

Beading in the Stream of Consciousness

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Abstract

Beading, using the anti-clockwise spiral of the peyote stitch is implemented in the progression of thought processes as a meditative art form. A sequence of mandala-like studies exemplifies diverse departures of time-marking experiments in design and color.

The supreme meditative element in my sculptural textiles is the repetitive rhythm of stitching: crocheting, knitting, and beading. Coalescence of each process, integrated with psychological foundations that impact the work is the main concentration which conducts each construction.

For the beaded forms featured here, the spiral, emulated from nature and considered in certain points the most perfect of shapes, is the chosen application. The peyote stitch and network of one threaded bead at a time in ascending rows form the strategic sequence of the circular or elliptical array, as in Figure 1.



Figure 1. Coptic Key- the center of the spiral progression, regarding light, photon, in the quantum realm



Figure 2. Embrace depicts 3 cylindrical spirals

Spirals exist plentifully in the natural world (the nautilus, ram's horn, sea horse tail, pine cone). Spirals have been key to mathematical applications (golden mean spiral, female- curved; male-angled spiral). They have

reference to infinity, having no beginning and no end. They have been integrated in circuitry, where the life of electronic elements is extended due to the spring-like form, making the technology conducive to physiological implementation. Forty five rpm, seventy eight, and LP records mimic the smoothness of playing one side of the vinyl/celluloid disk or the other, in a spiral groove.



Figure 3. Channels was a challenge in design contrast.



Figure 4. Continuity, 16 in.hx8x5, liner fits in the spiral beaded tower storage- a funerary urn.

Artists have cited the spiral as symbol of continuity and have applied it to three dimensions. The linear helical rotation conforms to iteration of motif, as in the figure eight looping of rows in basketry, coiling in ceramics, and crocheting. Samples of cylindrical beading are seen in Figures 2, 3, and 4.



Figure 5. Fixation has additional rows in areas which yield an oval configuration.

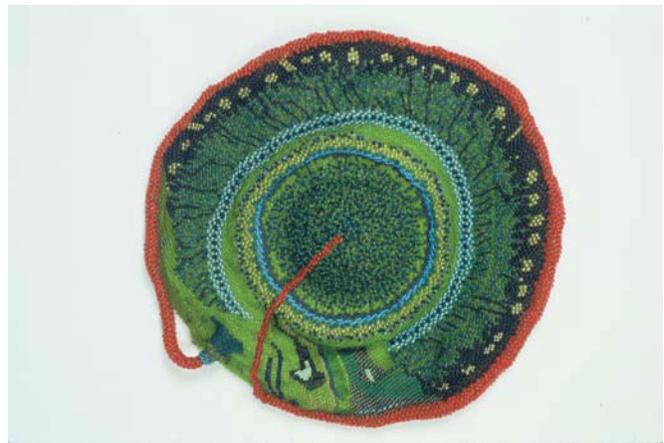


Figure 6. Red Sanity infers the frequency of crypts and furrows in the human eye. The red line is a way out.

Patterns may be accurately graphed prior to beading, recognizing how the beads acquiesce into the half-step format of the peyote stitch, linking beads alternately between those of the previous row. Though this method of planning in advance yields more probable outcomes, intuitive prediction in the stream of consciousness is my preferred means of formulating a pattern. As each addition relies on what preceded, a spiral progression provides the departure point for motif and scale to emerge. I commence with an extensive palette of compatible colors and a theoretical concept that are reconsidered in various degrees of detail, from one row to the next and one design segment to the next.



Figure 7. Yellow Quake has a crater as centrality.

Figure 8. Blue Quake is a monochromatic study.

In the anti-clockwise spiral (for this right handed beader) there is a starting point of 3 beads and there is a conceptualized design in mind generated and altered as successive complexities evolve. In the progression of the mandala shape, there is a definitive beginning and ending, the completion of which is often intuitively realized. Figures 5 through 10 illustrate six variations.

The stream of consciousness, comprehensively, is the resultant correlation of diverse elements: thoughts, dreams, images, sensory stimulation, mnemonic content; altered by possible physiological fluctuations. While progress ebbs and flows in art-making, the stream of consciousness moves forward and additions interplay. In this process, given any occurrence of variables, the direction could verge on chaos, which has its own set of laws. The objective is to maintain balance in orderly increases, which aligns anticipated results.

As mindset directs the chosen moment of consciousness, beading is the visual construct of communication on that predictable plane, like the scroll of script in a hand-written journal; internalized in an abstract realm. Additionally, beading is the collation of continuously refined influences in components of the stream of consciousness during art-making. In consciousness and divergent thought, my focus is on spontaneity- one bead increments, cumulative design elements in the marking of time where color and pattern syncretize and intertwine.

References

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Figure 9. Spectral Quake, with edging details for balance.



Figure 10. Galactic Quake is edged in a crocheted border of reflective fiber.