

MARKS = TYPE

I am an Art Coach and I do Art Coaching. I much prefer the verb to the noun. I like doing rather than explaining and defining. The joy of doing Art Coaching rather than just knowing about it is like Jazz. If you have to ask then it ain't Jazz. I would much rather go Jazzing and experience it in the experimental mode. It seems to me that the type of world we live in reverts to the noun very quickly. Jazzing stops and intellectual arguments begin. I would rather make art with you or go Jazzing with you. But we will have to be content with semantics and attempt to define what an Art coach is.

As an Art Coach I follow the Fine Art Tradition of Drawing, Painting and Sculpture. These are called the plastic or visual arts. According to me, Drawing, Painting and Sculpture are materially based activities, moulded and adapted by the hand of the practitioner, into an image that communicates through bodily or emotional language. Since the start of the Industrial Revolution, this Five Art Tradition has been under attack by much that is called Modernism. For my part over a 40-year period I have edged towards a materialist theory of expression, which stresses the imaginative role of the artist and the transforming power of materials in the hands of the artist.

I oppose what I call the pornography of despair, which is the display of much that passes for Art today under the banner of modernism. I uphold what I call aesthetic form, the renunciation of which deprives Art of the power to create another reality within the established one, that reality being what I call the cosmos of hope. What gives rise to this hope remains the manipulation of materials, moulded by hand and constructed into an image that points to a relationship between artist, material and environment.

I insist that any definition of a picture or sculpture must contain reference to the fact that it is not just a thing but consist of materials (including traditional pictorial conventions), which have been expressly worked by an imaginative human subject.

On a day-to-day basis of dealing with people I find my definition of the Fine Art Tradition expressed at the most basic level in a person's signature. I regard a signature as "mark making" which in turn can be regarded as a building block of Art. Yet a signature is regarded at law as a reflection of a person's identity. Signatures flow automatically; often with random scrawls and flourishes that parallel a letter in the alphabet but seldom describe it.

The basis of my thesis is that at the very least, initial design structures in drawing, painting and sculpture will flow the same way if the marks made (as in signature) reflect a person's self or true type. This claim is not far fetched. Most if not all creative people will attest to the experience of forgetting time when the creative process flows freely and the work seems to have a life of its own. These experiences create a motivation that the same phenomenon happens again even though we do not know why or how. To take the analogy to an extreme, most people experience something similar when they sign their name. At this point, it would be good to sign a signature with the usual hand and experience

the free automatic flow. Then change to the other hand to write the same signature. This is usually stiff and full of stress.

The above experience can be likened to the creative act, which energises as against the attempted but botched attempt, which causes stress. The creative act, which energises and reflects this energy in the finished work, seems to operate at a level based on practice. The attempted but botched effort need not be lacking in know how, but know how on its own is not enough. We agree there seems to be an intangible quality in creativity. I believe my research is contributing to this intangible quality in a positive way.

Taking the argument further we can say that understanding true type brings a person to an instinctual level of who and what that person is. When true type is erased by social conditioning or ill chosen persona it may take a person out of themselves or away from their true selves. This may make for unhappiness but if the person does not know the cause it may cause another level of unhappiness, the spectacle of a person being unhappy with being unhappy. For an example in literature, the case of Sebastian in *Brideshead Revisited* by Evelyn Waugh shows the disintegration that can occur when a person is unhappy with being unhappy. There seems nothing tangible to make Sebastian unhappy except the intangible loss of the innocence of childhood.

while Sebastian of *Brideshead Revisited* may be an extreme example, many people have been conditioned to fit a social and employment role perhaps far removed from what they would really like to be doing. One could say their true type has been overlaid with persona. They play a role rather than act out their true selves. They present a mask to others that hides their true self, and they may be unhappy with being unhappy.

It seems to me an irony of fate that people readily go along with this processing. It gets a good job, a good car, a house and all the trappings of a materialistic society. But in the process they lose themselves. The eminent psychologist Carl Jung noted that, this may go well for the first half of life but the second half increasingly demands an imperative, BE YOURSELF! However, even where this is heeded the attempt to find self or true type can take place in the abstract. A Facilitator may motivate changes but over time and left to themselves a person reverts to old ways and habits. This is a common experience of those attempting to bring about change in people even where people desire change.

My thesis proposes that if true type can be found as a "born again" experience and a relationship established within the ongoing marks a person makes, the the Fine Art Tradition will again be possible through Education. I believe this is a splendid goal and needs to be supported through research and development.

