explain specifically the LO by spiritual evolution (the "metanoia" of Senge) can become like a dog biting its own tail. It will turn around in small circles, covering little ground. To escape such a vicious circle, the dog has to chase something else other than its own tail. This thing to be chased must afford the dog the opportunity to run in ever increasing circles so that it eventually can cover all the ground providing the context for explaining the LO. Is there only one such thing which can be chased, or are there many things of which merely one need to be chased?

I myself believe that there is only one thing which can be chased so that all the ground will be covered. However, as soon as I name this thing, the name becomes chased rather than the thing itself. Since the thing has many names depending from whatever point we view it, chasing a particular name is not the same as chasing the thing. One name which I can give to this thing to be chased is "deep creativity".

At de Lange

<http://www.learning-org.com/00.03/0086.html>



Subj: **Your msg to LO -- Bucket**

Date: 22/06/2004 06:22:20 GMT Standard Time

Well, bucket is very cute, and so is the image...
But, I prefer not to distribute this one.

-- Rick

----- Forwarded message -----

From: ACampona@aol.com
Message-ID: <60.40520e59.2e04a463@aol.com>
Date: Fri, 18 Jun 2004 16:02:43 EDT
Subject: Bucket IN-fluence
To: learning-org-digest@world.std.com

Dear LO,

Over the years Bucket (my terrier dog) and i have wondered if there was room for us ;-) at LO, and perhaps if not at LO then in other, more esoterical splaces, like London's Royal College of Art (Post Graduate Schools)...and...with tongues in our cheeks we see this today

<http://digital.rca.ac.uk/scripts/PortWeb.dll?query&catalog=Sho w04l&template=Studentall&field=Ref&op=starts+with&value=pa 06>

...and it seems there is a place for Bucket's in art, after all.

Love in good humour,

Andrew and Bucket



Edgar Degas Girl with Dog and
Place de la Concorde

Things in the World

<http://www.learning-org.com/00.10/0086.html>

S~

My love;-)

"It is memory [~ and not expectation ~] of death that gives unity and wholeness to human existence."

Arandt (B:033191)

you write,

>My love, Are you struggling through hard times? S~ xo

What an interesting formulae;-)

NO.

But, I do struggle to see why a string of even fake 'pedant pearls' is more highly valued than one single 'irreversible caterpillar'.

It near breaks my heart.

I think I am trying to 'turn a corner' Sajeela.

Let me share a vision with you from an early morning trip in SW France.

We'd got up early to as to have a run (to the bridge) and then a swim, then go up to the village, a 'Bastide town' (fortified) I ought properly to call it. "Monpazier" is reckoned to be one among the most beautiful ancient fortress towns in France. As we rose, approaching the hill that it is set up in, we could see below in the valley just as it appeared the 'strange attractors' peculiar to that landscape;-) and time of day and temperature gradient;-). Into the first long road; around the first sharp corner in the distance I saw a little boy with what appeared to be a remote controlled (toy)...car, you know the things...anyhow, as we approached closer to this unlikely sight (-the town is generally devoid of any children that age;-) and especially at that time of day, even still I believed my eyes. But we got so close the image changed itself into an old man dragging a small box on wheels...well, like a tiny chariot. I thought how strange, the old man has made himself some cobbled together 'pram' with which to go to the bakery and general stores to collect his needful things for just the day, as they tend to do in that part of the world. At last we passed him by with due care and respect and behold;-) at the front end of this unique chariot was a small dog, a terrier, not dissimilar to dear old "Bucket". It seems that the dog's 'back end' had 'given way' to entropy production's inevitable consequences and the solution to this 'problem' was that the man should 'turn;-) temporarily his old companion into a 'half machine'. And I thought of cars and 'caritas' and 'common destinations' and St. Augustine and St. Francis and St. Benedict and all the children in the world and all the old people in the world and all the things in the world and the now out of past and present I came home and sat in the back of the house.."

What am I saying?

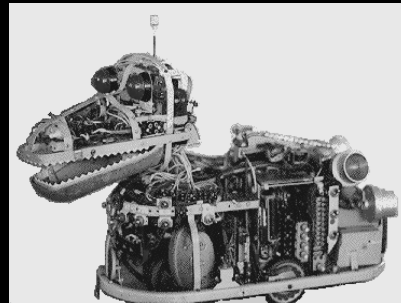
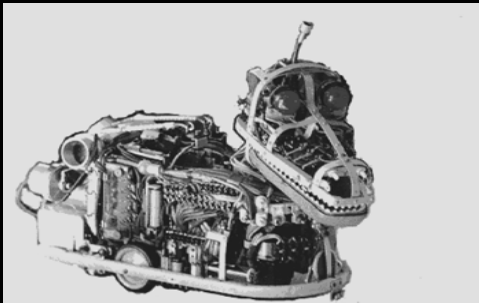


Daniel C. Dennett's Home Page

Daniel C. Dennett, Director
Center for Cognitive Studies
University Professor
Austin B. Fletcher Professor of Philosophy
Tufts University

<http://ase.tufts.edu/cogstud/~ddennett.htm>

DO YOU RECOGNIZE THIS ROBOTIC DOG?



REWARD for information! I found it in an antique shop in Paris. It was made in France in the 1950s, so I have named it Tati, in honor of Jacques Tati (whose classic film *Mon Oncle* captures the same era with the same ingenious and humorous use of technology). I do not know who made Tati, or why, and would be pleased to receive any substantiated information about its provenance.

From Dennett's web site

"...The shafts of light falling on the floor through the doors of the endless rooms of cells.
A table laid in an Upper Room.
Pictures of beautiful landscapes pasted on the walls.
A bird, flitting around, seeking escape, and then resting on the window bars.
Remnants of its previous incarnation as a school - this was, after all, a place of learning before it became a place of ignorance."

Tiny fragment from Miriam's Journal of her experience in and around June 19th 2004 with kind permission of the artist, Miriam.

For Miriam

"NOT I -- NOT ANYONE else, can travel that road for you. You must travel it for yourself."
Walt Whitman.

Dear LO,

I got this, Miriam's journal entry this morning. It will be for the wisdom of Rick to decide if Miriam's learning is a fit contribution to our collective understanding.

[whole transcript pages 21-22)



Like the Nazis, the Khmer Rouge kept obsessive records of their victims.

[Tuol Sleng Prison](#)

This former high school in Phnom Penh became "S-21," nerve center of the Khmer Rouge secret police; today it is the Tuol Sleng Museum of Genocide.



Otto: It also strikes me that the three levels you describe are very much in resonance with Varela's work on phenomenology and his whole work during the second half of the 90s. When I met him first in 1996, he said that a blind spot in cognition science is experience. So the problem is not that we don't know enough about the brain. The problem is that we don't know about experience. Then when I visited him again in 2000, I said, "Well, that resonated with a lot of folks from the management field who read that statement because often in management and organizational studies, the issue of experience is a real issue." So then I asked him whether he had any further reflection on that.

He said that was the main issue he had been working on for the past four years. That he had, with his colleague, identified three methods that approached that issue—psychological introspection, phenomenology, and the Buddhist contemplative tradition.

What they had been doing [described in the interview, now published in *On Becoming Aware*] is that they boiled down these three methods to three "gestures of awareness" and the process of becoming aware. That is, if you proceed on this journey, you are crossing three thresholds, suspension, suspending judgment, holding back and taking in.

Arthur: Very nice. Right.

Otto: The second is redirection, which he defines as redirecting the attention from the object to the source. Number three is letting go. Letting go and letting come, which is letting go the old, the small self, and letting come your higher self or Buddha self or Christ or Atma.

