

MINI PROJECT:  
ON THE EXPERIENCE OF BEING CREATIVE

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**PRESUPPOSITIONS I<sup>1</sup>**

THE EXPERIENCE OF BEING CREATIVE

Creative process involves *bringing into form an unseen feeling, idea, insight*. The way in which the unseen will manifest is *not always known ahead of time*. It is in the process of forming that this ‘something’ takes shape. In painting it is *an interplay between myself and the object* I am portraying. As I look at the object, I begin to find the colors I see in the paints I will use. Sometimes I even talk to the colors, calling for them when I need a little more blue in the gray I’m using or a little more white. Gradually, as the process continues, *I begin to become the object, begin to feel what the object feels like, being itself*. If I am painting the rocks of a cliff overhanging the ocean, I am solid, yet flowing in the shapes and colors of the clay and sand as they form rock. *I, in a sense, go through, or echo the original creation* of that cliff by the ocean as it takes shape on the white page, through colors on my paint brush. Each stroke reforms what I see. I feel my whole body is involved, *I am the brush, the paint, the stroke, the cliff*.

Through this *interplay between canvas and object and my self* comes *a deep sense of connection*. I am connected to *my work*, connected to *my self*, connected to *the earth*, connected to *the unseen*, which is greater than I am, *the Source*. At times I feel it is *this source*, this creative force that forms and maintains all life, that *is speaking through me*. *I feel suddenly alive, tingling with excitement, my body electrified*. At other times *I feel a deep sense of calm*, an at-home-ness, a peace. This is it, all there is, a simple moment and I am content.

It is these feelings of connection and revitalized life that motivate me to paint. The product is just a means, though it can bring me great joy when I look at it and feel satisfied with what I see. *The product itself is just a temporary manifestation of this process of connection*. When it is complete, I let it go. What stays with me is the new aliveness the world has taken on,

colors are brighter, shimmering, shadow and light dance. I feel *renewed in wonder, content to be part of this creative dance* we call life.

## **PRESUPPOSITIONS II**

### **THE EXPERIENCE OF BEING CREATIVE**

In essence my presuppositions about being creative involve an understanding that creative process echoes the original creation, bringing into form the unseen or unmanifest. There is an element of surprise in this process, a journey into the unknown. Creative experience involves an interplay between the artist and the creative project which brings a new sense of deep connection, physically, mentally, emotionally and spiritually. This process brings with it feelings of contentment, peace, and renewal.

### **THE RESEARCH QUESTION AND THE PARTICIPANTS**

Four participants were asked to describe their experience of “being creative.” Each participant chosen practices in a different medium. The first is a musician, the second an actress, the third a writer, and the fourth a psychotherapist. From the *Experiential Expressions (EE)* discovered in each person’s description, six themes emerged which seem to be essential to creative experience. These are openness to experience, unification, shift in awareness, spiritual connection, expressive need, and a sense of the ongoing. Each theme will be amplified separately looking at each participants’s particular way of experiencing/describing the nature of that theme.

## **EXPERIENTIAL EXPRESSIONS AND EMERGENT THEMES<sup>2</sup>**

Participant: Craig

### **THEME I: OPENNESS TO EXPERIENCE**

*EE5 Sometimes the end result is completely different from what I initially anticipated.*

*EE6 I draw my inspiration from many different sources.*

*EE9 My most inspiring moments are when I take a walk.*

*EE11 Inspiration can come at any time.*

*EE12 Be prepared to let it happen.*

*EE15 A song can come along all at once ... It can be a long process.*

*EE16 It must never be forced and must always be spontaneous.*

### **THEME II: UNIFICATION: INTERPLAY OF FORCES**

*EE1 I first develop a concept or theme ... then write the music to match the mood.*

*EE2 Setting up a chord structure while simultaneously humming a melody.*

*EE3 Eventually chord and melody coincide.*

*EE4 Get a basic outline ... go back and manipulate the words to make sense and complete.*

