

PACKET NO. 1

OCT/NOV 2016

PCKT 1.- PG 1

LAYOUT & DESIGN
COLOR

This compilation book is designed in basic CMYK values. Each color is used to differentiate content and highlight specific types of insights or ideas. These can then be easily found and correlated from packet to packet.



Cyan calls out information or ideas that have something in common or are fundamentally similar to others, elsewhere. It's interesting to note how related these ideas are, specifically because most come from unexpectedly different sources.

Magenta highlights specific ideas or content related directly to conflict, conflict resolution, tension or contradiction, and peace. This is a topic of special interest in my studies as it relates to the external world and also how it plays out internally.

Yellow is tough because it's so bright and annoying (although it's actually one of my favorite colors when subdued). In this book, it serves to enclose ideas or thoughts for further consideration.

Black is the anchor for the copy, although it is used in different tints throughout to give the text some variety and interest, and create a sense of visual hierarchy.

10.16–11.16
SUMMARY

Day three, fall residency, 2016. We are sitting in one of the rooms at College Hall where we will be talking about 'where we are', both physically and metaphorically. I usually don't worry too much about these meetings. They are swift, friendly, insightful and a common part of residency week. Little did I know, however, that one little question would flip the direction of my work and bring a wave of insight to my being. I will be eternally thankful to Matt for asking "what is the critical component of your work?", as I will be for the night of introspection that followed. I discovered that I didn't **want** to have a critical component in my work, at least not yet. I didn't want my work to say much, God forbid I might offend someone. Not that I don't have an opinion about the way things are, but I have never shared that opinion openly, especially with those I don't know well. This is my learned coping mechanism. This is the way I operate in life and relationships. I am an avid conflict avoider, and now that I know it, I'm totally Ok with it. I don't feel the need to speak my mind through a megaphone or rant about

my lunch on FaceBook, much less purposefully incite an argument. But this discovery did lead me into an interesting path of inquiry about the nature of conflict and its correlation with peace. I dedicated this entire month to reading and writing about the topic, with special interest in finding completely, and perhaps unexpected, sources from which general descriptions or definitions of either term could arise. Someone at some point at VCFA said "you just watch, you've been working on your thesis all along". I did not believe them. This year I've felt more lost and scattered in my work than ever. But sure enough, starting from my documentation project in which I created a study of circles, to my curiosity of this philosophical idea that we're all ONE, it's all been absolutely related to the study of peace & conflict, which is super fun.

So this month was good. Despite the fact that I purposefully decided to pause all hand making, it felt very productive and more on task than ever before. I'm excited to keep reading and writing about peace and conflict, from every which angle I discover. I'm also totally ready to get back to working with paper. Now that I've stopped, it's great to know that I miss it and that it can become a sustainable and on-going practice for me. What I didn't do this month, that I was supposed to, was write an opinion piece about something. Look at me, avoiding it again. I will say I didn't avoid it in super purpose, but obviously I did. This could have been a perfect month given the crazy election month, too. So maybe I'll tackle the beast next month, with special interest in finding joy in it. We'll see.

RESEARCH
BOOKS & ARTICLES

RESEARCH

PCKT 1.— PG 7

THE ART OF POSSIBILITY⁰¹

by Rosamund Stone Zander & Benjamin Zander

A COUPLE OF DAYS BEFORE FLYING BACK TO VERMONT, and in the midst of packing, I realized I'd want a new book to read for my long day of travel. Seemingly out of thin air, and based purely on the title, I chose *The Art of Possibility* by Rosamund Stone Zander and Benjamin Zander. It was an amazing book at an impeccable time, not only in my life, but in my course of studies. *The Art of Possibility* is a guide to helping the reader recognize **hidden assumptions** and gain a new perspective to harness a life of opportunities. It was truly a beautiful book, which I will reference often, and that I hope melds seamlessly with my course of study this semester.

The book is broken down into 12 integral and transformative practices, each with a memorable title and specific intent. At the core, this book aims to **resolve the recurring conflict** “between the individual and the collective that is intrinsic to our everyday reality”.

PRACTICE NO. 1

IT'S ALL INVENTED

Our brain, as an inherent and primal mechanism, is wired to create maps. These maps help us make meaning and navigate through our lives. At the top of its priority list the brain creates maps to ensure our basic survival. Within this framework, **the maps provide information regarding imminent danger, ensuring sustenance, and navigating the dynamics of relations with others.** These maps are influenced by our cultural context and its corresponding customs and beliefs. They are also informed by the meaning we individually form, based on our life experiences and memories.

Instinctively, guided by these maps, we create our life stories. These narratives form our self-identity with which we make decisions about ourselves and those around us. The problem is however, that in large part these stories are founded on hidden assumptions. **These assumptions, or limiting beliefs,** which may have proven advantageous in our childhood (as a means of survival), usually no longer apply or are necessary later in our lives. Old assumptions create blocks and barriers and are, in the end, **all invented.** So why not reframe our assumptions, about the world around us and ourselves, to create space for new and more positive possibilities?

It's interesting to note that navigating interpersonal relationships is considered a survival mechanism.

There seems to be quite a few different terms for this idea: assumptions, illusions, limiting beliefs, etc.

