

# So I was Playing With Brushes on the Back of My Hand

## A Contemporaneous Co-creation of Amy Leung and Andrew Campbell to Three Contributions to Integral Review

A L ...*So I was playing with the brushes on the back of my hand...As you know, the space 'in-between' is co-created. Our fertile ground is fed by our openness to fully receive and give to each other. In this richness, we are able to be as we are. This is what could be called 'Art'.*

A L Hi, I would like to meet Thursday or Friday. Thank you.

A C *Good. So would I.*

A L Gorgeous! Looking at your painting, I am transported to Japan- cherry blossom, koi and kimono.



**Cherry blossom, Koi, Kimono**, Andrew Campbell, Acrylic on paper, April 2009

A C “Cherry blossom, koi, kimono and Amy - four corners of this soft world”

A L Your words touch me deeply- With tenderness.

Russ: One thing that has evolved for me in recent years is a greater clarity about connection and oneness and unity in the world and the universe. There’s an increasing sense that all of our frameworks for understanding that and for trying to manifest that in our lives and in our world systems are just tools for affirming that, for understanding it, for communicating it. For one, I am aware of being internally connected to the eternal, which would be the more mystic awareness. Everyone of us is a resume of the whole story of creation. (laughter)

A C And I made this, this afternoon

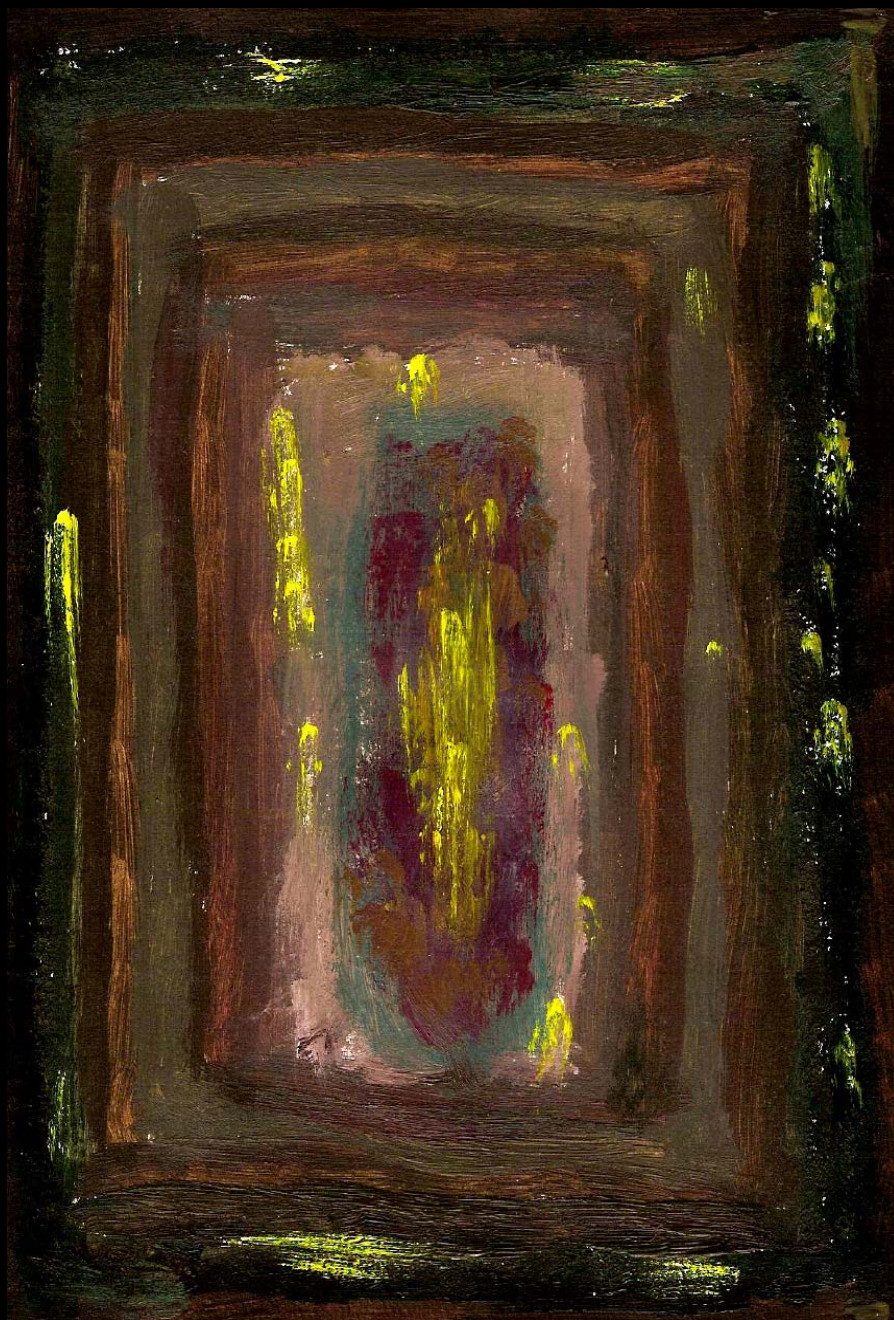
A L I feel really spoilt- different moods, different shades...how blissful to receive this after a day shuttling between North London and South East London...an oasis.