*EE10 Combining both physical and mental activity.*

*EE13 Let it flow and organize it later on.*

### **THEME III: SHIFT IN AWARENESS**

*EE14 Creative process makes all time stand still.*

### **THEME IV: SPIRITUAL CONNECTION**

*EE8 I am always moving toward the light and my music reflects that.*

### **THEME V: EXPRESSIVE NEED**

*EE7 I have a constant need to create.*

### **THEME VI: SENSE OF 'THE ONGOING'**

*EE17 I have been keeping that journal all along.*

## **EXPERIENTIAL EXPRESSIONS AND EMERGENT THEMES**

Participant: Martha

### **THEME I: OPENNESS TO EXPERIENCE**

*EE1 To empty my being of the concerns of daily survival.*

*EE3 Utter presence.*

*EE4 To get naked, to shed self-importance.*

*EE5 To become a receiver/transmitter, to allow.*

*EE11 Connect with whatever, whomever I can around me.*

*EE15 Courage to meet it, move with it.*

*EE17 The ability to respond in what I create.*

### **THEME II: UNIFICATION: INTERPLAY OF FORCES**

*EE6 Interdependent on the energies of all involved.*

*EE7 All our energies combining to form a collective vision.*

*EE9 Unifying body, mind, spirit.*

### **THEME III: SHIFT IN AWARENESS**

*EE8 Moves all involved ... to a field beyond thoughts of wrong doing and right doing.*

*EE10 Enriches the rest of my life.*

*EE14 Essential lesson in ways of being.*

*EE 16 To transform it into something useful.*

### **THEME IV: SPIRITUAL CONNECTION**

*EE2 To allow the life spark to radiate through and out of me.*

*EE13 I am a drop in the waterfall on my to the river.*

### **THEME V: EXPRESSIVE NEED**

none expressed in description

### **THEME VI: SENSE OF 'THE ONGOING'**

*EE 12 Pours me out over and over again.*

## **EXPERIENTIAL EXPRESSIONS AND EMERGENT THEMES**

Participant: Gail

### **THEME I: OPENNESS TO EXPERIENCE**

*EE1 Creative comes from experience.*

*EE3 A story just comes.*

*EE10 Going down into them is creating.*

*EE14 Something always comes.*

*EE15 Something might pop into my head.*

*EE18 Unplanned births.*

### **THEME II: UNIFICATION: INTERPLAY OF FORCES**

*EE4 I always want to compare.*

### **THEME III: SHIFT IN AWARENESS**

*EE7 I'm happiest when I sit down to put pen to paper.*

*EE8 It is tiring and thrilling.*

*EE9 I'm moved by my own creations.*

*EE11 Being someone else, becoming that person.*

*EE 12 Exhausting and exhilarating.*

*EE17 They become living characters for me.*

### **THEME IV: SPIRITUAL CONNECTION**

*EE13 Almost like meditation, it's deep.*

### **THEME V: EXPRESSIVE NEED**

*EE6 That wants to take definite form and shape.*

### **THEME VI: SENSE OF 'THE ONGOING'**

*EE2 It was always there.*

*EE5 There's always thinking going on.*

*EE16 I hear dialogue in my head all the time.*

**EXPERIENTIAL EXPRESSIONS AND EMERGENT THEMES**

Participant: Laurie

**THEME I: OPENNESS TO EXPERIENCE**

*EE2 It is given ... which mystifies.*

**THEME II: UNIFICATION: INTERPLAY OF FORCES**

*EE7 To combine all that is said, with what cannot be said.*

**THEME III: SHIFT IN AWARENESS**

*EE9 Become more of who they are ... to become more of who I am.*

**THEME IV: SPIRITUAL CONNECTION**

*EE4 God comes through as I listen and love.*

*EE5 In concentration, like meditation.*

*EE6 from the vastness.*

*EE8 Something greater than myself joins forces with freedom.*

*EE10 To fathom, the infinite wisdom of God as this force beckons me.*

**THEME V: EXPRESSIVE NEED**

*EE3 requires expression.*

**THEME VI: SENSE OF 'THE ONGOING'**

*EE1 What creates consciousness.*

## THEME I: OPENNESS TO EXPERIENCE

The understanding that creativity comes from a process of being open to experience emerged on several levels from the subjects' experiential descriptions. First, there is the openness to daily life experience, a kind of knowing that sources of creative expression can come from anywhere. Craig writes, *I draw my inspiration from many different sources*. Gail speaks of creativity itself as *coming from experience*. Martha writes, *I connect with whatever, whomever I can around me*, knowing that the more she engages with external life, people and events, the more she will have to draw upon for future creative work.

There is also an understanding that a certain openness, a certain sense of allowing is essential to creative experience. One must allow the process to unfold. Craig writes, *inspiration can come at any time, a song can come all at once*. Gail writes, *something might pop into my head, a story just comes*. There is a certain sense of spontaneity, of allowing and letting appear. With this openness can come an element of surprise, of not knowing ahead of time how creativity may manifest itself. As Craig writes, *sometimes the end result is completely different from what I initially anticipated*. Gail describes her fictional characters as *unplanned births*. There is an understanding that they are spontaneous, not consciously controlled, often taking on such powerful personalities that they begin to shape the story she's writing. Laurie describes creative experience as *given*, almost as a gift. For her, this givenness is also it's mystery.