PRACTICE NO. 2

UNIVERSE OF POSSIBILITY

Following the understanding that 'It's All Invented', lies an open and endless **Universe of Possibility.** This open-ended space stretches beyond the assumptions and limiting beliefs cast by our survival mechanisms. It also expands beyond what the authors call 'The World of Measurement'.

We all live within a world of measurement. We experience assessments, grades, scales, & evaluations, from which we are continually judged, compared and contrasted. Competition, and the tale of trial and triumph, are at the center of most cultural narratives. By this constant measuring however, we create **hierarchies and divisions which breed fear** and encourage **a frame of mind rooted in scarcity.** **In order to make judgements and assessments, we stand back and identify ourselves as separate and detached from others.** If we mindfully spend less time measuring ourselves and others, and realize that even those measurements are all invented, we can be more generative, giving, & creative. “In the measurement world, you set a goal and strive for it. In the universe of possibility, you set the context and let life unfold.”

“WHEN YOU'RE ORIENTED
TO ABUNDANCE, YOU
CARE LESS ABOUT BEING
IN CONTROL, AND YOU
TAKE MORE RISKS.”

*This idea that we think we are separate and detached from others is at the core of Alan Watt's **The Book**, where he argues we live an illusion of independence and separation from others, nature and the universe.*

⁰¹. ZANDER, ROSAMUND STONE, AND BENJAMIN ZANDER. *THE ART OF POSSIBILITY: PRACTICES IN LEADERSHIP, RELATIONSHIP, AND PASSION.* LONDON: MICHAEL JOSEPH, 2006.

“TRANSFORMATION OVERRIDES
THE DIVISIONS OF IDENTITY
AND POSSESSION THAT ARE THE
ARCHITECTURE OF THE
MEASUREMENT MODEL.”

PRACTICE NO. 3

GIVING AN A

By understanding that our realities are all invented and then opening space for a universe of possibility, we can extend a similar shift in perspective towards those around us. The practice of *Giving an A* transforms the way we approach people by foregoing judgement, allowing for mutual & aligned possibilities. This I found to be especially interesting when related to reframing our personal stories. *As children, we hand out ‘grades’ to those around us, especially those close to us, based on our experiences, feelings and emotions.* These evaluations tend to persist through adulthood and affect the dynamics and nature of those relationships. *By reevaluating the grades we handed out as children, we can make room for more positive and kind interactions with those we love.* Most importantly within this practice, is acknowledging that it is not the people that change, but the relationship itself.

In a sense we are redrawing the survival maps about those relationships.

PRACTICES NO. 4 & 5

BEING A CONTRIBUTION

“Unlike success and failure, contribution has no other side. It is not arrived at by comparison.” In this book, the practice of *Being a Contribution* is a game. By inventing oneself as a contribution, in any context, *conflict can be transformed into rewarding experiences.* The game requires we shift our perspective away from self-concern and engage positively, by giving and contributing, with those around us.

LEADING FROM ANY CHAIR

Likewise, *Leading From Any Chair* considers and asks how much greatness we are willing to grant those around us. Leadership, and an exchange of great and different ideas, can stem from any one, in any context, at any time. Asking ourselves introspectively how we manage our demeanor and attitude, especially when we are in a position of leadership, can create opportunities that encourage leadership from others and much more fruitful, mutual interactions.

PRACTICE NO. 6

RULE NUMBER 6

Almost twelve years ago I met this guy. He was tall, beautiful, and irresistible. Everywhere he went people smiled, mostly because he was really funny, but also because his easy-going demeanor was magnetic. I didn’t get his humor, at all, but somehow still really loved it. I didn’t understand why he made fun of people so much, including me. His humor was fun, not hurtful or offensive, just plain fun. Today, that amazing person is my husband. I love him like no one else. And although there is much about him I adore, one of his most important assets is his ability to not take life too seriously. He embodies *Rule Number 6.* *So many people live their lives swimming against a current of stress, leaving little room for humor, joy and laughter,* especially at one’s own expense. The key to Rule Number 6 is to detach from the competitive notions created by the ‘measurement world’ and just lighten up. Noted in the discussion of this practice is what the authors call the *calculating self*. This is a part of us that stems from *fearful survival instincts* and a perspective of scarcity.

The *calculating self* develops in childhood. It is a learned coping mechanism used to attain acceptance and strive for survival. “A child comes to think of himself as the personality he gets attention for or, in other words, as *the set of patterns of action and habits of thought* that get him out of childhood in one piece.” *Those persisting survival patterns & habits, in adulthood, become the calculating self and oftentimes are at the center of conflict in our lives.* If we ask ourselves “What would have to change for me to be completely fulfilled?”, the answer could bring to light the conditions the calculating self finds threatening. These conditions, according to the authors, “may be a place or a situation, but very often are another person.”

My personal patterns of action and habits of thought have led me to become a conflict avoider. I instinctively ‘flight’ not fight. And so, this semester it’s become the foundation for my studies.

In The Book, Watts discusses the idea that by referencing formed habits we experience and know the world around us. (But we don’t even know we’ve created these patterns and depend on those habits.)