Arthur: Quite beautiful. That's quite wonderful.

Otto: So it strikes me that the three key gestures of awareness—as he described it—evolve exactly along the different stages of cognition and knowing that you described, developed based on the Goethean method.

Arthur: Yeah. You can say that. There is a kind of a language that I've used in trying to nuance some of these things. For example, I am teaching a course now with an art historian. We're trying to develop what we call contemplative knowing within students. One way of talking about it is in three stages that we call attention, openness, and sustaining contradiction. The first stage of attention is the ability to give oneself singly to a particular object of attention or concentration. So, rather than scattering our attentions, we learn to control and give our free attention to an object.

One of the dangers that occurs is that one becomes myopic, narrowly focused. So one needs, after mastering some element of concentration, to create a kind of openness to variety and to diversity. So you're seeing one thing, but you're also then turning your attention to another thing . . .

Otto: Using the soft eye.

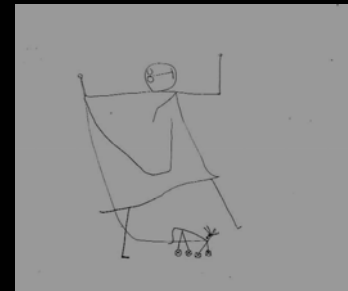
Arthur: Using a soft, non-focal awareness. You open out. One can ask, what kind of an awareness is it that can not only sustain just being open to seeing various vantage points, but actually heighten and suspend contradictory elements within consciousness. Great art and most of the important things in our lives live in that kind of dynamic.

What I have said applies to many of the things that you were talking about—the ability to suspend, to sustain a contradiction that feels like it should be resolved. We need to learn to live in what looks like, from one standpoint, a kind of confusion or a paradoxical situation before it can lead to a higher form of resolution. It's not that one pole of the paradox becomes true and the other becomes false, but you begin to realize that this tension is part of the dynamic of, say, raising a child or loving someone. Living in such relationships, both poles have to be active. Both have to be fully present. And when they are, then something grows, something happens. When it's just one pole dominating the other, it's dead. It doesn't work. A marriage relationship or a group relationship has to have that complexity. Anything alive has to have that complexity. To bring a quality of consciousness that is equally capable of holding that complexity is a great challenge, because usually we attend to a maximum of one thing. Or no thing, because we're too distracted.

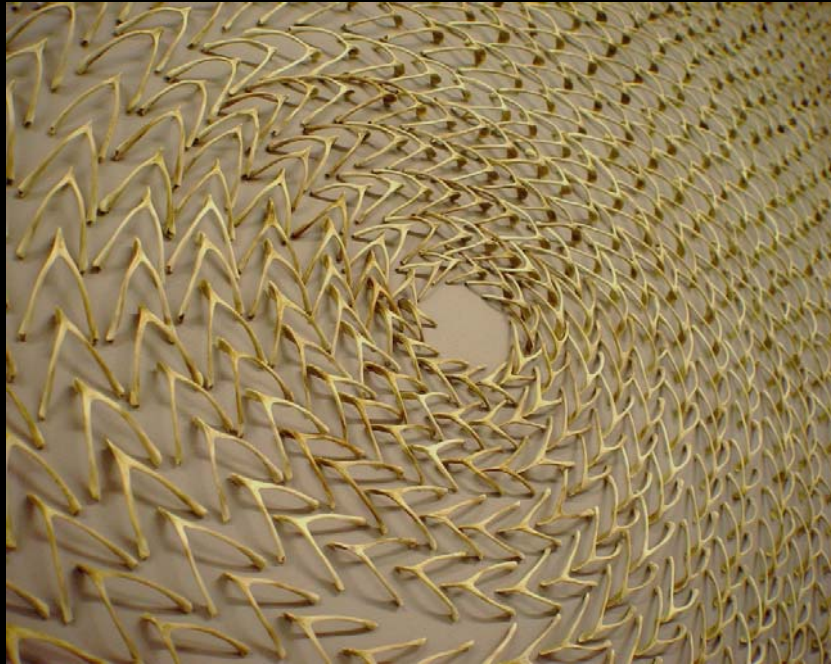
But, to be open to the variety of life and then to be even able to enhance and sustain and hold it is an act of artistic genius, whether it's in the social sphere or in the artistic, in community or painting

From http://www.collectivewisdominitiative.org/papers/zajonc_interv.htm

reproduced with permission "(i would be happy for you) draw on my work. Otto



Childish angel, Paul Klee 1939



Brood
Kate MccGwire
MA RCA
Saatchi Collection

Reproduced by kind permission of the artist

The Rite of Liberating Living Beings is a Buddhist practice of rescuing animals, birds, fish and so forth that are destined for slaughter or that are permanently caged. They are released to a new physical and spiritual life. The practice exemplifies the fundamental Buddhist teaching of compassion for all living beings.

A disciple of the Buddha must maintain a mind of kindness and cultivate the practice of liberating beings. He should reflect thus: 'All male beings have been my father and all females have been my mother. There is not a single being who has not given birth to me during my previous lives, hence all beings of the Six Destinies are my parents. Therefore, when a person kills and eats any of these beings, he thereby slaughters my parents. Furthermore, he kills a body that was once my own, for all elemental earth and water previously served as part of my body and all elemental fire and wind have served as my basic substance. Therefore, I shall always cultivate the practice of liberating beings and in every life be reborn in the eternally-abiding Dharma and teach other to liberate beings as well.' Whenever a Bodhisattva sees a person preparing to kill an animal, he should devise a skilful method to rescue and protect it, freeing it from its suffering and difficulties...

(Brahma Net Sutra I 162)

Chris wrote:

>> The negentropy/entropy dichotomy in fact hides TWO forms of entropy.

>>

>> The first form of entropy is where there is no information

>> available due to the total integration of everything, or more

>> so the lack of differentiations. [...]

>> The second form of entropy is at the extreme of

>> differentiations where over-differentiation means the cutting

>> of all identifiable connections between the elements of what

>> has been differentiated such that cause-effect becomes

>> impossible to determine and so we are dealing with

>> 'randomness' [...]

>

> I disagree here. Let me focus on Shannon's entropy in my

> discussion. Entropy

> is a measure of dispersion, but what you are talking about here

> is the level

> of detail. The less detail you use (integration bias), the larger the

> entropy. The more detail you include (differentiation bias), the lower the

> estimated entropy.

>

no. IMHO I think you need to read it a little more carefully - there are TWO forms of entropy where the one at the level of high differentiation can lead to the encapsulation of data such that, from OUTSIDE of that encapsulation what is encapsulated is interpreted as 'psychotic', 'random' but at all times is perfectly clear in its psychosis/randomness; there is no loss of detail OTHER THAN an inability to see past the surface - as we see in dealing with conscious individuals.

As we focus more and more on details so we encapsulate, we form specialisations where the language of those specialisations becomes meaningless OUTSIDE of the specialisation. We enter the area here where the miraculous and the random share the same space.

This is power law stuff, the 'error' being for many the interpretation of the 'universals' end of the power law dimension as being truly 'universal' - it isn't, it is so only within the level of the hierarchy of the LOCAL context.