Another aspect of being open to experience is an almost conscious adaptation of an open or allowing stance as preparation for creating. Craig writes, *be prepared to let it happen. It must never be forced and must always be spontaneous*. Martha describes a process of *empty(ing) my being of the concerns of daily survival, getting naked, becom(ing) a receiver/transmitter*. For her this stance of openness is something one can practice in preparation for creative activity. She also speaks of having *the courage to meet it, the ability to respond* which shows a certain intention of moving forward to meet that which is emerging. Gail describes a parallel movement towards openness as *going down into her characters*.

## THEME II: UNIFICATION: INTERPLAY OF FORCES

Another theme that emerged from the subjects' *Experiential Expressions* was a sense that the creative process involves an interplay of two or more forces, often combining to form a new unity or new whole. A certain sense of simultaneity, of working on two levels or with two ideas at once, emerged from Craig's *Experiential Expressions*. He describes *setting up a chord structure while simultaneously humming a melody, developing a concept or theme ... then writ(ing) the music to match the mood*. There is a sense that the interplay of two modes, whether chord structure and melody, or concept and music, work together to create the new creative piece. As he writes, *eventually chord and melody coincide*, and the piece of music begins to emerge. The process of creating thus becomes one of bringing together or unification. Gail speaks of this process as comparison, when she writes, *I always want to compare. This person to that person or this city to that one ...* This act of comparison or juxtaposition seems to be part of the creative process. Laurie speaks of it as combining, when she writes *to combine all that is said, with what cannot be said*. For her the unification is between the manifest and the unmanifest, herself being the agent of unification the "combiner." For Martha, the process of unification involves an interplay of *all our energies combining to form a collective vision*. She, as one actress among many involved in a project, becomes *interdependent on the energies of all involved*. Her process is one of interplay between many forces, creating the whole.

Also inherent in the creative process is the creative arc, a principle echoing the hermeneutic arc<sup>3</sup>, in which there is an interplay between an intuitive sense of the whole and a cognitive sense of the parts. This aspect of the theme of unification emerges in particular from Craig's *Experiential Expressions*. *I get a basic outline ... (then) go back and manipulate the words to make sense and complete and let it flow and organize it later on*. There is a sense that creative experience involves an interplay of the whole and the parts, as well as the intuitive and the cognitive.

It seems there is also an interplay between other intrapsychic modes of being, not just intuition and cognition. As Craig writes, his music comes best when *combining both physical and mental activity* and Martha writes of acting as *unifying body, mind, spirit*.



### THEME III: SHIFT IN AWARENESS

The experience of being creative also brings with it shifts in ordinary awareness. This understanding emerges in different ways from each of the subjects' *Experiential Expressions*. Craig writes, *creative process makes all time stand still*. The ordinary boundaries of time are suspended. For Gail, the shifts are described as *I'm happiest, It is tiring and thrilling, exhausting and exhilarating*. For her there is a sense of renewal, of new life. She also describes her process as one of *being someone else, becoming that person*, which involves a shift from her ordinary sense of herself.

There is also often, not just a shift in awareness for the artist but for the others involved. As Martha describes, *it moves all involved ... to a field beyond*. Laurie too, describes a shift for her clients as well as herself, *becom(ing)more of who they are ... challenging me to become more of who I am*. There is a sense that the creator as well as the created is transformed. As Gail writes, not only is she *moved by (her) own creations* but *they become living characters for (her)*.

There is also a sense that these shifts in awareness or transformations in the process of being creative can have lasting affect on one's life as a whole. As Laurie writes of *being more of who I am*, Martha writes of acting as *enrich(ing) the rest of my life and yielding up an essential lesson in ways of being*.

### THEME IV: SPIRITUAL CONNECTION

Many of these subjects' *Experiential Expressions* point towards a sense of spiritual connection. Craig writes, *I am always moving towards the light and my music reflects that*. Gail writes, *it's almost like meditation, it's deep*. These *Experiential Expressions* associate the creative process with spiritual practice.