The Art Coach can play a part here because with the making of marks related to true type a series of visual examples can chart progress as well as reversal.

There now exists a scientific evaluation of true type. Scientific to the extent that empirical evidence accumulates and becomes a structure to build upon. Just such a structure is provided by the complex theory provided by Carl Jung called Typology. In 1921 he published his findings in *Psychological Types* (Collected Works, Volume 6).

As a very brief summary, Jung's Psychological Types explains that in the apparently random behaviour of people a distinct order exists. People are born with fundamental tendencies in the way they collect and use the data interacting with their environment. In other words there exists in the psychic structure of each individual a preference of personality. These fundamental tendencies and preferences of personality Jung called types.

It is possible that the mountain of evidence that Jung collected would remain as theory, buried in his somewhat obscure scientific writings. Fortunately, a mother and daughter team in the United States by the names of Isobel Myers and Katherine Briggs set about developing the Myer Briggs Type Indicator or MBTI as it is known from Jung's Psychological Types. They wanted to make this remarkable theory usable and accessible to ordinary people. Before Isobel Myers' death in 1980, she witnessed the MBTI's publication in some sixteen languages and its development as one of the best selling psychological tests in the world.

The MBTI is a self-report forced choice questionnaire. The present form (form M) has multiple questions or items, which a respondent completes by choosing one answer over another for each item. This is hand and computer scored by a psychologist or qualified administrator and reported on a MBTI report form.

The MBTI measures a person's preferences on four separate scales:

E	I
S	N
T	F
J	P
Extrovert	Introvert
Sensation	Intuition
Thinking	Feeling
Judgment	Perception

These terms need defining.

Extrovert refers to the way a person may receive energy from their surrounding environment. An Introvert receives energy from within. It is wrong to label introverts as shy. Sensation means a person collect data through their senses. They are feet on the ground type people. Intuition refers to the big picture often relying on a hunch to make decisions. Thinking prefers logical sequential ways of collecting information, and is therefore prone to theory. Feeling does not refer to emotion.

Feeling people prefer to collect data with human values in mind. Judgment only collects enough data for a quick decision. This makes for a good executive. Perception prefers to collect data and may put off a decision for as long as possible.

Thus the MBTI delivers a type by showing a chosen preference on each scale. The MBTI is now so refined it can contribute to a personal diagnosis as accurate as a thumbprint. We can know who and what we are. We can also know that in which we are lacking and make the necessary adjustments. This aspect is important in relationships with family, business or spouse. We can understand how we fail in

certain situations. Artists have a relationship with their work, both positive and negative. When negative and not understood, the artist, like Sebastian in Brideshead may be unhappy with being unhappy.

Carl Jung was in the habit of asking himself 'why did I react in that particular way to that particular situation?'. It is a good question for art students to ask when confronted with a still life, landscape or portrait or indeed any idea or conception. Over time this question refines true type. Further, just asking this question is enough to raise the issue to the level of conscious awareness and thus assist to integrate the personality. Established artists are fortunate that in asking this question at a subconscious level a style is established, as authentic as a signature.

Once a person becomes aware of true type without the overlays of persona and conditioning then they can begin to prioritize real needs and not imagine ones. A person can apply energies to tasks in such a way that the outcome is energising and motivational. They can begin to discover a unique and personal way to gather data from the immense complexity surrounding them. They learn what to do with the data they collect and how to make decisions. How to evaluate decisions in terms satisfying to themselves and others. This is true type.

Its application to those who wish to draw, paint and sculpt is immediate. A personal vision is able to replace reliance on others whose own way of seeing may not be relevant. This is accelerated learning and replaces the excessive time spent in art schools leading to the same conclusion. Research and development would provide evidence that the marks a person makes reflect true type.

The beginning of typology lies in antiquity. Aristotle described the human condition as being made up of air, earth, fire and water. Over time descriptive terms change but not in terms of the number four. This is appropriate as the number four can be regarded as a holistic number, manifest in the four seasons and the four points of a compass. Other philosophers used descriptive terms such as melancholic, sanguine, phlegmatic and choleric. Carl Jung introduced the terms thinking, feeling, sensation and intuition. The MBTI descriptor retains the number four.

The descriptor, INTJ is one example out of sixteen possible descriptors. All will have a dominant, an auxiliary, a tertiary and a least preferred preference which is often referred to as the shadow. In the case of INTJ as an example, this type comprising 12% of the population is regarded as visionary, having a passion for knowing and excelling in technology, science, mathematics, in fact anything complicated and exacting. The weakness of this type lies in the lack of feeling and use of sensation. Thus relationship may suffer and their ideas may not be grounded to fruition.