The **central self**, on the other hand, is the part of us that is able to see and move past the fear of judgement and comparison, into a realm of tolerance, cooperation, expression and creativity. It is not informed by automatic recurring patterns or deep-rooted personal strategies. It is able to identify the calculating self and laugh, because it knows the calculating self stems from **necessary childhood illusions and imagined threats** that are no longer important or relevant. By following *Rule Number 6*, and not taking ourselves too seriously, we make room to live by and embody our happier, central selves.

In the field of psychology this is a recurring and important concept. I need to do a little more research to learn how/why we form these illusions, beliefs or assumptions and how they carry into adulthood.

PRACTICE NO. 7

THE WAY THINGS ARE

Practice number 7 speaks to the ability to be present, without resistance, to *The Way Things Are*. No feelings of resignation or disappointment should accompany this practice, nor attempts to suppress negative feelings. Being present without resistance simply means “being present to what is happening and present to your reactions, no matter how intense.” By doing this, we make room for possibility and harness the ability to get past struggle, come to terms with the circumstances, and move on. Being with *The Way Things Are* also requires we **differentiate physical & conceptual reality**. **Notions such as ‘justice’ or ‘peace’ are abstractions** used to understand intangible concepts, but have no true existence in time and space. Conclusions about such abstractions need to be separated from specific events in order to create room for optimism and possibility. One must ask ‘what *is*’ not ‘what *should be*’.

So Zen and a direct reference to the Taoist Philosophy.

This is almost saying that if we want peace, we want something that is not real, which sounds kind of ridiculous, but I think they're on to something.

PRACTICE NO. 8

GIVING WAY TO PASSION

“Life takes on shape and meaning when a person is able to **transcend the barriers of personal survival** and become a unique conduit for its vital energy.” The practice of *Giving Way to Passion* is about giving up control and just letting go. By being open to the possibilities that unfold we connect to the integral energy of the universe. Sounds so cheesy, but I do wholeheartedly believe it is true. “... dare to let go of the edges of ourselves.” Why not?

PRACTICE NO. 9

LIGHTING A SPARK

This is where, as much as I loved this book, it starts getting a bit repetitive for me. Regardless, practice number nine is about what the authors call enrollment. This means not tricking, forcing, or pressuring others into doing things your way, but about sparking possibility in others. It’s about embodying the energy and excitement you have about something, and then sharing it enthusiastically and authentically. It’s about being a generative conduit of possibility, for yourself and for others.

“MISTAKES CAN BE LIKE ICE. IF WE
RESIST THEM, WE MAY KEEP ON
SLIPPING INTO A POSTURE OF
DEFEAT. IF WE INCLUDE THEM IN
OUR DEFINITION OF PERFORMANCE,
WE ARE LIKELY TO GLIDE THROUGH
THEM AND APPRECIATE THE
BEAUTY OF THE LONGER RUN.

“IT’S THE FRAMEWORK OF
FEAR AND SCARCITY, NOT
SCARCITY ITSELF, THAT
PROMOTES DIVISIONS
BETWEEN PEOPLE.”

PRACTICE NO. 10

BEING THE BOARD

If at an impasse, where accepting *the way things are* brings about no possibilities, and it seems everything is going wrong while no one is willing to cooperate or compromise, what you need to do, according to the authors, is “rename yourself as the board on which the whole game is being played.” The game they refer to, of course, is life. I find this practice and concept really intriguing. By becoming the framework for everything that happens in our lives, we take responsibility and gain the power to transform our experiences. We can’t change events, other people or circumstances, but we can shift our perspective about them. We can ask ourselves what role they play on our board and how it is that they got there. **We gain ownership and the ability to transform, not by gaining control or avoiding conflict, but by making a difference.**

PRACTICE NO. 11

FRAMEWORKS FOR POSSIBILITY

Having mastered the power to reinvent 1) our core survival life maps, 2) our opinions about judgements, 3) our perspective towards life’s events and circumstances, and 4) even our whole life context, we can then reinvent our whole environment to create new frameworks for plentiful & positive possibility. “In the realm of possibility, there is **no division between ideas and action, mind and body, dream and reality.**”

PRACTICE NO. 12

TELLING THE WE STORY

The WE story, “the story of **the unseen threads that connect us all**, is the story of possibility.” I think this is so beautiful. I also think it could be a great point of departure for my making next month. As described in this book, the WE story is a **breaking down of barriers and distinctions**, it’s **an acceptance of us as relationships, not as individual people**. It is a setting aside of fear, personal competition, and life struggles. It embodies **the in-between, between us all**. It is all-inclusive, tolerant and compassionate.

This is the story I would really like to tell.

= material: paper yarn
» connecting threads



THE BOOK⁰²

by Alan Watts

MY FIRST STUDY PLAN AT VCFA, WRITTEN A YEAR AGO, was inspired by a book I had finished prior to residency called *The Book*. Throughout this insightful piece, British philosopher Alan Watts argues that we live an illusion of separation and complete disconnection, not only from our natural environment, but also from ourselves. **This illusion fosters a false sense of individuality and identity** and, according to Watts, lies at **the root of all personal and human conflict**. Since that, my first semester, and despite my best efforts to deviate since, I continue to reference Watts' philosophy, especially as a postulate that we are, indeed, all interconnected—that we are all ONE.

