

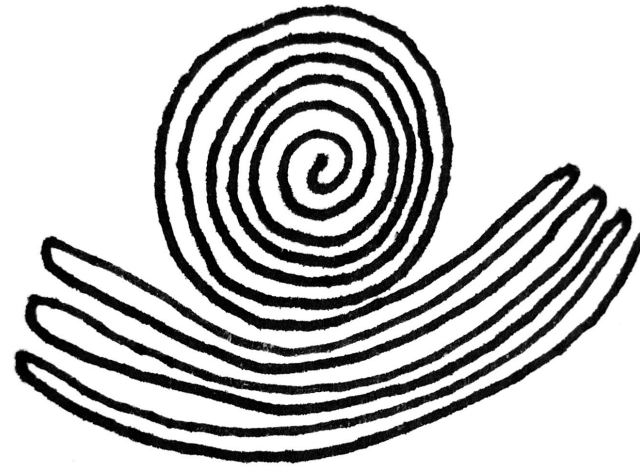
The Story of the Spiral and why I chose to include it in the symbol for 'Easy Eyes'.

'Documenting all the small things that are easily lost' is the title of the The New York Times article (2020) describing 'genius' cartoonist Lynda Barry as "among this country's (USA) greatest conjoiners of words and images, known for plumbing all kinds of touchy subjects in cartoons, comic strips and novels, both graphic and illustrated." She is an illustrator, writer, playwright, editor, and teacher who operates at the intersection of all. She has been a steady influence on me, a safe haven when the overwhelm of theory download and practice feed and the 'place of passage' has been too much. What do I mean? Based on her 'composition book' notebooks, I also took an ordinary book and started writing down the things I was noticing while undergoing the research writing: the concepts, imaginations and dreams, the small glitches and scribbles, everyday events that all seemed connected but I did not know how. There are elements she encourages that have been carrying me forward:

1. The line spiral. I have incorporated it into the 'Easy Eyes' Symbol. It is used also used by so many art teachers that I meet. It promotes a dropping into 'a certain state of mind' that I propose the 'Easy Eyes' is doing too.
2. Borders for pages. This gives a Nice-and-Containing feeling when I read. I contrast this to my concept of 'crop' which is the neat edge that parses our attention stingily and insecurely from the background.
3. Ordinary canvases, ordinary books: just doing in the everyday way.
4. The 'lemniscate' of inner/outer perception. She asks questions of it. She lets the drawings answer. As Tim Ingold (2022, p. 53) following Alfred North Whitehead phrases it, she is researching the 'knowing on the inside'.
5. 'The Room is on Fire' which is much like Barbara Dilley's description of the 'courage needed to actually cross the line' (2017, p. 23) in the Open Space of Contemplative Dance Practice. There is terror for a moment, at the edge of the unknown, when about to be witnessed. So too, Barry describes the room as 'on fire' (2019, p.16), when showing one's quick though sincerely made drawing to the rest of the class. She does not leave it there. She asks why?

This is a page from one of her books. Note the yellow composition notebook lined paper and please take your attention to the spiral.





'Easy Eyes' Symbol

Direct Looking and Peripheral seeing at the same time.

Direct Looking 'draws on' the Lynda Barry spiral that invites 'a certain state of mind' and the 'crescent' lines like a hammock beneath represent Peripheral Seeing. When practising both these ways of seeing together a certain quality of attention is observed that is described as relaxed, soft and falling back in the orbit of the eye. Barbara Dilley observes that the 'top lip is soft' and we rest into the back-space of ourselves (Walker, interview transcript). It is a 'relaxed and interested' state that brings us into presence (Walker interview transcript)

'Crescent' refers to Tim Ingold's use of the term following Alfred North Whitehead's articulation of the process of nature always surpassing itself. For Ingold, "'crescent' means always undergoing creation-growing and developing, rather than that which is already created" (2022, p.54).

'Easy Eyes', is a very small action that is more of an *allowing* rather than *doing*.