LOW 'psychosis' reflects loss of information to those OUTSIDE of the psychosis; inside everything appears 'fine'. Randomness as such reflects all cause as being WITHIN what is deemed random - there is no EXTERNAL cause detected for some action and as such that action is considered 'random' -

but in neuron-dependent life forms, at least, there is INTENT derived from genes and awareness of varying degrees. The more personal this intent the more the individual is considered 'psychotic' in that there is a cut-off of apparent cause-effect dynamics. In the realm of power-law patterns so this end of the power-law dimension is the end of 'random graphs' as compared to the 'lattice graphs' end that reflects all linked together BEYOND being able to detect that; it is like drawing a network of all nodes connected together and then throwing a blanket over it!

Thus, as we move to the more integrating level so we cannot extract information where WE need highs and lows and in the realm of the field there are none; the best we can do is use TIME to observe and see if anything pops out! As we move to the differentiating level we increase bandwidth to focus on NOW, information increase is high UNTIL we go too far and cut off relationships of that which has been encapsulated to all else.

We see this dynamic in the use of drugs, especially amphetamines etc where integration is now WITHIN the individual and out pops extremes in feeling 'one', in feeling 'all powerful' to a degree where psychosis appears; all is 'excellent' WITHIN but from WITHOUT the person is considered 'nuts' and dangerous due to the 'random' nature of the behaviour. (this is increased by introducing difference into the local context - out will pop paranoia)

What is noticable in psychosis is that the language is often grandious, focused on communicating about UNIVERSALS etc I talk to 'god' or 'napoleon' or AM 'god' or 'napoleon' more so than being "Mrs Jones who used to live down the road and died some time ago"! IOW the mindset is stuck in 'universals' mode where a perfect universal is free of all local context interactions but our species-nature DEMANDS local context interactions - IOWcut those off and we are categorised as nuts.

This realm of 'universals', due to the focus on encapsulation, allows for entropy to be manifest in the negentropic simply due to the power law pattern that is sourced in RECURSION where recursion will ensure that the WHOLE dimension resulting from the recursion is encoded in each part.

Implicit in this is that WITHIN the realm of the 'entropic' will be an element of the negentropic, the trick is to find that element in a context that is overwhelmingly 'entropic'.

The recursion of the negentropic/entropic dichotomy ultimately leads to this:

neneeneneneeneneneenenene

This SAME pattern of 'interdigitations' is found all over the brain reflecting the source of the patterns as being in recursion. What is often missed is the HIERARCHY as well as the oscillations, aka ROTATIONS of differentiate/integrate patterns as we move through levels - IOW what is 'negentropic' at one level is 'entropic' at another.

The hierarchy gives us:

N / E
N,E/E,N
N,e,N,e/E,n,E,n
etc etc

Our focus is on the MIDDLE areas in development. Science cannot operate in the extremes where either (a) there is no differentiation (all is 'one', the perfect order of 'heat death') or (b) there is an extreme in differentiation where all cause is WITHIN what has been differentiated and as such no predictable and so seen as being 'random' or 'psychotic'.

That said, there is, at the differentiating end, a position to 'transcend' the current state. IOW differentiations to the level of forming universals can lead to phase transition. A 'true' transcendence is where the transition is recognised or shared with ALL of the species. A 'false' one is where one goes into ga-ga land and as such loses contact with the species (this also gets into fundamentalism where a tightly formed group can delude themselves into 'transcending' through suicide etc - common in the more 'universals' oriented, charismatic leadership type, groups - be they religious or secular)

The information available at the high bandwidth ends is huge, all very 'negentropic' but can also be too specialised and/or based on 'delusions' such that, to others it is all madness and so no information is available to others - an 'entropic' state. - another LOCAL example of this, our metabolic rates are directly related to our information assimilation skills; increase the rate and you take in more information (and suffer the associated time distortion as well!). Slow the rate and we get to a point where we cannot 'link the dots' - the formal label is 'cretanism'. Make the rate too fast, to 'total' and psychosis appears, it is all 'too much'. These problems are manifest in thyroid disorders.
SO, we have a state where, no matter how much TIME we use, we can never learn. We also have a state where, no matter how much BANDWIDTH we use, we can never learn, it is all 'too much'. (recall that the extremes in bandwidth include the notion of FAITH! ;-))

Given the recursion process we CAN attempt to find in 'entropic' states slivers of the 'negentropic' and visa versa.

Chris.

Hi Andrew, no problem with you quoting it. I got an email back complaining that I was using the term 'entropy' and 'power law' incorrectly. I begged to differ and responded thus (in case you want this 'clarification' as well, my focus here is on a qualitative focus rather than quantitative -what does entropy look like, what does it feel like? IOW if we have a word for it, a formula for it, then surely we have a feeling of it?):
=====.....Power law: $Y = AX^b$. $A = 1$, $b = 2$. Recursion of a dichotomy and that moves us into patterns free of scale. QUALITATIVELY the differences in elements of the dichotomy bring out the issues of universal-context(differentiating)/local-context(integrating) VS the elements being of the SAME level (e.g. +1/-1) where a gaussian distribution emerges. (the power law pattern is akin to the dichotomy of priceless/worthless and as such we span a range of qualities from the dark, meaningless, to the bright, over-meaningful.) Thus, when our consciousness talks 'entropy' it reflects a focus on an integrated state, equilibrium, but a state unacceptable to our information-needing consciousness, we cannot go past the whole and see the parts! IOW 'heat death' is perfect order to the Universe but meaningless to us. What I am saying is the interpretations of 'entropy' and 'negentropy' etc are approximations as to what is going on - the priceless/worthless dichotomy applied recursively gives all of the qualities of negentropic/entropic, better than the +1/-1 dichotomy where that dichotomy operates at ONE level, the 'universals' level and so leaves out all of the rest of the expressions of 'entropy' etc. IOW the precision we seek BLURS the WHOLE expression of entropy in that it focuses on a universal that is derived from recursion and so DISTRIBUTED across the dimension rather than being all clustered at one end. The 'classic' power law diagram misses the roots in recursion and so misses the QUALITATIVE differences that make things meaningful/meaningless. A QUANTITATIVE expression is meaningless to the majority of the species who lack training in Mathematics/Statistics. Thus the IDM 'dimension of precision' shows the set of geometric patterns from which we derive meaning and how we can transpose that meaning into other specialisations such as the I Ching etc to get the concepts across without too much mathematics. To get to the nitty gritty of meaning one needs to flesh out the *emotional* content of the power law dimension, the QUALITATIVE over the QUANTITATIVE. Once that is done THEN one can develop a mathematical description in that we then move from the vague to the crisp."=====

Andrew, re Art, there is always a link of creativity/madness involved - manic-depression is a common demon for the artist but also a source of ecstatic, intense, focus and so creativity in the manic phases - the 'trick' being trying to capitalise on the creativity as the mania diminishes and just prior to the depression coming on IOW there is a window of 'rationality' for one to 'do some business' prior to going off on the emotional rollercoaster again! ;-) This window reflects 'order' in 'disorder'. It is hard to find and once found difficult to manage due to the 'randomness' that can be present.

A consequence of this is that an artist can go into manic mode and come up with something that is MORE than intended, it just 'pops out' and the audience sees universes in that work where the artist sees what they were CONSCIOUSLY focused upon and no more. Since CONTEXT pushes our buttons unconsciously so 'archetypal' patterns can be encoded into a work and as such a work can 'transcend' - it is like writing songs where a great riff just 'pops' into one's mind "wow, did I do THAT?!" These personal experiences, if not understood, can generate concepts that end up spanning centuries - see my post on a Rabbi's discussion of '**Angels**' - <http://www.austarmetro.com.au/~lofting/myweb/angels.html>

Overall there is 'something' here linking transcendence issues and intense personal expressions where the miraculous and the random share the same space, interpretation then determines which element of that space is to be expressed - one is either 'mad' or 'genius!' - universal terms, no 'middle', all very precise, very EITHER/OR ;-) [from a related area, there is also 'something' here re savants, their single context focus, their intense specialisation, combined with total dependency on others for all else]

best,

Chris.