This month, after completing *The Art of Possibility*, I decided to turn back to *The Book* and reassess not only my interest in its concepts, but its relevance to my current studies. It was once again a really hard book to read, but it was amazing how many common threads I found between both texts. I feel there are many related, underlying ideas that are discussed and dissected

continually by a wide range of sources, that ultimately dead end at a similar thought. This is both exciting and overwhelming. I hope to compile enough resources to be able to showcase the commonalities in a comparative manner and find interesting correlations and observations. I hope this method can help me bring 'content' and girth into my work, which I still lack.

“EVERY INDIVIDUAL IS AN
EXPRESSION OF THE
WHOLE REALM OF NATURE,
A UNIQUE ACTION OF THE
TOTAL UNIVERSE.

“Individual” is the Latin form of the Greek “atom”—that which cannot be cut or divided any further into separate parts.”¹

THIS FACT IS RARELY, IF EVER, EXPERIENCED BY MOST INDIVIDUALS.”

Summary // Watts begins his argument by drawing from the insights of *Vedanta*, a Hindu philosophy based on the doctrine of the Upanishads. According to the *Vedanta Society of Southern California*, this philosophy affirms “1) The oneness of existence, 2) The divinity of the soul, and 3) The harmony of all religions”.⁰³ Oneness of existence, specifically, lies at the heart of Watts' thesis. **We live with a misconceived notion and false sense of individual existence that leads to the illusion “that ‘I myself’ is a separate center of feeling and action, living inside and bounded by the physical body—a center which ‘confronts’ an ‘external’ world of people and things, making contact through the senses with a universe both alien and strange.”** This leaves us feeling lonely, as temporary and disconnected visitors, which is in actual contradiction to everything Western science knows and Eastern philosophy postulates. **We don't come into this world, but come out of it, just as the grass does from the fields and the leaves do from the trees.**

*I've been a closet philosophy geek for a really long time. Maybe I need to explore and learn more about both philosophy and theology now and re-reading the *Upanishads* might be a good place to start.*

⁰² WATTS, ALAN. *THE BOOK; ON THE TABOO AGAINST KNOWING WHO YOU ARE*. NEW YORK: RANDOM HOUSE, 1966. IBOOKS.

⁰³ “WHAT IS VEDANTA?” *VEDANTA SOCIETY OF SOUTHERN CALIFORNIA*. SEPTEMBER 14, 2016. ACCESSED NOVEMBER 11, 2016. [HTTPS://VEDANTA.ORG/WHAT-IS-VEDANTA/](https://vedanta.org/what-is-vedanta/).

This prevailing illusion paves a path of **resistance, hostility and conflict** on which we feel the need to ‘conquer’ rather than ‘cooperate’ with our natural environment, at such polar spectrums as bacteria on one end and outer space on the other. But by attempting to conquer our environment we ignore “the basic interdependence of all things and events—that the world beyond the skin is actually an extension of our own bodies—and will end in destroying the very environment from which we emerge and upon which our whole life depends.” This, I believe, is one of the most important reasons I keep gravitating towards this book. I believe in our interdependence with nature and don’t understand why, how, it is so difficult for us to find that inherent and necessary harmony. It’s how we’re made. It’s where we come from. Why do we fight it? And also, **why do we keep fighting each other?**

According to Watts, there are a few reasons why we do this. First and foremost is how we experience the world. From an early age we’re taught to notice that everything we know about our environment stems from the information we get through our five senses. But this, as Watts explains, can be deceiving. Although at first glance each sense is completely different and unique, in actuality they are all a slightly different form of just one basic sense—the sense of touch. The eyes feel light waves for example, just as the ears touch sound waves in the air. They do this, not from continuous stimuli, but from on/off signals which are then interpreted by neuron units in the central brain. **Our entire perception is based on complex and amazing on-and-off patterns.** Yet, while our senses register and respond to all on’s and off’s around them—the ups of a vibration or the downs of a wave—the mind only passes on to our consciousness the on’s. Whether we notice them or not, on’s do not exist without off’s, and vice versa. This evolves into a process of **ignoring space intervals**, which then becomes a habit. **“Attention is narrowed perception. It is a way of looking at life bit by bit, using memory to string the bits together—**as when examining a dark room with a flashlight having a very narrow beam.” This practice and subsequent habit makes us believe that the world is truly made up of **separate pieces**, without realizing that **it is our way of seeing them that makes them seem separate, not the fact that they are.**

The reference to common strings, or threads, seems really interesting. In this case, Watts mentions them as a facilitator of knowledge. The threads connect, gather, bind, create sense of disparate parts.

Adding to this crazy confusion, we live our lives using systems of communication, like alphabets and musical notes, that are in fact parts to be put together to make a whole. This, according to Watts, is not the root of the problem. The problem is we don’t realize that ‘parts’ of the universe aren’t separate and that all opposites, such as on/off, light/darkness, solid/space, peace/conflict, **“are poles or aspects of the same thing”**. We get so caught up in our habit of focused attention that we begin to believe the world is really **an assemblage of disjointed parts** and that we, our lives, are one of those separate parts. **And so human history has been a constant strife of on versus off when in reality on goes with off.**

Interesting that so much of what we know as ‘true’ is implanted in our youth.