For Laurie there is a deep sense that the source of her creative process is essentially a spiritual one, that it comes *from the vastness*. She writes, *God comes through as I listen and love, something greater than myself joins forces with freedom, and to fathom the infinite wisdom of God as this force beckons me*. Creative experience can be seen as an allowing of spirit to reveal itself. Martha writes, *to allow the life spark to*

*radiate through and out of me.* There is a sense that creative experience brings her closer to a connection with something greater. *I am a drop in the waterfall on my way to the river.*

### **THEME V: EXPRESSIVE NEED**

Several of the *Experiential Expressions* point towards an underlying need to create, motivating the process. Craig writes, *I have a constant need to create.* He speaks of it as an ever present feeling that pushes him to write songs. Gail speaks of this need as *wanting to take definite form and shape.* It is the ideas in her head that seem to need to become stories, to be given form. Laurie speaks of this need as *requiring expression.* It is *the given* which calls to be expressed through her.

### **THEME VI: A SENSE OF ‘THE ONGOING’**

The understanding that creativity is an ever present or ongoing force emerged from several of the *Experiential Expressions.* Gail writes, *there’s always thinking going on, I hear dialogue in my head all the time.* There is a sense that her creative experience is an ongoing stream, *it was always there,* whether she is actively engaged in writing or not. Craig speaks of the fact that each piece of music he has written has created an ongoing journal of his life. *I have been keeping that journal all along,* he writes. Martha speaks of the creative energy as *pour(ing) her out over and over again.* The process is cyclical and continual. Laurie speaks of the ongoing creative force as *what creates consciousness.* It is, in a sense, behind all life.

### **REFLECTIVE SYNTHESIS<sup>4</sup>**

Each of these subjects drew upon their own individual experience of being creative, grounded in different mediums of expression. Each spoke in their own particular way, yet their experiential expressions shared common themes that seem to be universal to creative experience.

Creativity seems to emerge from an ongoing openness to experience whether this involves daily life events, *connecting with whatever, whomever I can around me,* or creative ideas themselves, letting a *story just come.* Through practice with creative experience it seems that one can become more accepting, more allowing and can even consciously assume an *open stances* preparation for creative activity. This takes *courage* and an *ability to*

*respond*. This is the receptive aspect of creative experience, being open in order to receive.

Creative experience can also involve a more active stance. It can be the manifestation of a *need to create*, an answer to a call to *take definite form and shape*. This need motivates one towards expression.

The active aspect of creative experience often involves bringing together two or more ideas, two or more ways of being. This active synthesis or unification of forces involves an ongoing movement between, an interplay between parts, leading to a greater whole, the creative piece itself. This process can be seen as a creative arc, a dialogue between the intuitive whole and the cognitive sense of the part.

Often, in the active process of interplay, one experiences shifts in everyday awareness. These can be experienced as breakthroughs in the ordinary boundaries of time, space, duality, or sense of self. *Creative process makes all time stand still. It moves all involved to a field beyond thoughts of right or wrong*. These experiences of transcendence can be temporary aspects of the immediate creative experience as well as having a long-lasting effect on one's life, challenging one *to be more of who I am, enriching the rest of my life*.

With these shifts in awareness, one can come to a deep sense of spiritual connection, *to fathom the infinite wisdom of God*. Often there is a sense that something greater than oneself is coming through, *the life spark (is) radiat(ing) through and out of me, God comes through as I listen and love*. The openness to experience, the receptive aspect of creative experience is essential to allowing spirit to reveal itself in this way.

As one connects with the ongoing creative voice within, *the dialogue in my head all the time*, that essential creative energy *that pours me out over and over again*, one taps into the ever-present life force that *creates consciousness* itself. The creative experience is itself a dialogue between creator and creative project, echoing the dance of life itself.

## DISCUSSION

Returning to my presuppositions about creative experience I can find seeds for the emergent themes discovered. I see the beginnings of an

understanding that creative experience involves an openness, a receptive stance towards that which is *not always known ahead of time*, that it involves a unification of forces, *an interplay between myself and the object*, that it involves shifts in ordinary awareness, a break down of the usual boundaries of self, *I am the brush, the paint, the stroke, the cliff*. There is also a new sense of *alive(ness)* as well as a *deep sense of calm*, a sense of spiritual connection to *the Source* as it is *speaking through me*.

Through dialogue with the experiential expressions of others, these seeds found roots in the common emergent themes discovered. Through amplification of these themes and a continual return to the original descriptions, the understanding of creative experience was deepened. Eventually it became clear that this method of return, dialogue, and deepening actually echoes the experience of being creative, itself.