To behold. -Otto:

Arthur: Theory does not mean to compute or to model or to calculate. It actually means to behold. We still have that in our colloquial expression of, "Oh, I see," when we mean "I understand." You didn't see it first. Now you get it, now you see it. And theory is basically the Greek way of saying, "Now, I see." To do theory means to come to the place where one sees more deeply, where one beholds. So it has, in that sense, a direct encounter associated with it, as opposed to one mediated through what we would normally call theory, namely models that stand between us and experience. It's quite the obverse. One actually heightens experience to the point of true, intimate beholding.

Two Types of Science: Distancing from or Participating in the Phenomenon

This view works wonderfully, I think, across the grain. The whole idea of science is, of course, based on objectification—to become objective in your knowing, which typically means distancing. Conventional science objectifies by taking an experience and replacing it by a set of more "fundamental" objects such as atoms, molecules, interactions, and so forth. So, as opposed to the blue of the sky, physics says it's **Mie** scattering and the blue results from small, polarizable molecules interacting with electromagnetic fields, setting up secondary waves. This leads to a differential scattering cross-section with a dependence on the fourth power of the frequency. In this way you have an objectified account. And it's now been shorn from the dangers of my subjective experience. Namely, I see blue. And I like blue a lot or whatever other subjective association it might be.

Goethe took a very different approach. He was aware of the dangers of my interpretation and personalization or becoming subjective in a problematic way. So he sought to mitigate those dangers in a variety of ways. But, as I see it, his resolution of the problem was contrary to the above goal of objectification. Rather than becoming distant from phenomena by taking models as the intermediary, Goethe sought to refine and cultivate the investigator's capacities for perception. Science says to step back and gain a distance, because you're inevitably going to make a mess of that which you are investigating. Goethe said, no, become more graceful, become more delicate in your observing. He called it a delicate empiricism. He said that there exists a delicate empiricism in which the observer becomes united with the observed, thereby becoming true theory. He said this ability belongs to a very highly cultivated age in the future. So this delicate empiricism allows one to come close to the phenomenon under investigation, as opposed to having to move further away. One actually unites with the object under observation. So, rather than disconnecting from nature, one is participating in it. Through that participation, something happens. Here's one of the other elements from Goethe that is key for me, what I call *Bildung*, which has two meanings in German: on the one hand it means education, but really it means formation.

http://www.collectivewisdominitiative.org/papers/zajonc_interv.htm

So by attending to an object or attending to phenomena, one moves into and participates in that phenomenon and, as a consequence, brings an activity into one's self, which is normally outside. I see the blue; I bring the blue into my self. There's a blue experience. That blue experience actually cultivates something in me. The closer I attend, the more shades of blue I will be able to discern. The conditions of appearance will become more apparent. So, through the process of attention, there's also a process in me of transformation.

Goethe said that, "every object well-contemplated creates an organ within us." So, contemplate the object well; that creates a capacity within. That capacity is then required for the last step of perceiving the archetypal phenomenon. If you don't have the organ, you won't be able to perceive it; you'll just see the blue sky. So there's a kind of hermeneutic circle in which I attend to the outside with the capacities I presently have. That attention then cultivates capacities within that are built on the rudimentary—you might say elementary—forms of capacities and organs I currently have. It cultivates them and develops them into a new, more vigorous and attentive form of cognition. I bring these to bear on the phenomenon before me, and it goes again through another cycle.

Goethe's notion of science is transformative. You do not come with a pre-existing set of capacities that include, say, rational, deductive capacities, as well as eyes and ears and so on—the physical senses. Rather there's a kind of organic, dynamic sense of the human being and the human being's potential. That potential is cultivated and actuated through an active engagement with the world.

I go back to the story I was telling before. I'm standing in front of a painting I've never seen before. I don't know who painted this. What am I doing? I'm simply trying to give it my attention. Why bother? Why not just read about it somewhere? Well, to learn to see it. The only way you can learn to see the painting is to be in front of it. It helps to read about it, but the main event is just putting yourself in the way of the chamber music. You may fall asleep at first. Then, gradually, you begin to see. Oh, yeah, Mozart. I know who Mozart is. That sounds familiar, and I like this piece of music over that piece of music. You learn to discern the different elements that comprise the music you are hearing and the various instruments used to produce it.

So you gradually become more literate, more perceptive. You develop capacities that allow you to savor and appreciate what surrounds you in a more refined way. That's true for scientists, as well as for artists.

I think Goethe's form of science is, in some ways, connected to the contemplative traditions. You are to attend. That attention provides for transformation. It's not necessarily a mantra you're attending to. It's an object in nature. It's a work of art. And that constant attention is a kind of schooling. In that sense, the human being's potentials are actualized. In that sense, I think it is a contemplative form of science, a contemplative form of knowing, as opposed to a simply deductive sequence of thoughts that one works through. Goethe and I both appreciate the deductive and analytical forms of knowing, that goes without saying. But they become one-sided and tyrannical if they're not enlarged by this fuller epistemology.

Of course, Goethe was primarily animated not by some kind of hope for a new scientific discovery—although he did make a couple and was pleased when he did—but by aesthetic, moral, and spiritual hopes for his form of knowing. The way he got started on color theory was by painting with a group of expatriate Germans in the Italian hill countries. He painted with them and he asked questions concerning the aesthetic use of colors. When he went back to Weimar after his Italian journey, he wanted to find out the true nature of color. And the only thing he found were Newton's corpuscular theories, which were then very prominent, and a bit of the new wave theories of light. He said that this was going to be of no help for the aesthetic use of color.