**King's Chair**, Andrew Campbell, Acrylic on paper, April 2009

Barbara: Every joyful person had one thing in common: chosen work that they found intrinsically self-rewarding. I think the social becomes the co-creative society where more and more individuals find a way to express unique creativity. You don't do it alone, so you have to find others. You have to become co-creative rather than being the lone artist. What is becoming more obvious to me is that when you become co-creative through cyberspace and the proper use of networking, you'll find that your real passion to create is needed somewhere. You just need to find that matching needs and resources, and you'll begin to have a synergistic society.

Barbara: Nature throws things forward and most of them die. . . . It's like I planted a garden: winter came, I thought everything died, and the matter of fact is it's spring.



**Hope**, Amy Leung, Acrylics on card, April 2009



**Day Dancing**, Andrew Campbell, Acrylic on paper, April 2009

Are you teachers?  
Waves caress  
Pebbles sigh  
Pitter patter of rain  
Dancing on black umbrella  
Bespoked  
Red mac  
Pink crocs  
This could be New England- Have you  
been?  
TIME  
TIME  
Gulls swoop  
Time to move  
A lift  
A twist  
The crunch of pebbles  
Home

[Amy Leung]

Barbara: After the compass of joy, I talk about “vocational arousal.” There’s a certain arousal by talking to someone whose vocation is related to your own—you get excited and sometimes you want to get to know that person better. Then you go into how to join genius. When I’m talking to you, I feel you have a certain genius or certain creative talents and impulses. I have the same. We are in this small way joining genius right now. The way you really get going to create in the world is you want more of the joining of genius. It feels good. Nature put pleasure as it did with sexuality.

To be interested in experiencing is a way of conveying value and worth of the person = dialogue attitude.

Teach clients a tool of awareness.

Developmental sequence:

Simple- not aware of process

Awareness of awareness

Awareness of character of awareness of experiencing person- patterns

Phenomenological ascend- permeates ordinary life

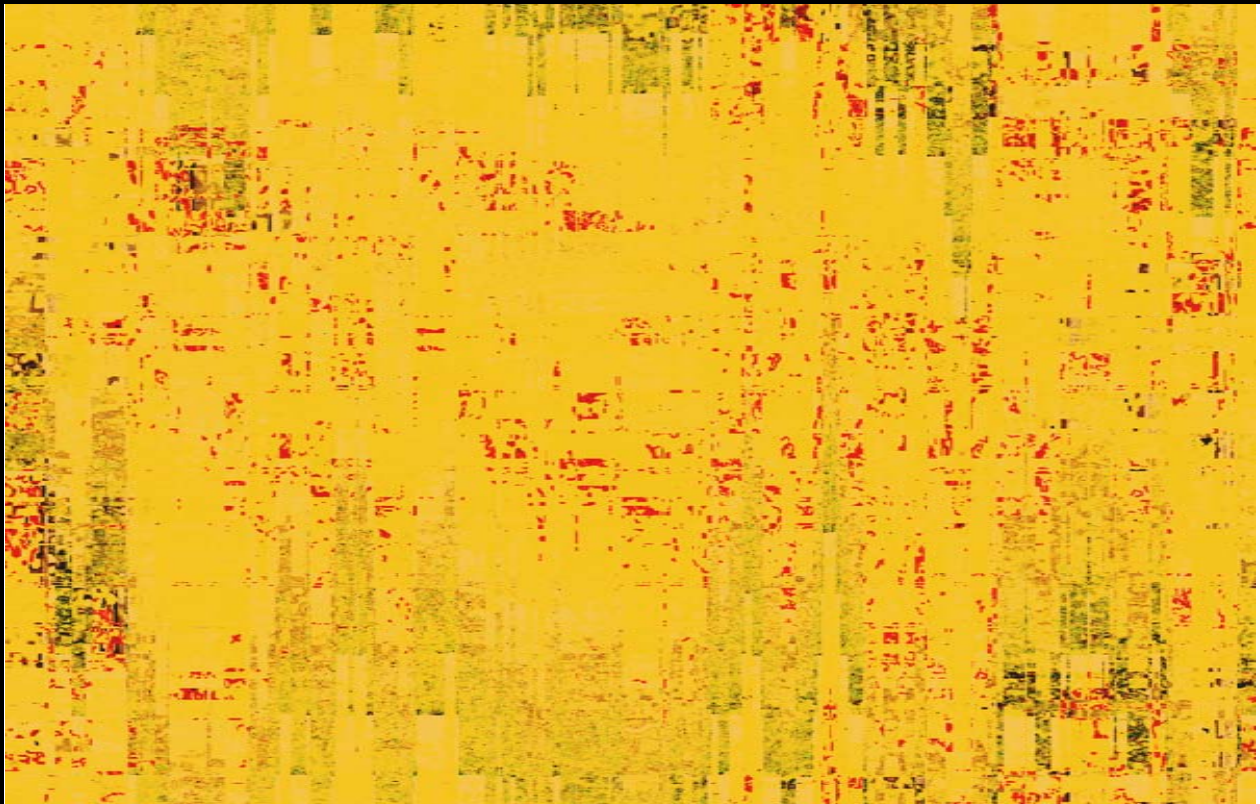
[Amy Leung, from seminar notes]



**Untitled**, Amy Leung, multimedia on paper (with tear), 21st March 2009.

### The Ultimate Tone: The Sound Not Heard

In the perennial philosophy of Nature, this gravitational descending glissando of all that exists symbolizes the stark imperative of Anaximander's fragment: Each must pay restitution for its existence according to the dictates of Time. The revels over, the seed of Dionysos inseminates the womb of Gaia/Earth, first holder of the Delphic seat. The course of *Phoebus* Apollo above her in summer's heat is to herald Nature's autumnal bounty. For nature philosophy, though born of tragic awareness, is a philosophy of Emersonian hope, of transcendence, a transcendence the Sage of Concord mystically sensed in creation's infinite symmetries --and in the ineffable Mystery of Nature emanating from deep within the sacred stones of Delphi.



**Tempus/Tempo in Yellow**, Andrew Campbell from an original by Amy Leung,  
Watercolours on paper fielded in electricity, May 2009

Yet, Hans Kayser's wrote *Akroasis* with "the note not heard" in the harmony of the spheres (H. Kayser, *The Theory of World Harmonies*, Boston 1970), the thirteenth overtone commencing the new octave, the spirit mystically attains the apex of the sacred *Tetractys*. And in the *Trieteric* rite, the winnowed seed of infant Dionysos falls to the womb of Gaia/Earth, there mystically, to strike the fire of rebirth at the altar of Hestia, "Hearth of the Universe," in the center of the theater of Dionysos. Then, in the mystery-beyond-knowing, the spirit of the initiate gains release from the wheel of Being, vaulting, transcendently — beyond the Pole Star — beyond the Boundless *apeiron*, "beyond beyond" — in the mystery of *Paranada*, Sk.: "the soundless sound beyond creation."

### Shakespearean Transcendence

When sun, at noon, had aligned along the meridian, Dionysos was in the center of his sanctuary and Hestia was at her Central Fire of Creation altar in the center of the god of ecstatic release's theater orchestra. The day had been quartered, as the year had been quartered in the Delphic temple, Dionysos intimately rejoined his mortal mother, Semele, for the winter quarter within the *omphalos*.

Then, at high noon, beneath Apollo's solar glare, as in the midnight dark of the *Trieteric* rite, as the meridian passed through the center of Dionysos' Sanctuary (signaling the fall of Fate's decree on the tragic hero) and the still point in the celestial whirl obscured by the solar disc's blinding glare, and the Boundless *apeiron* rang with the "sound of silence" — Harmony of the Spheres — at this culminatory moment did Oedipus' vanish in a blaze of light.