Ornstein would argue the mind only notices that which we need to take action on, regardless of ‘ons’ or ‘offs’.

So if the real stuff of life lies in the in-between’s, and we systematically ignore them, we’re totally missing the point, right?

I believe this is at the core of Taoist philosophy, the Yin & Yang relationship. I need to revisit this philosophy.

“THE FACT IS THAT BECAUSE NOT
ONE THING OR FEATURE OF THIS
UNIVERSE IS SEPARABLE FROM
THE WHOLE, THE ONLY REAL
YOU, OR SELF, IS THE WHOLE.

Throughout the rest of the book, Watts discusses various sources that support our continued illusion of separation. One idea that caught my attention, and which I feel is relevant to my research, is the false notion that “the opposite poles of relationships, such as light/darkness and solid/space, are in actual conflict which may result in the permanent victory of one of the poles.” This is interesting because it eludes to the idea that peace can never truly win over conflict, and vice versa. **They are not in actual conflict, rather there’s a permanent ebb and flow** inherent to the coexistence and vital relationships between the two **correlatives.**

I think I really like this word correlatives. It’s like two friends that are relatives, but maybe they’re not sure they’re relatives, but they hang out and party together, and then they find out they really are relatives not only to each other but to a bunch of other relatives, and they’re happy.

By the way, the prefix ‘co’ means joint or complimentary. ‘Co’ brings things together!



Another term referenced by Watts, which I found really interesting and relevant, was *Gestalt Theory*. Proposed by Austrian psychologist Christian von Ehrenfels (1859-1932) in 1890, Gestalt Theory “proposes that the nature of a unified whole is not understood by analyzing its parts.”⁰⁴ Von Ehrenfels coined this term for the study of psychology but it can be applied to many other fields. In art and design, Gestalt Principles address and describe how people tend to organize visual elements into groups or unified wholes. The principles include: similarity, continuation, closure, proximity, figure/ground, symmetry and other. So I suppose in opposition to Watts’ argument that **we naturally tend to exclude, ignore and separate our perception to gain singular focused attention**, we actually tend to make visual connections and associations to understand the whole. **Or maybe it’s that we group pieces, to make a whole, to then gain singular focused attention. I wonder if the key difference lies in the actions described, i.e. understanding versus seeing. By seeing do we gain understanding? Or by understanding do we begin to see?**

Well, I don’t know.

At this point in time, and in great anticipation of starting to make again, I wonder how I should approach my compositions, especially in relation to Gestalt Principles.

Let’s move on.

⁰⁴“WHAT IS GESTALT THEORY? DEFINITION AND MEANING.” *BUSINESSDICTIONARY.COM*. ACCESSED NOVEMBER 10, 2016. [HTTP://WWW.BUSINESSDICTIONARY.COM/DEFINITION/GESTALT-THEORY.HTML](http://www.businessdictionary.com/definition/gestalt-theory.html).