Red Green and Gold Rondo

Marysa de Veer 2004

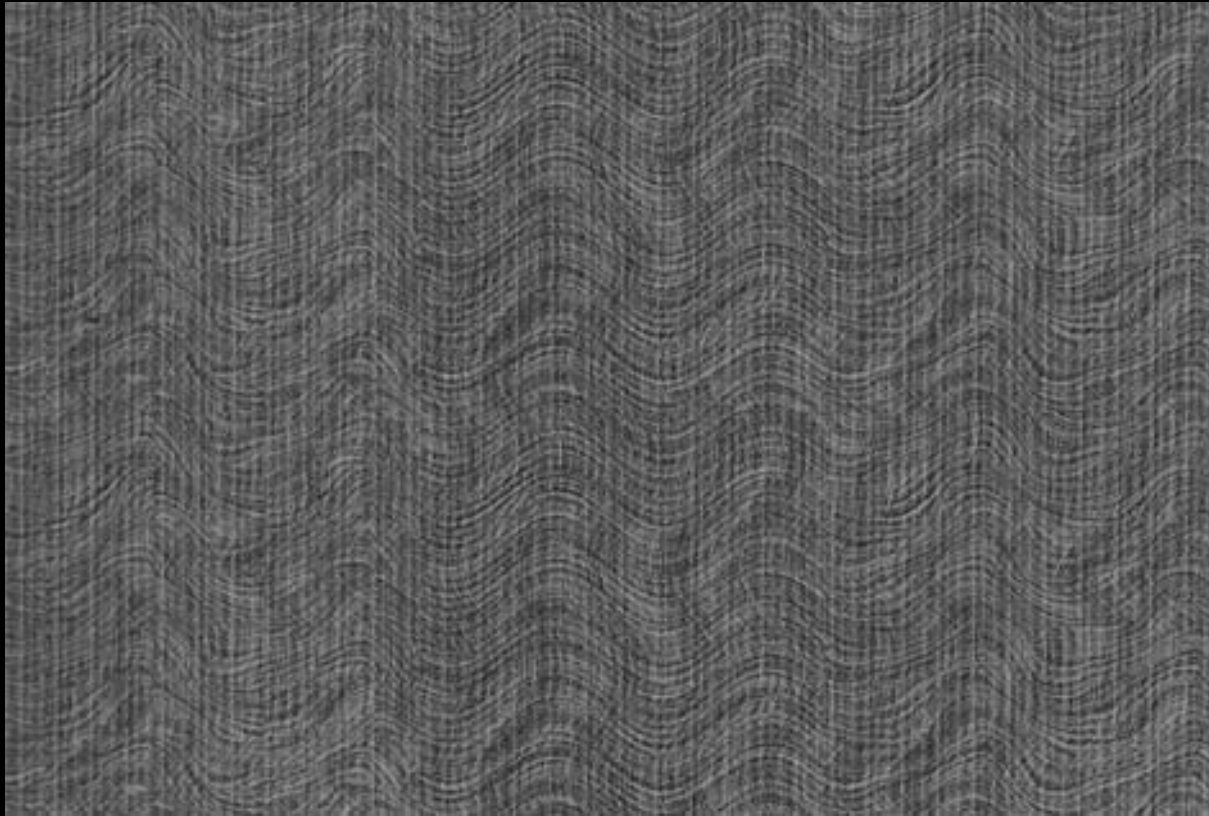
Acrylics on delicate paper

Reproduced with permission of the artist: June 2004

This image was one among many co-created as part of a project of images and commentary for submission to a set of essays on enacted and embodied learning by Linds, Haskell et al 2004 - forthcoming. They were created by Marysa de Veer on the same working bench/table that I had slept on during an earlier afternoon workshop; placing dreams into dormancy;-)

The image overleaf I created from just such a rondo, one that was dark green, black and blue with gold leaf. If you attend it, you will see the gold there in the stream, river, ocean.

http://www.erraticimpact.com/~topics/html/philosophy_of_mind.htm



Many Voices Speak the River

Digital painting, Andrew Campbell 2004

"I sat there and forgot and forgot, until what remained was the river that went by and I who watched. On the river the heat mirages danced with each other and then they danced through each other and then they joined hands and danced around each other. Eventually the watcher joined the river, and then there was only one of us. I believe it was the river." (Maclean, 1976, p. 61).

"...Reading the landscape – like using a tiny net in a big river – you can catch only some of the infinite detail. The rest is washed away beyond memory and possession."



-- Just look at me, then stand with me. You'll risk everything. That's not very social in a certain way. But in another way, it really is social. It's a "who stands at the foot of the cross" kind of thing. Who's willing to actually stand by Christ? Everybody leaves, but what does it mean to stand there through the whole of His passion? That's the hard one.

Otto: How many stayed?

Arthur: None, really.

Otto: Almost everybody left.

Arthur: Right. Peter felt bad about it.

Otto: His mother?

Arthur: His mother, right. And John. But, Peter says, "I'll stand by you." And Jesus says, "You'll deny me three times before the cock crows." Which he does. And he's the one who you could say had the greatest courage and solidarity. But Christ knows it's beyond their capacity to love that much.

"...a significant book on the psychic roots of leadership called The Return of King Arthur.

The author Diana Durham is a poet and scholar, with a long-standing practice linking the myths of the past to the issues of the present. Her book explores the roots of much of our current thinking about leadership and community -- and the ways in which we continually go around the same mental tracks that were laid out in the stories of Perceval, Guenivere, Lancelot, Merlin and the three great kings: The wounded fisher king, the grail king, and King Arthur. It's the kind of book, redolent with story-telling and story-rethinking, that you can immerse yourself in. And when you come up for air, your perspective is deeper.

For her part, Diana had this to say (to me) about Who Really Matters: "You think you have written a book about core groups in companies, but in fact you have written a book about the magic of the oneness of consciousness and the power of ritual - that what goes on in the white chalk circles of the core groups, affect the workings further out. This is Merlin at work!"

Diana and I are both associated with DiaLogos International..."

**"...Merlin ;-)
Mmmmm..."
"The Graal...is a weight so heavy that creatures in the bondage of sin are unable to move it from its place."
Wolfram von Eschenbach, Parzival, IX, 477 [Umberto Eco - Foucault's Pendulum Ch. 21]**

Art...At Dorchester Abbey, a few kms over the river, there is the tomb of a 'real' Templar Knight, would you like to meet him?..."

E-mails 21st June 2004





Ebou's twisted foot

Mays brother-in-law is now 15, he was born perfect but after an illness when he was small his left foot was left inverted, he had treatment and an operation in Gambia.

Such deformities are not uncommon in Gambia, where the facilities and funding are simple not available for families to take action.

Ebou is 15 now but when he was small he got sick and the illness went to his foot which sort of bent at the ankle, at first doctors thought they could do nothing but then after an operation Ebou wore a special shoe which started correcting his foot but as he grew bigger, a bigger corrective shoe was not available and now his foot is so twisted he wears his flip flops the wrong way up.

This has become so painful for him when he is walking because he is pushing the foot and ankle further in the wrong direction.

Not that it stops Ebou from being one of the brightest and most hard working pupils in his school, maybe it is because of his foot that he is so good academically.

Do you know someone who could help, the first step is just knowing what has gone wrong and offering advice about it is too late for any sort of corrective treatment.

Once we can establish that we can see how possible it is financially to do something about it.

Neither May's family nor GTS are asking for money for this - just simply information about the condition.

Please email GTS with any information you might have

With kind permission of May Rooney, the Gambia.

<http://www.gambiatouristsupport.com/MayEbousfoot.htm>

Rick,

yesterday i quite spontaneously decided to place the little page on Ebou...in the PPT you may have opened...just now i opened my mail box and found this from my 'pupil' --Marysa de Veer...

Maybe in my unconscious i saw the man's thesis on her worktable while i was there ? I will find out what the title of his PhD is...(or it may be a Doctorate in Surgery D.S...) I am copying you this minutes after its arrival because i wanted to exemplar for you that my documents are living things, becoming/beings not just beings...reality if complexifying as well as complex...but there have to be eyes in order to shine... hands in order to weave and feet in order to run... i would say wings in order to fly...but i must not press people's patience too hard, for they are all busy and have more important things to do;-) or ;- (...today.

love,
andrew

Subj: FW: <http://website.lineone.net/~gambiagts/MayEbousfoot.htm>
Date: 25/06/2004 11:13:25 GMT Standard Time
From: marysa@deveer.co.uk
To: ACampona@aol.com
Sent from the Internet (Details)

dearest andrew, good news :-). An orthopaedic surgeon has just visited here to pick up his thesis, just bound. I cornered him :-). and showed him the pic. of Ebou's foot - I have sent him the link. He does not specialise in feet, BUT has a friend, a foot surgeon who takes time out of his work here in England and flies out to help through sponsorship. **Richard** will ask him about Ebou and will ask around generally his connections to find out through his colleagues if anyone is out there right now or going out soon. The wonder of the web - brings Ebou in a way into our lives that would never otherwise have happened...God's hands weaving :-)

"Reality is not only Creation. When people think of three dimensional space as the emergentless background against which first time and then the rest of reality are bonded like paint on a canvas, many of them begin to lose sight of the past and the future while staring only at the present. By putting their thoughts into a time box (a short time interval containing the present), they close themselves from experiencing the full glory of the Creator. Consequently their own creativity suffers until death itself imprisons it."