The inspired vision of Edouard Schure pointed the way on this journey into the Unknown when he proclaimed, "Above all, one must trust intuition"? And had his trust not been well placed, for had it not revealed to him that "Pythagoras, while at Delphi for a year, had, per Meletzis and Papadakis, "... revolutionized the art of prophecy"?

I felt — there's no explaining how — Delphi's "sound-of-silence" extended somehow beyond our "knowing," infusing our very Being, as had Sophocles' profound tragedy of transcendence. Then, the answer came to me: the answer was to be discovered in that other towering tragic masterwork: *Hamlet*.

Given Hamlet's complex nature, it is hard to believe that, "rest" is to be taken as an allusion to the sleep of the just, to death's repose, as in Horatio's all-too-conventional resort to a heavenly hereafter. Rather, it would seem to suggest a line from *Love's Labour's Lost* that "we fools of nature... with thoughts beyond the reaches of our souls" (I, iv, 51) are here in an encounter with the spirit's destiny, we are engaged in a mystic transport to, and beyond, the "undiscover'd country"— and to its ineffable silence.

Sages, searching in their hearts, with wisdom  
Found the bond between being and non-being.

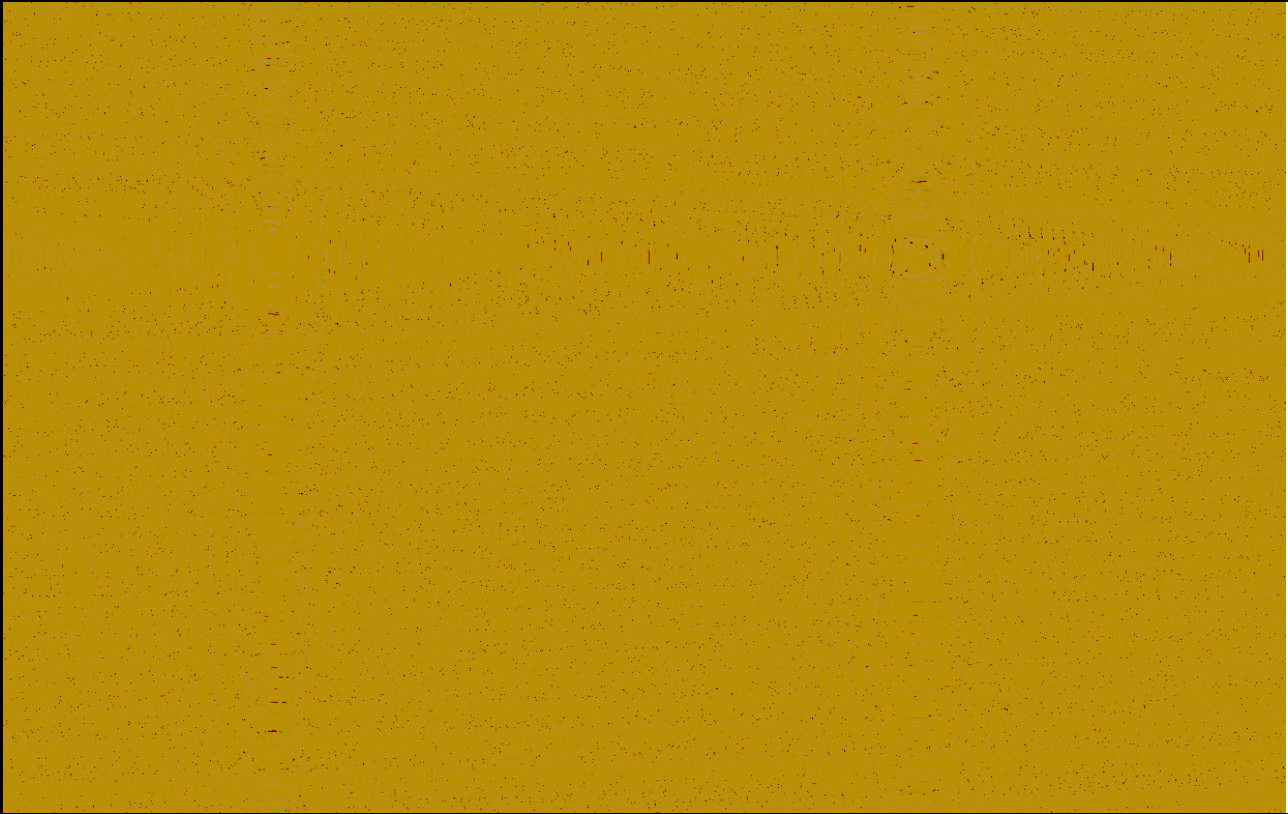


**Tempus/Tempo in Yellow II**, Andrew Campbell from an original by Amy Leung,  
Watercolours on paper fielded in electricity, May 2009

