

Martin Lawes – Oil Paintings

<https://www.musicimageryhub.org/martin-lawes-artwork>

Creating art through 'becoming music'

Painting title: Monpass

Music used: Tchaikovsky - Eugene Onegin (extract)

<https://drive.google.com/file/d/16NFWSEWHeQEGgqYcOKSZIFPoMa-zG0u4/view?usp=sharing>



This was painted listening repeatedly to a short extract, comprised of two phrases, from the famous letter scene in Act 1 of Tchaikovsky's opera *Eugene Onegin*. When I listen to this music, I experience Truth. What this Truth is I nevertheless do not know – I simply recognize it, 'become it' even, through listening deeply.

This is what both art and music can potentially do, I believe, that is so valuable in our lives - open us to a deepened sense of reality, truth and presence that affirms life just as it is in its wholeness beyond what we may otherwise be able to bear both in terms of pain and beauty. There are so many different levels or aspects of Truth and many of these can be articulated verbally. Ultimately nevertheless, the music-based experiential resonance of Truth at the deeper more essential level with which I am principally concerned is inarticulate 'beyond words and understanding' whilst it also involves us fully, mind, body and spirit.

In the case of the extract from Tchaikovsky's opera, which I made a looped recording of for sustained listening, the deeply moving Truth of human experience I feel but cannot fully grasp intellectually, and which is at once personal and universal, has something to do with the way the tender pathos of the falling phrase sung by the soprano is followed by and indeed balanced by the extraordinary horn phrase with its predominantly rising shape. It feels as if endless books could be written in an attempt to account for and describe the subtle, nuanced sophistication of this in some ways very simple music and its effect and the attempt never fully succeed, where it is as if a transformative, normally hidden but essential Truth of human experience has been stripped away and in the process revealed.

This musical-aesthetic-emotional Truth 'beyond words' can also of course be understood in relation to the meaning of the text set within the dramatic narrative unfolding of the opera, and in relation to the way this theme engaged the composer personally (and similarly in the case of the listener). Important though all this may be in contemplating the music's

meaning, what is most essential experientially ultimately transcends all this as Wilber alludes to in the quotation below discussing meaning in art generally.

With my painting, there is no obvious connection with the theme of the opera, and the painting is certainly not intended to represent this, the image as 'inner landscape' nevertheless emerging out of my ongoing inner process and experience of having 'become the music'.

General background information about my approach to painting

As a creative arts psychotherapist and practitioner of Music and Imagery (MI), a psychotherapeutic approach which involves supporting clients to create art-work whilst listening to music to explore their inner experience, I have developed my own practice as an oil painter using a similar technique which integrates art-making with music listening.

My paintings involve my being intuitively drawn to music which I then listen to repeatedly whilst I paint. For this I use short extracts of music that is especially meaningful to me, each extract lasting around a minute and a half. I typically repeat such an extract for several hours at a time as I work on a painting, the process often repeated on many different occasions over a period of weeks and sometimes months until the painting is finished. Repeating the music never feels like repeating the same experience. Rather it is a way of ever deepening into the present moment experience of the music until I feel that I have 'become the music' in a way that transforms my state of consciousness. It is only out of this that the painting emerges authentically in the way I work. 'Becoming the music' involves feeling immersed in it as though I am living within the music, continually aware of its transformative presence.

Titles and meanings

The titles of my paintings are intended to be both evocative and ambiguous, so as not to convey a precise meaning but be open to many possibilities of interpretation. I don't consider the paintings to represent the music but to arise from my having 'become it' in a way that is personal to me as I explore universal human themes. There is often a connection with the music's meaning for the composer, or a connection with the text set, though this may not be immediately obvious. It is in any case for the viewer to create their own possibly very different meaning.

I will end with a favourite quotation about meaning in art which gets to what is most essential I believe. This comes from Ken Wilber's 2001 publication *The Eye of Spirit: An Integral Vision for a World Gone Slightly Mad*:

Let me return to what art is finally all about. When I directly view, say, a great Van Gogh, I am reminded of what all superior art has in common: the capacity to simply take your breath away . . . you are changed somehow, maybe just a little, maybe a lot; but you are changed. No wonder that for the East and West alike, until recent times, art was often associated with profound spiritual transformation.

. . . When we look at any beautiful object (natural or artistic), we suspend all other activity, and we are simply aware, we only want to contemplate the object. . . In that contemplative awareness, our egoic grasping in time comes momentarily to rest. We relax into our basic awareness. We rest with the world as it is, not as we wish it to be. We are face to face with the calm, the eye in the centre of the storm. We are not agitating to change things; we contemplate the object as it is. Great art has this power to grab your attention and suspend it: we stare, sometimes awestruck, sometimes silent, but we cease the restless movement that otherwise characterises our every waking moment.

It doesn't matter what the actual content of the art is; not for this. Great art grabs you, against your will, and then suspends your will. You are ushered into a quiet clearing, free of desire, free of grasping, free of ego, free of self-contradiction. And through that opening or clearing in your own awareness may come flashing higher truths, subtler

revelations, profound connections. For a moment you might even touch eternity; who can say otherwise, when time itself is suspended in the clearing that great art creates in your awareness?

. . . Great art suspends the reverted eye, the lamented past, the anticipated future: we enter with it into the timeless present; we are with God today, perfect in our manner and mode, open to the riches and the glories of a realm that time forgot, but that great art reminds us of: not by its content, but by what it does in us: suspends the desire to be elsewhere. And thus it undoes the agitated grasping in the heart of the suffering self, and releases us - maybe for a second, maybe for a minute, maybe for all eternity - releases us from the coil of ourselves.

That is exactly the state that great art pulls us into, no matter what the actual content of the art itself - bugs or Buddhas, landscapes or abstractions, it doesn't matter in the least. In this particular regard - from this particular context, great art is judged by its capacity to take your breath away, take your self away, take time away, all at once.

And whatever we mean by the word "spirit" - let us just say . . . that for each of us it involves our ultimate concern - it is in that simple awestruck moment, when great art enters you and changes you, that spirit shines in this world just a little more brightly than it did the moment before. (Wilber 2001: 122-124)