A.M. de Lange

<http://world.std.com/~lo/97.03/0191.html>

<http://world.std.com/~lo/97.03/0294.html>



Rembrandt: Family Teaching Child to Walk Sepia/ink pen and brush Marysa de Veer's studio, London.

"The bones cannot find peace until the truth they hold in themselves has been revealed".

(Toul Sleng Genocide Museum, Phnom Penh, Cambodia, written on each image in an exhibition of photos of injured skulls.)

Kymie, Knyom dow Toul Sleng (today, I went to Toul Sleng). I felt as though I did not want my feet to touch the ground because what had happened there was both too obscene and too holy.

Many images fill my head...

The insane confines of the cells and my need to escape... I found myself taking photos of window and doors.

The irony of a pillow and the image of the sun in the ironwork of a torture bed.

The shafts of light falling on the floor through the doors of the endless rooms of cells.

A table laid in an Upper Room.

Pictures of beautiful landscapes pasted on the walls.

A bird, flitting around, seeking escape, and then resting on the window bars.

Remnants of its previous incarnation as a school - this was, after all, a place of learning before it became a place of ignorance.

Standing in the presence of - actually touching - that water chamber, in which so many people had died... too close, too close...

The carved bust of Pol Pot, discarded.

The fact that in the photo of him displayed, he was applauding.

The horror of the photos of torture - and the fact that somebody had stopped to take them.

The fourteen graves of the bodies found when it was liberated, killed that day... for the sake of a few hours.

The faces of those tortured in the photos of the torture beds, so bloodied and bludgeoned as to be inhuman.

The laughing confusion of the ex torturer in the introductory video, and the victims over-insistence that he apportioned no blame.

The photos taken in 2002 of t ex members of the Khmer Rouge in their different lives, so many not regretting - denying?

The numbers on the walls, so close, that marked where the prisoners lay and the holes in the walls where the shackle bars had been.

Again, in the video, the poignancy of the love story portrayed, and the tired, cynical, utilitarianism of the staff who turned the lights up before it finished, having seen it so many times before.

The endless, endless rooms and boards of victims photos, so many of whom leapt at me as the faces of those with whom I live.

The lads, so like those in the photos, playing football out the back.

The fact that in this place, perhaps alone in all Cambodia, people do not stare, do not catch your eye, do not smile, do not laugh.

S-21 as ti was called was established in May 1976, though prisoners had been admitted since 1975. From then until June 1978, 20,000 prisoners were interred and tortured there, before execution in the killing fields outside the city (by bludgeoning with rubble and sticks, bullets and knives being too expensive). At the time of liberation, the number of survivors found was seven.

In all of this, and in the photos I took (not of the skulls and the instruments of torture, which, like the ground, were too obscene and too holy) I tried to find hope. And indeed, as I left, that was at least a large part of my enduring sensation.

One of the last places I visited was the gallows - once a piece of sports equipment in the school children's playground - from which live prisoners were hung upside down until unconscious before being roused by dropping them head first into barrels of fouled water. The frangipani blossoms. As I watched, one fell and landed on the plinth at the foot of the gallows, a single, perfect white blossom. I picked it up, and smelt it - sweet. Nearby was a smashed water vessel - one of those which had been used as above, the other two full again of foul rain water - though this one's fetid contents had been allowed to run away. I took a photograph - an enduring symbol of hope to take away - then took it to a small shrine in one of the rooms, offered it up as a prayer, and knelt to add my own. I collected another blossom of one of the fourteen graves, to press and keep as an act of remembrance.

As I knelt to pray, I expected to be overwhelmed by the despair of it all. Instead, I was reminded of the recent film, *The Passion of the Christ*, whose obscene gore so closely resembled many of the photos. Perhaps Christ knew better than most what these people faced and felt and feared, as he had gone through it himself. How he must weep for those of his children who so needlessly had to experience this. And I was reminded that he did not choose to rise above or escape or deny such suffering, but got personally involved.

Surely this act of the divine, and this alone, can be the source of healing in this nation. Because, whilst it is deeply, deeply scarred, and the scar tissue is hard and impervious, healing has occurred. How else could a nation in which community, even family, was so utterly desecrated, be noticeable for and characterised by the strength of its community? How else could a nation of such sorrow ring with the sound of laughter in all circumstances? How else could a nation where enterprise, education and enthusiasm were punishable by death produce children such as Suntay, who struggles to learn English late into the night? How else could a nation show such welcome to strangers, when even a neighbour could be your torturer? I recognise that such characteristics mask much deeper traits, but for people such as Houen, Won, Suntay's father, who were there, and their children, I have the most profound respect, the deepest love and something approaching awe.

But all this makes the outrage of potential religious war and the obscenity that is AIDS in this country even more poignant. How much more must hostility based on ideology be avoided under these circumstances? And is not the unhindered spread of AIDS (Cambodia has the fastest spreading epidemic in Asia) when so easily preventable, another ignorance and ignorance perpetuated genocide?

A few pages further on in my journal, after the words above, lies the frangipani blossom, pressed as an act of remembrance. Those who created Toul Sleng as a museum did so, that the memory may be preserved and the tragedy never again repeated, in any form. The greatest mark of respect for the victims of the genocide, those dead (an estimated 3 million) and those living, is to ensure that this is so.

(Toul Sleng means "a poisonous hill" or "a mound to keep those who bear or supply guilt". This was the name of the hill, before, during and after it's incarnation as S-21)

Reproduced by kind permission of the author, Miriam Cambodia, June 20th 2004

"And begin by combining this name, YHWH, at the beginning alone, and examine all its combinations and move it and turn it about like a wheel, front and back, like a scroll, and do not let it rest, but when you see its matter strengthened because of the great motion, because of the fear of confusion of your imagination, and the rolling about of your thoughts, and when you let it rest, return to it and ask it, until there shall come to your hand a word of wisdom from it, do not abandon it."

[see Umberto Eco, Foucault's Pendulum Ch. 5 P32-35]



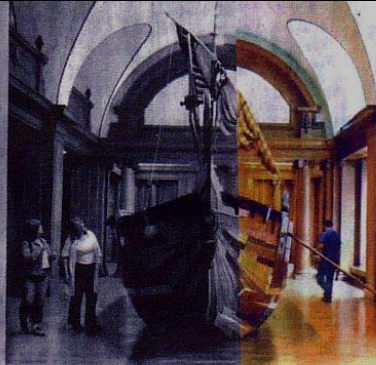
crumbles, the collector's latest show reveals how indiscriminately he spends money

Saatchi all at sea

Jonathan Jones

Charley Saatchi is presumably a Conservative, although he reportedly avoided meeting the woman he said his latest bid was for — and the Tories don't have much sympathy for Saatchi's bid.

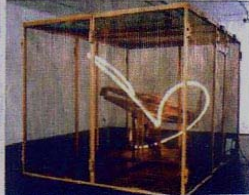
After the news that down south that regional newspapers opened the Saatchi Gallery in London's County Hall 14 months ago, the myth of him as a slick and sophisticated art world power has been blown wide open. Several attacks on every side have struck his gallery's architecture in its prime and reputation. The critic Robert Hughes recently denounced him to a book club in the *Financial Times* and the work on the *Guardian*, again describing a dishonest art world "barracks with no view". The *Times* has gone a step further and...