#### Notes

- 1) Sunnie D. Kidd and James W. Kidd, *Experiential Method: Qualitative Research in the Humanities Using Metaphysics and Phenomenology* (Bern: Peter Lang Publishing, Inc., 1990).
- 2) Sunnie D. Kidd, "Thematic Methodology" (inbetweenness.com 2008).
- 3) Sunnie D. Kidd and James W. Kidd, "Hermeneutic Arc of Projective Consciousness" *International Journal of Philosophy, Psychology and Spirituality*, 1, no. 1 (1992); (inbetweenness.com 2008).
- 4) Sunnie D. Kidd, "A Practical Application of the Experiential Method" (inbetweenness.com 2008).

## EXPERIENTIAL DESCRIPTIONS OF BEING CREATIVE: INDIVIDUAL DESCRIPTIONS

Participant: Craig

I have a particular method that I *always* follow when I write. This is the only way it works for me.

*I first develop a concept or a theme that can be defined by a short phrase or a couple of words or maybe even one word. Many times that phrase ends up being the title of the piece.*

*I then write the music to match the mood of the concept using the guitar, setting up a chord structure while simultaneously humming a melody. Eventually the chord and melody coincide, and then the task of writing lyrics to the music begins.*

*I always write my lyrics phonetically to fit the melody. Once I get a basic outline, I go back and manipulate the words to make sense and complete what I'm trying to say. Both the lyrics and music directly relate to the original concept. Rarely do I stray from that, although sometimes the end result is completely different from what I initially anticipated.*

*I draw my inspiration from many different sources. I have a constant need to create, so I am always thinking about new ideas. I do not offer any solutions or answers in my music, only observations, and suggestions. I feel I do not have answers, so why should I pretend I do in my music.*

*Some people say my music is too optimistic, but that is who I am. I do not dwell on the downside of things, I am always moving towards the light, and my music reflects that.*

*I find my most inspiring moments are when I take a walk, a good 20-30 minute walk is a perfect time to get the creative juices flowing. By combining both physical and mental activity, that is the combination that sets forth the ideas, the music, the words.*

*The inspiration can come at any time, at any moment. You must always be prepared to let it happen. Don't try to control it, let it flow and organize it later on. Then you will have your best results.*

The actual *creative process makes all time stand still*. Hours, minute and seconds become irrelevant. Five minutes can seem like an hour, an hour can seem like five minutes. Sometimes *a song can come all at once, sometimes it can be a long process*. It must *never be forced* and must *always be as spontaneous as possible*. Dwelling on an idea is a waste of time. I find if I get stuck, I stop and come back to that point later on. That can mean today, tomorrow, or even a year from now. I have had melodies and lyrics in my head for years before I could finally get it on paper.

Never force creativity. That will only kill it.

One more interesting anecdote, I had always wanted to keep a daily diary, but could never bring myself to do it. A few years ago I gathered all my lyrics into one book in chronological order and realized *I have been keeping that journal all along*.

Participant: Martha

When I create in the medium of acting, I pray *to empty my being of the concerns of daily survival to allow the life spark* which transcends time and space *to radiate through and out of me*. It demands of me *utter presence*. My interest in sharing truth through the transmission of stories, sounds, and pictures, is a springboard into each project of which I'm a part. I am invited *to get naked, to shed self-importance, to become a receiver/transmitter to allow* the chosen character to live through me. The interpretive nature of my work makes me *interdependent on the energies of all involved* in the project at hand, and so hones my listening. *All our energies combining to form a collective vision* is a very potent force, which, when properly directed, *moves all involved*, both in the telling and the witnessing of it, *to a 'field beyond thoughts of wrong-doing or right-doing,'* to empathy, compassion, presence.

It is a matter of *unifying body, mind, spirit*, through conscious thought, word and deed. The meticulousness of the craft, that of choosing the details of each character's inner life, *enriches the rest of my life*. I must watch, listen, feel and *connect with whatever, whomever I can around me* to have as much experience, as many colors as possible, to draw from. Ah! The well of life! I am a vessel of a certain shape. My experience and the energy that moves us all fills me up and *pours me out over and over again*. *I am a drop in the waterfall on my way to the river*. When I act, and when I just am, I know we all fly and fall together. So, I find peace there.

Also, my focus on each piece inevitably *yields up an essential lesson in ways of being*. One big one for me has had to do with receiving disturbing energy and having to develop *courage to meet it, move with it*, through it, *to transform it into something useful*, rather than simply running away from it or taking it on. I feel responsibility (having *the ability to respond*) *in what I create*, and my journeys through characters remind me constantly of how important that is.