"The most beautiful thing we can experience is the mysterious."  
(Albert Einstein < <http://www.quotationspage.com/quote/1388.html>>)

Divided, into East and West, the world stands in desperate need of the transcendent vision of Dirghatamas, who 'saw' far, far, beyond the light, beyond the darkness of *Creation Veda* X. 129:

Then was neither Being nor Non-being....  
darkness wrapt in darkness....  
The breathless breathed breathlessly....  
Sages searching in their hearts, with wisdom,  
Found the bond between Being and Non-Being.



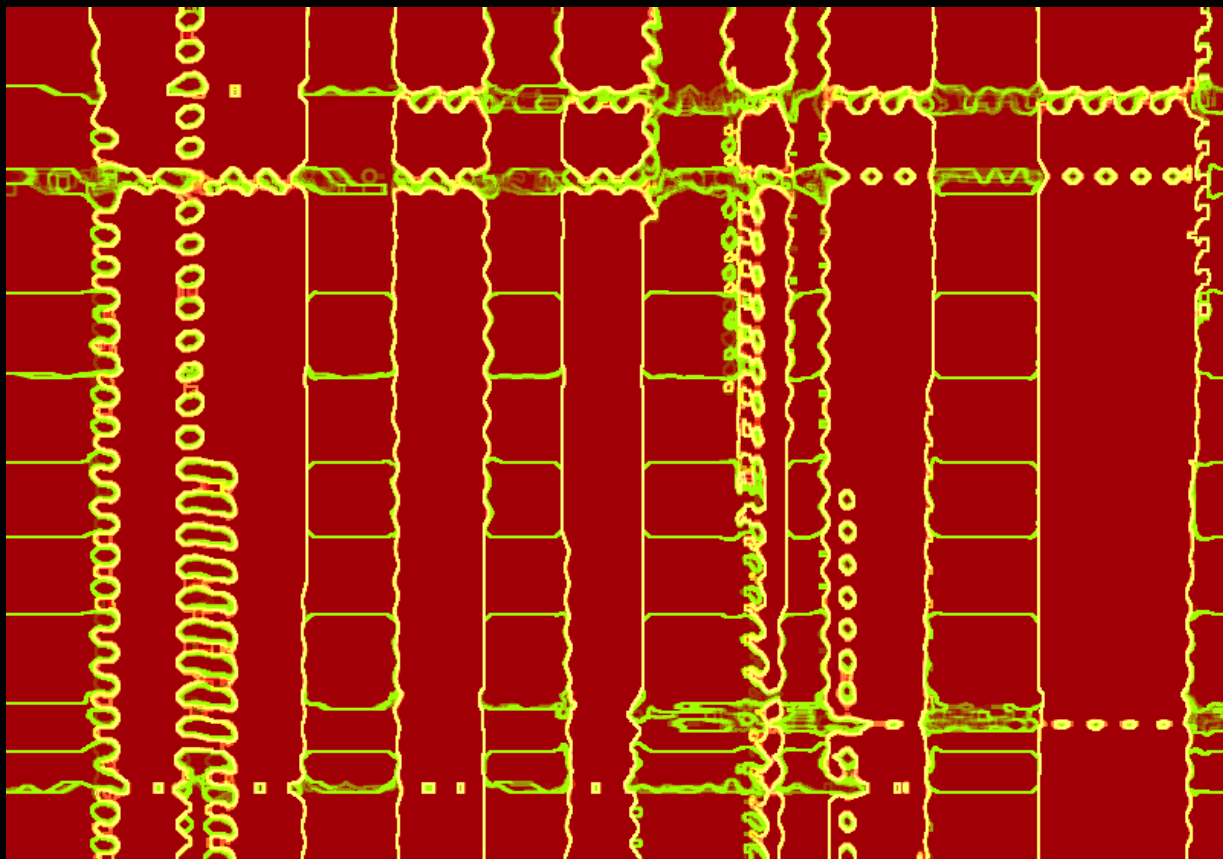
**Tempus/Tempo in Yellow III**, Andrew Campbell from an original by Amy Leung,  
Watercolours on paper fielded in electricity. May 2009