All the Saatchi Gallery — Brian Griffiths' *Remnants of the World of Kinship*, Stefan Kubo's *MacGuffin's Broad 2004*, Tony Light's and Christel Bousquet's *Light Perspective*, Mike Partridge's *Marlin*, Graham...

... he has some good ways and means to spend his money. When I got sent a catalogue for an exhibition a couple of months ago that claimed to tell the tale of a great painting whose drawings and writings also served as a bridge and a window, I thought about ordering it but decided it looked unimpressive and overpriced. Saatchi not only won't let me in, but bought the entire collection of the exhibition, which now sits in a room at County Hall in all sorts of unglorious and overpriced, and now, apparently, has been exposed as a hoax. But what isn't complete that Saatchi doesn't bring over the very latest edition, direct from the November Gallery in Düsseldorf, West.

This is how far his own distractions have led him, since the *Financial Times*, the thing that must never lose sight of the fact that Saatchi's *Marlin*, which he imagined would always be successful, has had to be replaced a few months ago. Instead he had to talk about this. Instead he has to be involved with the current art generation — they all look like rock stars, and he...

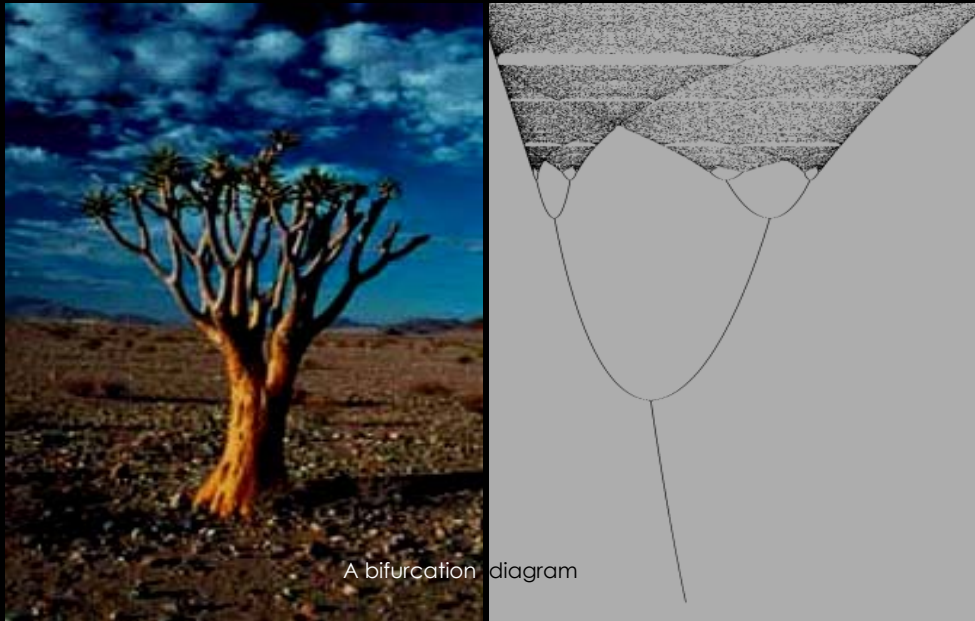


... of his own ideas, though he seems to spend his money differently than most, and his tastes to simply be indiscriminate. He has actually to shape them. He has apparently given up on his attempts to identify a single name for art after the war.

I find it hard to get angry about Saatchi or the Saatchi effect. It's not as if we were ever prepared to hand over the reins of the art world to the late 1980s and to still going on, despite all the evidence that we must be creating a world of exploitation with Saatchi's art. Saatchi's art is not an exact manipulation of the market, but a market experiment. There are some people who disagree with the way outside of money on art that is "market proof" — the *Daily Mail* never tires of pointing out — in financial markets. If he's brave, let's see if we can't find his problems. How can the new exhibition at County Hall be the last generation's second edition give his encouragement a chance to be better than the other things he's ever done? Finally, let's see if we can't give us some things that are better than the second...

And...if you really want to make your gods laugh, tell them of your plans, **your wishes and your dreams.**

Dem **Flugel**



'The image is first of all a crystal of time, a construct and a blazing shape, a sudden shock...'

"It is up to future generations to build a new science that incorporates all these aspects, for at the moment science is still in its infancy. In the same way, the end of history would be the end of bifurcations and the realization of Orwell's or Huxley's nightmare vision of an atemporal society that has lost its memory."

Prigogine

The wind bloweth where it listeth, and thou hearest the sound thereof; but canst not tell whence it cometh, nor wither it goeth; so is everyone that is born of the spirit. John III 8

Dear LO,

from a wiki web site....

"Triple Loop Learning involves principles that go beyond insight. This is harder for me to describe. ... it relates to identity; who are we, what business should we be in, how do the ethics of the solution match with our ethics. I believe that if [for example] you solve a [software] problem with an organizational pattern, you're working at this level. I haven't seen many patterns at this level, but I'm guessing they'd be dynamite patterns." End quote. -- Jim Coplien

i have no idea whatsoever in what context Peter Senge suggested that (...and with neither libel nor malicious outcome intended) if one were to replace the entire board and the ceo of a leading company, like Pepsi, with chimpanzees it would be about five years before any results either way would "show up" in the company's 'results'. I suppose this is merely a radical extrapolation of a "bottom up" and emergent theory of system dynamics ;-) ...Whatever.

My intent is to design and to deliver a leadership and human development program. i'll be broadly using by incorporation the patterns; the Seven Essentialities and the Five Sustainers of Human Creativity.

i wonder if anyone in/on this forum has an opinion as to whether or not **the seven essentialities** and the **five sustainers of human creativity**, discovered as "patterns" by At de Lange, formerly of Pretoria University might be such a powerful "pattern"? (i don't like the term "dynamite" ~ though, i do make the **connection** between a certain inventor and supplier of said product and a prize that might be given to such a "pattern" discoverer, seriously!)

I see the early phases of such a programme reflecting a 'coming into awareness' of what the SE's and the FS's represent as models of more natural human understanding and place in events, systemically. More truly systemically!



Presencing

Illuminating the Blind Spot of Leadership
Foundations for a Social Technology of Freedom
August 2002

...I wandered as i do, and i found a few more words, which i attached to the same..."Symphony or embryo, the principle is the same: the more complex the pattern, the more important the silences."

" If I do not the works, believe me not. But if I do, though you believe me not, believe the works"

Let me take you to a personal edge of understanding. Come with me to an/the edge of a **triple loop tripled and tripled again**...all you have to do, so far as i can see, is to follow the next few lines imagining you are someone responsible for the **whole life** of another...

"...the amplitude of (the) plane waves increase through **constructive interference**, while they can also vanish through **destructive interference** (constructive and destructive are to be read as italicized;-). NOW ;-)...In integrable systems (**because the wave vector is constant over time**) by superposing the plane waves, we can reconstruct trajectories at any moment (repeat for dramatic effect) **WE CAN RECONSTRUCT TRAJECTORIES AT ANY MOMENT**. [But the important point to consider here is that the trajectory is no longer a primitive concept, but rather a derived concept as a construct of plane waves. It is thus conceivable that resonances may threaten the constructive inferences leading to a trajectory. Given that a trajectory is represented by a point in phase space, we can see that the collapse of trajectories would correspond to a situation in which a point decomposes over time into a multiplicity of points, exactly as the diffusion process (Progogine) discussed at the strat of his work [The End of Certainty]. The same THE SAME initial conditions would then lead LEAD to a multiplicity of trajectories, as was also the case in the diffusion process. -- Through an exposition of employing the LANGUAGE OF WAVE VECTORS...we then arrive at a description of "... (it seems to me) SPLACES...(i could be wrong...however)

Creation Fragment

:>

[a dynamical event transforms the vacuum of correlations into a binary correlation 1, -1 -- A creation of correlation diagram or CREATION FRAGMENT is countered by a (complementary?)