Breathe clear light, breathe colors, breathe love, breathe, be become ...

Participant: Gail

I start out writing my creative experience. This is a stream. Creative and experience are it exactly. *Creative comes from experience*. It is because of experience. *It was always there*, little stories wanting to come out at a very early age. Always making up stories about people and situations, myself sometimes in the middle of them, like fantasies. I might be riding on a train in Chicago watching the sights go by, passing through the poor areas, the laundry hanging from lines hung between falling down and rotting gray back porches. *A story just comes*. It's about Chicago and this one is not fiction. It's about living in different places and going back to certain places no matter how gray or ugly or cold and *I always want to compare*. This person to that person or this city to that one or this year to the last one. I don't know if this is about creativity, but *there's always thinking going on that wants to take a definite form and shape* and if I don't get it put into a form and shape then I get very unhappy and frustrated and edgy and unfulfilled. I'm happiest making that form and shape fiction. *I'm happiest when I sit down to put pen to paper or finger to keyboard and give shape to a character and what that character will do and what happens or might happen. It is tiring and thrilling* and when I'm not doing it I get restless, although I need breaks in between. Very hard work. Sometimes *I'm moved by my own creations* and what happens to them and how they feel and when I'm not moved I know I'm not down into them. *Going down into them is creating*. It's *being someone else, becoming that person*. That's the part that's *exhausting and exhilarating*. It is the process of writing for me. Writing non-fiction can be a relief and a nice break in between works of fiction. Writing fiction becomes almost like meditation, it's deep. I seldom, if ever, have writer's block, just not enough time or not enough energy, but not really a block. I just start writing if I feel a little stuck and *something always comes*. One whole short story came right out of an exercise like that, where I started writing whatever came into my head and it became a story about a girl doing exactly the same thing in a writing class in school, and it became a pivotal story for the whole book. When I'm working on a story *something* the somebody said or did or that I saw fifteen years ago *might pop into my head* and I can use it right then or in a better place in the story. My mind feels like a small bank storing these things up for when I need them. Even though I compare a lot, as I said before, I don't think in similes. It's not easy for me to think — “she had a head like a big potato” — that type of thinking is harder for me. *I hear dialogue in my mind all the time*, however. I have kept idea files going for years and I have too many ideas right now.



I'll never be able to use them all in this lifetime but still I keep accumulating more and more ideas. I also have a little notebook I keep with me most of the time now, so I don't lose something that pops into my head or that I say or somebody says. I write it down. Down down down down into the mind and heart of this character and that one and *they become living characters for me*, whom I care about. Sometimes they have such strong personalities they take over a story. They are like *unplanned births*. I tried being a social worker for awhile but I was always frustrated by not having more time to make up stories about these clients and patients. I liked to sit and pour over their case records rather than lead a group therapy session that might really help them.

Participant: Laurie

My creative experience is the other side of everything. It is what comes out of consciousness and *what creates consciousness*. The melding of worlds, of words, of whirs and it is round. It is mine, as I perceive, but only to a point after that point, *it is given*. It is the given which *mystifies* and which *requires expression*. As a psychotherapist, I am most drawn to working with those clients who choose creative expression, or require it for release, for expression. The method is varied, it may be color, form, words, but it is always how one becomes herself. A dancer describes the precision of a perfect pirouette, where she knows her body is moving in harmony with her soul.

*God comes through as I listen and Love*, as I hike over and up interiors, mountains, peaks, and valleys of the vastness called knowledge. For me, the creative experience is in *concentration, like a meditation*, where I feel the pulse of emotion, penetrating through words and out of — away from — anything contrived, back *from the vastness*. It is the use of knowledge, skillfully tuned to offer release. The power of a moment, where I have ability to *combine all that is said, with what cannot be said*, between the lines of intention, to know and trust that *something greater than myself* my ego or their ego, *joins forces with freedom*. It is reworking what has caused pain, to use that same material now, to liberate. It is working with resistance to those fine, fine details of what one needs to honor, as that was what began in a place of innocence. The contrast, the contours of a deeper, more effective movement, that one can *become more of who they are*. Thus, challenging me *to become more of who I am*: synchronicity in perpetual motion. I know my creative experience as a psychotherapist, when I hear silence, loud as a heartbeat, *to fathom the infinite wisdom of God as this force beckons me*, ushers me into consciousness. Concise consciousness.