### Establishing Second-Person Forms of Contemplative Education: An Inquiry into Four Conceptions of Intersubjectivity

#### Buber's Conception of the Interhuman

A twentieth century religious existential philosopher, Martin Buber has been a prominent voice in advocating the ideals of sacred consciousness, interpersonal relationship and dialogue in community. Buber's philosophical contribution involves framing human existence as contingent upon interpersonal modes of consciousness, interaction and being through which one engages with other humans, nature, the inanimate world and the sacred. Best known for his distinctions of I-Thou and I-It relationships (1965; 1966; 1984), Buber argues that human life consists of a movement between meeting and mismeeting in these realms, with the I-thou representing a sacred form of relationship (which is central to interhuman relations) and the I-It a more common secular variety (Buber, 1965). In Buber's (1984) monological I-It relationship, others are regarded like an "object" in a world that largely consists of people to be interacted with in order to serve our desires and ends. Buber (1984) elevates the personhood, needs and interests of the other as "subject" in the dialogical I-Thou mode of relationship, basing it on a responsiveness to and confirmation of the other, the other's deeper humanity and the existing present-ness of the situation. Wood (1999) elaborates on the I-Thou relation:

For Buber, I-Thou relations are unique, unpredictable, immediate, and involve the whole of oneself 'bound up in reciprocity' with the other. I-It relations are linked to the universal, are predictable, mediated by past experience, and involve only a part of oneself which stands at a distance from the object. I-It relations are third-person relations, so that for 'It' one could substitute also 'He' or 'She' or 'They.' (p. 84)



Golden Sky III, Andrew Campbell from an original watercolour of clouds by Amy Leung, May 2009

As a context that is “generated by the immediate presence that binds together a conscious “self” with a conscious “other.”” (Kramer, 2003, p.78), the interhuman offers a key dormant dimension of intersubjective experience that learners discover through I-Thou meeting:

When two individuals "happen" to each other, there is an essential remainder that reaches out beyond the special sphere of each—the "sphere of the between." In an essential relation the barriers of individual being are breached and "the other becomes present, not merely in the imagination or feeling, but in the depths of one's substance, so that one experiences the mystery of the other being in the mystery of one's own." (Buber, 1965, p. 170) The interhuman involves relating to others as partners in a living intersubjective event, bringing about a context where I-Thou relationship may emerge (Buber, 1966).

Buber’s characterization of the interhuman signals describes a subtle way of the being with others from the condition of presence, presence-based realm where former barriers or boundaries between self and other soften, offering an existential referent in that it enables the self and the other to become more immediate, tangible and real.

Buber’s work offers a helpful insight into the transformative potential of addressing one another through deeper presence in the intersubjective encounter, which can give rise to an ontological shift in the context of our inquiry and learning within educational settings. By implementing contemplative second-person approaches that are not only aware of the relational and sacred implications of I-thou encounters with our students, but also committed to enacting the interhuman as a primary concern, I believe Buber’s contributions to intersubjectivity can shed important light on one of the necessary preconditions for collective contemplative methods informed by the deeper ontological realms of the interhuman sphere of the between.

#### Nhat Hanh’s Interbeing

Nhat Hanh (2000) builds upon this classic Buddhist insight and goes a step further by emphasizing how the realization of interbeing gives rise to an increased sense of interconnectedness, bringing about a more inclusive and deepened ethic of responsibility for others.

The practice of interbeing foregrounds the dynamic interrelated elements of the learningclass process with one’s students, which cultivates compassion and an education of heart (Dalai Lama, 1999). Whether through a contemplative reconstruction of our student’s points of view or a willingness to feel our student’s distress concerning a particular injustice and resulting suffering on a particular issue, interbeing disrupts our traditional sense of agency and western self-sufficient ideals of individuality.

Upon closer inspection, interbeing offers the possibilities of what Wilber describes as “agency-in-communion” (Rothberg et al., 1998, p. 216). That is, an agency that is no longer being motivated by a traditional idealized masculine stance of autonomy that avoids, suppresses or denies communion. From the perspective of interbeing, our individual strength and source of empowerment are fueled by our connection(s) with others within greater fields of interrelatedness, further helping us see through the false Cartesian dualism of personal autonomy versus relationship. Bai (1999) elaborates: “The self dynamically flows into, out of, and with the other, creatively assuming a complex, polymorphous sense of agency. It is not the simple sense of agency wherein the subject (the self) does something to its object (the other)” (p. 4).