RESEARCH
SEMIOTICS

RESEARCH

PCKT 1.— PG 23

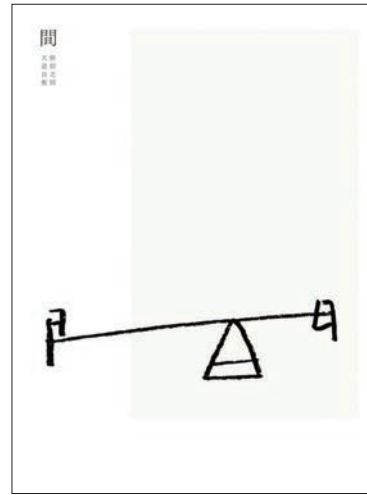


SEMIOTICS OF PEACE & CONFLICT

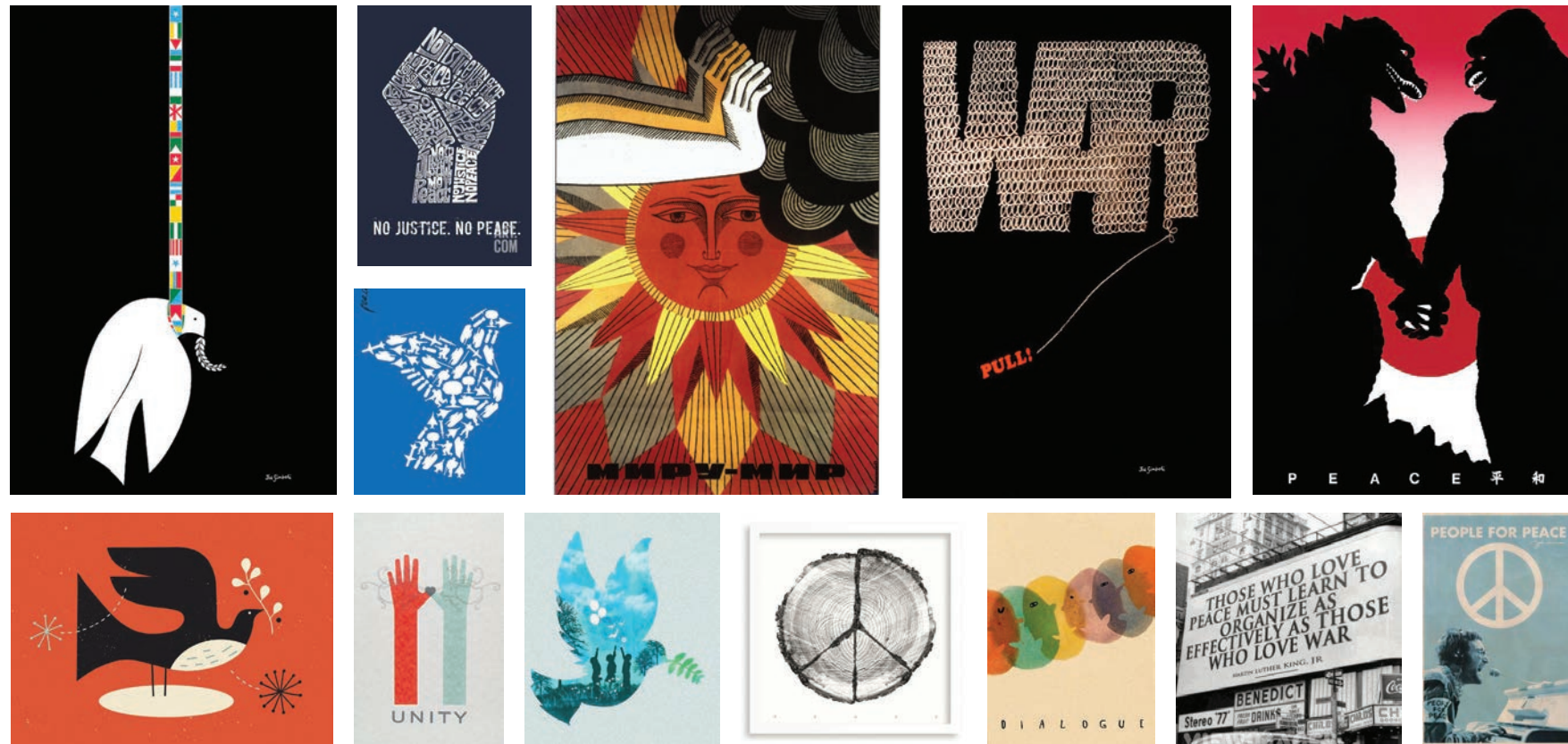
A Collection of Symbols and Design Materials

In an effort to study my topic from various angles, I decided to begin an on-going collection, or taxonomy, of symbols, signs and design materials that visually communicate the concepts of peace & conflict. My initial effort, which barely scratches at the surface of the vast amounts of designed materials out there, contains for now only 2-dimensional posters and simple iconography. It's interesting to note most of these aim at the cessation of war rather than the propagation of the abstract notion of peace. Undoubtedly, as I continue to read and explore the topic, it is increasingly evident [these are not mutually exclusive](#).

From what I've gathered, there seem to be 4 symbols that consistently, and through history, have stood for the idea of peace, 1) the CND icon, 2) the white dove, 3) the olive tree or olive branch, and 4) the hand gestured 'V' sign. Here's a summarized history of their origin, prevalence and source of meaning.



I like a lot of these posters but I think King Kong & Godzilla holding hands is pretty sweet.



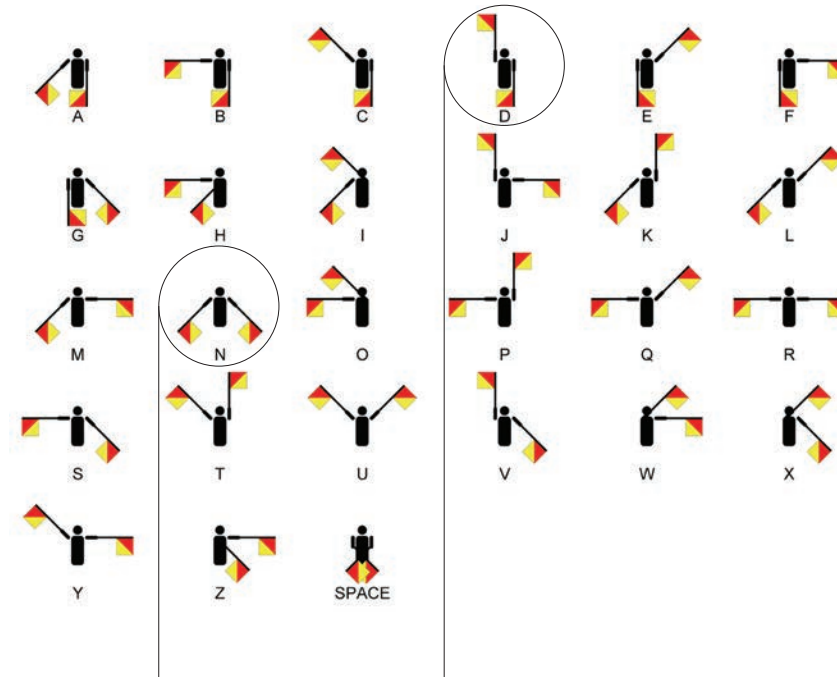


The CND Symbol // “The symbol that would become synonymous with the *British Campaign for Nuclear Disarmament* (CND) was first brought to public attention on Easter weekend, 1958”⁰⁵ in London, England. Designed by professional designer, artist, & graduate of the Royal College of Arts **Gerald Herbert Holton**, the iconic symbol has extended in meaning, beyond its original intent, to encompass not just nuclear disarmament, but also the broader notion of ‘peace’.