The MBTI is a valuable tool in assisting individuals and groups within any industry to obtain improved performance and professional growth through greater understanding of their personal styles and inherent attitudes.

As an Art Coach it forms part of the basis for my practice. As an art teacher and lecturer of 40 years experience in primary, secondary and tertiary institutions plus being a practising artist with 15 one-person exhibitions, I claim I can evaluate

the marks a person makes as pointing to or away from true type. Art is an interesting activity because it is essentially holistic in practice. This means it attracts attempts by new practitioners to immediately integrate inferior aspects. For example, a client presented after many attempts an expressionist painting which invariably caused stress and lacked success. As an accountant and financial expert his dominant attribute was systematic thinking. When directed to draw in a classical manner and paint small he enjoyed instant success. At the end of a session he was encouraged to smear the remaining paint onto a small board in random manner. At the next session, a week later, he was delighted to discover that the now dry painting held upside down revealed an expressionist landscape he was unable to achieve by conscious effort. He was thus able to integrate less preferred energies into his detailed work. His work became sought after to the extent he could not produce enough of it. Purchasers described his work as unique thus satisfying their own inherent needs. With the concrete image of the art work in pointing to true type and also away from it his family and work circumstances improved and he no longer needed anti depressant medication.

Once a true type is established the making of marks needs to aspire to the automatic and instinctual as in the writing of a person's signature. While speed may be the essence in the actual physical act the collecting of data in the form of the artist looking closely and carefully need not be compromised.

An experienced and gifted artist sees the world (from which he or she collects the data relevant to type) in what is called the artist's style. The only path to this style in the past was a slow ad-hoc process, cumbersome and often frustrating. My thesis proposes a more streamlined process, one more relevant to the present way of doing things. From a purely social point of view, if each person not only sees the world from the vantage point of true type but also is able to speedily record in mark making, the relationship would be energising and motivational. The world with all its dislocation would instantly transpose into a world of harmonious relationship.

Up until now such an ideal state has met with ridicule. The late Peter Sellers did a brilliant skit where he acted as a music teacher with a new pupil. He showed the student middle C as a start but the student protested "No! No! I don't want that. I promised my wife I would play her the Moonlight Sonata for her birthday on the weekend".

Today, art education follows fashion and it is unfashionable to start anything at the level of middle C. Pedagogical knowledge is not given high priority. Art students are generally invited to partake at the level of the Moonlight Sonata, muddling through on an ad hoc basis to graduation.

An essential part of my practice is to place fashion in art into perspective. This means I start at middle C with the note being tuned to current concerns. These concerns equate with the marks a person makes in relation to true type, thus providing a readiness to undertake a journey of discovery into creative art practice.

In my own practice and working on a one to one basis with clients, I endeavour to compress time and encourage instinctual response to arrive at a moment of readiness recognised mutually by both the client and myself. This is done by counselling and consultation. This readiness is essential in teaching a child to read and is also essential in

making those marks that mirror type. As in reading, progress under the guidance of an expert teacher can be rapid. An adequate pedagogy based on research is essential.

My own research and development would follow this process:

1. MBTI
2. A series of Analog Drawings
3. The development of these drawings into designs
4. Designs to include the psychology of colour
5. Exploration of media, grounds and techniques
6. Cutting, pasting and framing
7. Relating and collating
8. Choosing and rejecting
9. Destroying and reworking
10. A new creation that satisfies, energises and motivates

For confidential commercial reasons these problems cannot be elaborated on. What follows is a brief summary of anticipated procedure to printing stage.

BASIS OF RESEARCH 1

SUMMARY

To contact up to 100 participants to participate in Analog Drawings. To develop these into finished work. All participants would be MBTI practitioners and may or may not be practising artists but practising artists would be ideal. In this regard a fee may be payable to practitioners.

BASIS OF RESEARCH 2

SUMMARY

To use secretarial assistance to collate findings. To chart patterns that indicate a link between the marks people make and true type. Thus mark making leading to artistic activity would come to be considered a useful activity among the general population. This would hopefully lead to an increased appreciation of Art generally and especially the Fine Art Tradition.

BASIS OF RESEARCH 3

SUMMARY

To develop findings including text and photographs to printing stage. to consider marketing strategies in future development. Currently considering general population as target market, with a view to re-established the Fine Art Tradition by Education through Art. These findings would not be another technical journal or text book but would be intended to stimulate debate about Art among the general population. Hopefully, people would be assured that the language of Art is available to all.