Destruction Fragment

<:

Unstable Equilibrium



Stable Equilibrium

Thro' a glass darkly, or in an enigma or riddle. i Cor. xiii. 12

"Then Poincare resonances effect the statistical* descriptions (*beyond physical three dimen(t)sional modeling?) coupling now dynamical processes much as in music. [In Prigogine's example ..] they couple BOTH creation AND destruction fragments, leading to new dynamical processes that start out from and return back to the same state."

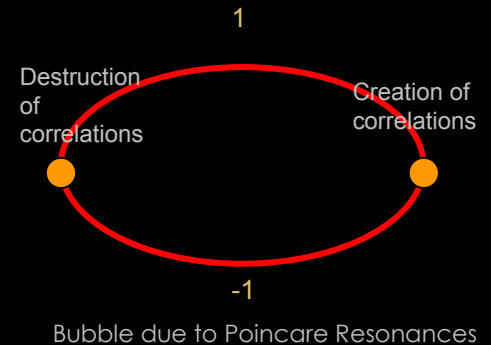
"These are seen as bubbles. These bubbles correspond to events that MUST BE CONSIDERED AS A WHOLE. ["as a whole" is italicized by Prigogine] They introduce NON NEWTONIAN elements in that no analogue (model?) of such processes exists in trajectory theory. Such processes use drama (are dramatic) in effecting dynamics because they break time symmetry. InDEED they lead to the type of diffusion that had always been postulated in phenomenological description and theories of irreversible (IRREVERSIBLE) processes--."

[This approach of Prigogine]... "includes all the usual [*****] theory ;-) but only as a special case...traditionally it appeared that only a few (say two-double;-) would be sufficient to reestablish equilibrium if disturbed at the (some) initial time (S~PLACE). Our (Prigogine) approach, on the contrary, takes into account the progressive buildup of higher and higher correlations involving more and more (*****). This process requires longer time scales...as a result, irreversibility leads to long memory effects that profoundly alter macroscopic physics."

"Suffice to say that we are beginning to understand what irreversibility REALLY means (writes Prigogine) ...Let us consider the simple analogy of the aging process. On our time scale, the atoms that make up our body are immortal. What is changing is the relations between the atoms and molecules. In this sense, aging is a property of populations, not individuals. This is also true of the inanimate world."

"...that start out from and return back to the same state."

My dear LO Learnerswhile i was AWAY...in some little exile of LO ;-) i made some new learning relationships. One was with a group of thinkers, and doers in the realm of enactive and embodied teaching and learning...i shared my work with them just as they had shared their work on the great circle that is this web of relations, the internet. I did some creating for them...one such artipiece ;-) is titled Socrates and the sub-title Who Am I? I placed with the image the words of an author who inspired the author of the paper i was illuminating ;-) " The individual can release himself into his own inner time and rediscover ways in which objects arise, the ways in which experience develops. it may result in the effecting of new syntheses within experience; it may result in an awareness of the process of knowing, of believing, of perceiving." Maxine Greene.



I wandered as i do, and i found a few more words, which i attached to the same..."Symphony or embryo, the principle is the same: the more complex the pattern, the more important the silences."

There are both shallow and mean silences and there are deep and profound silences. Very few can denote the almost inconceivable difference on such a map as this forum, or any other, let alone in the vastness of *the territory*.

My own sense tells me that somewhere, some when, somehow and some why the above is fundamental to issues of leadership. Maybe it lives in a domain beyond but including single, double and triple loop learning and leadership...? Maybe you fellow travelers have some views constructive and destructive on this and that ;-)

I have written this contribution with my friend At de Lange in mind ;-)...but i am dedicating it to all the people, near and distant who have ever cared for him because that is the deeper nature of what i sought to say.

I think it may be a new time,... a new time to more directly challenge all kinds (sic) of leaders. So much looking into past as present...ho-hum...what a decrepit and pseudo industry is so much that passes for organizational literature and action...what a vicious circle...with so little creativity because...what(?)...it misses the point in the phase space (?):-)...

That... " Science is a dialogue between mankind and nature, the results of which have been unpredictable - Becoming is the sine qua non of science, indeed of knowledge itself." and later..." No speculation, no teaching has ever affirmed an equivalence between what is done and what is undone; between a plant that sprouts, flowers and dies, and a plant that resuscitates, grows younger and returns to its original seed; between a man who grows older and learns and one who becomes a child, then an embryo, then a cell." (Prigogine)

Then, i stepped outside that 'equi--valence' ...i saw a vast desert, a single man on a vast horizon...surrounded by...

Liveness
Sureness
Wholeness
Fruitfulness
Sparseness
Otherness
Openness

love,

andrew



<http://www.dialogonleadership.org/ArtWork/PeterSengeDoOneIssue.pdf>

" Figuratively speaking, matter at equilibrium is 'blind', but with the arrow of time, it begins to ' see'. This is what irreversibility really means– Aging is a property of populations, and not individuals. This is also true of the inanimate world."

Ilya Prigogine

In Front of the Blank Canvas

“

How we look at social reality can be likened to how we look at the work of an artist. At least three perspectives are possible: We can focus on the *thing* that results from the creative process—say a painting; we can focus on the *process* of painting; or we can observe the artist standing in front of the blank canvas. In other words, we can look at the work of art *after* it has been created (the thing), *during* its creation (the process), or *before* creation begins (the blank canvas).

An Issue at the Heart of Our Time

The blind spot is relevant because it is connected with an issue at the heart of our time; that we are at a collective existential threshold—socially, ecologically, spiritually. How to cross this threshold, is a global and collective issue, as well as a personal and a systems issue. Individuals, organizations, nations, and civilizations are all faced with and challenged by situations with some of the same characteristics: situations that require letting go of our old reality and self, and then opening up to, embracing, and embodying a new reality and self. Being able to cross the threshold requires knowing how to let go of the old—**how to die**—in order for the new to emerge. **“What’s most important is invisible to the eye.”** (Otto Scharmer, Presencing)

A girl came to me, in my garden from a great silver bird. All became about eyes. It was the eyes in the Picasso that made her choose it, the same eyes in the suffering children we are so blind to. Now she is gone from me – gone to Capitol Hill...to learn, to see... “Of Rembrandt’s eyes, - they lay flat against the face, glitterless. They are literally black holes, but behind these cavities something is being born rather than destroyed, in the deep interior of the imagination, the real action is going on; the machinery of cogitation whirring and flying...an idea – is in genesis.

Durer wrote that, “ an artist who has ‘understanding’ can show more of his great power and art in small things, roughly and rudely made than others can show in the greatest works. Powerful artists alone will understand this strange remark. For this reason an artist may draw with his pen on a half sheet of paper or engrave it with his tool on a block of wood and it will be better and fuller than another’s on which he has laboured a whole year. And this is wonderful. For God grants it to understand how to make something the like of which...”

We sometimes speak of ‘devouring’ something with our eyes. In these paintings the reverse thing happens, the eye is attacked and ‘devoured’ by the paintings.



Rembrandt: Sheet with three studies, A Tree, an Eye, and a Partial Self-portrait (inverted to show the eye;-) 1642 New York, Met. Museum of Art



Many Furrows of the One Fire

Temp. title March 2004 Original title: **Passion's Golden Purple Grace** original 19th May 2001