Hired by the *Direct Action Committee Against Nuclear War* (DAC), Holton was asked to design a mark for a demonstration that would take place between London and Aldermaston in Berkshire. This was the site of the *Atomic Weapons Research Establishment* in England. The DAC understood that in order to hold a successful march, they would need to arm protestors with an array of printed materials, such as banners and placards, that would evoke political & visual impact and encourage personal responsibility against the threat of nuclear war.



⁰⁵. SINCLAIR, MARK. “THE UNTOLD STORY OF THE PEACE SIGN.” CO.DESIGN. OCTOBER 03, 2014. ACCESSED NOVEMBER 06, 2016. [HTTPS://WWW.FASTCODE-SIGN.COM/3036540/THE-UNTOLD-STORY-OF-THE-PEACE-SIGN](https://www.fastcodesign.com/3036540/the-untold-story-of-the-peace-sign).



*I have just discovered and purchased **Peace: The Biography of a Symbol** by Ken Kolsbun. It will be interesting to learn about the CND icon itself, as well as the counterculture it inspired.*

*I also found another book that sounds super interesting entitled **Symbols that Bind, Symbols that Divide: The Semiotics of Peace and Conflict** by Scott L. Moeschberger. Unfortunately this book is super expensive on Amazon so for now I just ordered it from the VCFA library.*

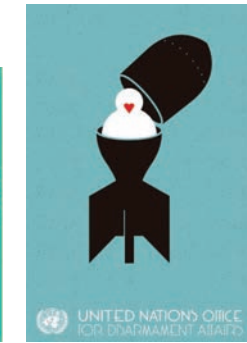
There are a couple of theories on how Holton derived at the now iconic and infamous symbol. The first stipulates that he extracted and then combined “the semaphore for the letters N (both flags held down and angled out away from the body) and D (one flag pointing up, the other pointing down), standing for Nuclear Disarmament.”⁰⁶

The second theory, and as recounted by the designer himself: “I drew myself: the representative of an individual in despair, with hands palm outstretched outwards & downward in the manner of Goya’s peasant before the firing squad. I formalized the drawing into a line and put a circle round it. It was ridiculous at first and such a puny thing.”⁰⁶



El Tres De Mayo
By Francisco De Goya

⁰⁶. SINCLAIR, MARK. “THE UNTOLD STORY OF THE PEACE SIGN.” CO.DESIGN. OCTOBER 03, 2014. ACCESSED NOVEMBER 06, 2016. [HTTPS://WWW.FASTCODE-SIGN.COM/3036540/THE-UNTOLD-STORY-OF-THE-PEACE-SIGN](https://www.fastcodesign.com/3036540/the-untold-story-of-the-peace-sign).





The White Dove // It seems few symbols have as rich and extensive history as that of the white dove. It's a symbol that has been used, shared, adapted and reinterpreted by many cultures across millennia, bearing similar weight of intent and meaning today. The actual origin of the dove as a symbol of peace seems a bit unclear. It seems to have slowly evolved, each layer of meaning informed by the last, despite the disparity of cultures and peoples using it.

To early Greeks and Romans, doves stood for 'love & devotion', and care for the family. This is likely because doves are loyal to each other and arduously work to build their nests and raise their young together. The dove was also the sacred animal of Aphrodite and Venus, the goddesses of love. In the Ancient Near East & Mediterranean world, the dove was thought of as an iconic symbol of the mother goddess, embodying feminine fertility & procreation. Egyptians considered the dove a symbol of 'quiet innocence', while the Chinese attributed the qualities of peace and long life to it. For many other cultures, the dove symbolizes a peaceful soul or the spirit of God. "Perhaps the most familiar dove imagery from the New Testament is recounted in all four Gospels at the baptism of Jesus by John the Baptist in the Jordan River. After Jesus came up out of the water, the Holy Spirit of God came from heaven and descended like a dove."⁰⁷ Within the Bible the dove is referred to as an animal that represents love, loyalty, fidelity, and honesty. It often symbolizes the Holy Spirit. Numerous tales found within the Hebrew Bible tell of the dove as a messenger from God. This is best illustrated in Genesis, as a dove is released by Noah to find out if the flood waters had receded. In this story, the dove returns to Noah with an olive branch in its mouth as a sign that God's punishment was over, and earth was once again safe.

⁰⁷ WILLETTE, DOROTHY RESIGN. "THE ENDURING SYMBOLISM OF DOVES." *BIBLICAL ARCHAEOLOGY SOCIETY*. OCTOBER 25, 2016. ACCESSED NOVEMBER 08, 2016.



Luttrell Psalter, c1320-40

The 'V' Sign // Of all four symbols I researched, the 'V' sign seems to have the most volatile and interesting history of all. Although its true origin is disputed, some say it originated during the English & Welsh war at the Battle of Agincourt (1415) during the Hundred Years' War. Apparently, English and Welsh bowmen captured by the French would get their middle and index fingers cut off (and maybe a third finger too) to prevent them from using their longbow again. As a symbol of defiance, uncaptured and victorious bowmen would make the 'V' sign to show their hand's integrity and taunt the enemy.