By attending phenomenologically to the distinctive intersubjective space(s) we co-inhabit with our students, the educator learns (with practice) to see through the dualistic tendencies of his or her own consciousness—particularly in terms of how this reinforces different forms of separateness and fragmentation in group contexts of classroom learning. By forging a more distributed basis of connection with our students, the class subject and the processes of contemplative inquiry, seeing with the eyes of interbeing can help facilitate a shift into a deeper second-person intersubjective experience. As these elements coalesce, occasions for engaging with multiple contexts of self and otherness invariably arise. By modeling and encouraging a less rigid identification with our conventional identities, interbeing also offers a more distributed context of inter-relationship, which in turn establishes a broader ground and intersubjective context out of which we can lead the class inquiry. This helps relieve everyone of the individualistic if

not narcissistic habit of blocking the intersubjective view by being in the middle of a conversation or steering classroom discourse with one's private agenda.

In addition to the applications of Interbeing discussed above, educators may wish to impart a taste of the experience by introducing a guided visualization informed by Nhat Hanh's (1998) writings:

If you are a poet, you will see clearly that there is a cloud floating in this sheet of paper. Without a cloud, there will be no rain; without rain, the trees cannot grow; and without trees, we cannot make paper. The cloud is essential for the paper to exist. If the cloud is not here, the sheet of paper cannot be here either. So we can say that the cloud and the paper inter-are. "Interbeing" is a word that is not in the dictionary yet, but if we combine the prefix "inter-" with the verb "to be," we have a new verb, inter-be. Without a cloud and the sheet of paper inter-are. If we look into this sheet of paper even more deeply, we can see the sunshine in it. If the sunshine is not there, the forest cannot grow. In fact, nothing can grow. Even we cannot grow without sunshine. And so, we know that the sunshine is also in this sheet of paper. The paper and the sunshine inter-are. And if we continue to look, we can see the logger who cut the tree and brought it to the mill to be transformed into paper. And we see the wheat. We know the logger cannot exist without his daily bread, and therefore the wheat that became his bread is also in this sheet of paper. And the logger's father and mother are in it too. When we look in this way, we see that without all of these things, this sheet of paper cannot exist. Looking even more deeply, we can see we are in it too. This is not difficult to see, because when we look at a sheet of paper, the sheet of paper is part of our perception. Your mind is in here and mine is also. So we can say that everything is in here with this sheet of paper. You cannot point out one thing that is not here-time, space, the earth, the rain, the minerals in the soil, the sunshine, the cloud, the river, the heat. Everything co-exists with this sheet of paper. That is why I think the word inter-be should be in the dictionary. "To be" is to inter-be. You cannot just be by yourself alone. You have to inter-be with every other thing. This sheet of paper is, because everything else is. (p. 3)



**Golden Sky I**, Andrew Campbell from an original watercolour of sky and clouds by Amy Leung, May 2009



Top left, Amy Leung co-facilitating a retreat for young leaders at a Buddhist temple, Toronto. Top centre, Andrew Campbell teaching at Chateau La Tour Apollinaire. Top right, Swan attending Amy and Andrew during a riverside meeting to discuss this submission. Bottom left, detail of 'King's Chair', by Andrew Campbell. Bottom right, 'Untitled' (with tear), by Amy Leung.

**Amy Leung, MBA (Distinction)**, Warwick Business School, BSc (Hons), University of Surrey. Amy works with a broad range of people in a variety of contexts. 'Awareness and process are fairly central to me and I find that I am at my most creative when I am fully in the moment. I am currently training as a Gestalt psychotherapist and working towards an MA in Gestalt Psychotherapy'.

**Andrew Campbell BA (Hons)**, is Integral Review's Arts & Creativity Editor. In 2001 Andrew was invited to furnish original work for the Global Dialog on Leadership Project funded by McKinsey & Co. that informed both *Presence: An Exploration of Profound Change in People, Organizations, and Society*, Peter M. Senge, C. Otto Scharmer, Joseph Jaworski, Betty Sue Flowers, 2004 and *Theory U: Leading from the Future as it Emerges*, C. Otto Scharmer, 2007. Since 2007 Andrew has co-founded Reos Partners, London and provided original support and inspiration for an independent not-for-profit foundation for social innovation in Perpignan, South of France. Contact: [campbell@co-create.com](mailto:campbell@co-create.com)