Throughout history, the meaning of the sign seems to be largely dependent on how the hand is positioned. When the hand is facing the signer, as used during the Hundred Years' War, the gesture could be interpreted as an insult. "The first unambiguous evidence of the use of the insulting V sign in the UK dates to 1901, when a worker outside Parkgate ironworks in Rotherham used the gesture (captured on the film) to indicate that he did not like being filmed."⁰⁸ A few decades later, and during World War II, Belgian Prime Minister of Justice *Victor de Laveleye* encouraged Belgians to use the 'V' (*victoire* or victory in French, *vrijheid* or freedom in Dutch) as a rallying emblem during the war. The *V for Victory Campaign* gained in popularity and brought about a new meaning for the hand gestured sign. In this case however, the hand faced away from the signer to be interpreted as a rally for victory. The use of the 'V' sign spread rapidly throughout Europe and by 1941 British Prime Minister *Winston Churchill* adopted its use. Later, in the 1970's, US President Richard Nixon used it to signal the victory in Vietnam. During that time, protestors of the Vietnam War and the hippie counterculture that emerged, adopted the hand gesture as a sign of peace. The 'V' sign has become a popular hand gesture worldwide, especially so in Japan. Young people often make the gesture while taking informal photographs. It also exists as an Emoji and is in Unicode, as the sequence U+270C.



Riksarkivet (National Archives of Norway) from Oslo, Norway - Håkon 7. malt i veien

⁰⁸ "V SIGN." WIKIPEDIA. ACCESSED NOVEMBER 10, 2016. [HTTPS://EN.WIKIPEDIA.ORG/WIKI/V_SIGN](https://en.wikipedia.org/wiki/V_sign).

RESEARCH
INSPIRATION

RESEARCH

PKT 1. — PG 37

MAKING WITH PAPER

A Visual Reference

Late last semester I purchased a reference book entitled 500 Paper Objects curated by Gene McHugh filled with loads of really cool inspiration pieces, all made with and out of paper. One day I decided to sit and look through the book in hopes of gaining a bit of inspiration and guidance towards my new making this month. I highlighted specific projects that caught my attention and inserted a small strip of paper on to which I noted what exactly caught my attention about each piece and how I could learn from each technique. These are only a few of the pieces that I found most interesting. I'm excited to learn more about each artist and see their influence in my work.



ART & DESIGN

BRAIN STORMING

ART & DESIGN

PCKT 1.— PG 41

MY MAKING & DESIGN THIS MONTH

Oh Wait, I didn't Make Anything

This month I didn't make a single thing. It was so weird. Well, that's not entirely true. I did establish a rough visual layout for this book, which will be a compilation of my packets for the semester. I also wrote and taught a new InDesign workshop at the college where I adjunct. I addressed some of my on-going freelance client work, and I cooked, cleaned, did laundry and picked up approximately 126 nurf gun bullets, 58 Hot Wheels cars, 26 pairs of shoes and countless other randoms throughout our home. What I mean is that I wholeheartedly and completely mindfully stopped my exploration and experimentation with paper. Coming into residency last month I had built awesome momentum. I was having tons of fun playing with old catalogs and transforming them, piece by piece, into something that I thought was new and beautiful. From my critiques however, and specifically Matt's inquiry into the underlying content of my work, I felt I had to seriously pause and reassess. I felt that what I needed to put all my efforts on was educating myself about my new-found topic and read, and digest, and read, and synthesize all I learned. Now, a month into reading and researching I can see it's going to be a lengthy and ongoing process. This is exciting because the topic I am working on is fun and super interesting to me. Since last week I've been truly itching to get

back to making, but I set out to wait until I turned this packet in, so now I will. And when I get back to making, perhaps picking up where I left off, I still want to play with dismembered catalogs and, piece by piece, turn them into something that is new and maybe beautiful, but most importantly I want to make work that means something, at least to me, but hopefully also to others. Last week I began to read *The Art of Critical Making* by Rosanne Somerson & Mara L. Hermans. In it, there's a passage that describes why specific pieces could have such an effect. "Their art 'moves' us, because they have moved the boundaries of our understanding." That's what I want to do. But I suppose to do that one must first identify what the boundaries are, why they exist, and in what direction they should move to create the desired effect.

There is no doubt in my head that I want to continue working with paper. Whether I make it myself or not is really not that important. I also want to work within the confines of what I consider to be sustainable design. I will continue to reject the use of materials that I know are harmful to the environment, especially those that do not biodegrade, such as plastic. I'd like to continue working within a 3-dimensional realm, as it still feels very new and foreign in my practice. I'd like for my work to come together as a visual metaphor informed by my research. And last but not least, I want to have loads of fun.

In opposition to my making strategy the last two semesters where I just made on a whim and put some thought into it later, this semester I'd like to plan a little more mindfully. I suppose in a sense I'd like to go back to the design process, now applied to a new practice, where I brainstorm, sketch, refine, reconsider, and then go at it with some sort of sense of purpose and intent. With this in mind I decided to sit and sketch. I noted the ideas that I really liked from my research this month and played, ink on paper, to try to come up with ideas.