

Satya's Artist Statement for *PoetRoads*

PoetRoads is a one-man creative project and responsive website exhibiting the tending of the native intelligence of soul through illustrating how the embracing of both our darkness and lightness of Being is essential to balanced being – a sense of wholeness. Holy. As such this project is designed as a direct encountering of the creative process through psycho-active witnessing by its audience/participants. I present works of art here integrating Depth and Archetypal psychologies, and *MetaPsych* (the psychology of the Buddhas) in a triadic format of image (visual), sound (music), and text (poetry and prose).

Visual Arts

I paint and paint-over both with acrylics and oil/pastels; photograph, photocopy and digitally manipulate; hand draw with pencil, pen and inks, crayons, color markers, charcoals and erasers; digitally draw on an iPad; sculpt with wax and sand, found natural materials that mix in; I will even use my own blood in a work. On papers of all kinds, and canvas.

Music

I compose and play music on Taylor and Ovation guitars and on Gibson and Fender electrics. I also compose and play on ukulele, a Native Chumash deer bone flute, Native Hawaiian nose flutes (*Ohe Hano Ihu*), and a Native American (Lakota-style *hokagapi*) fire-killed cedar flute as well on a Lakota buffalo-skin hand drum and Chumash deer toe rattle. Sometimes I will create on a Roland keyboard. I really look for female voices to enhance the mixture - to complement and take the music higher.

My music is raw and visits upon me when it wishes like a childlike mantra mixed with a devil's ear- and it is holy and rock and roll and jazz-clash folk white and native, from a blood-red heart and bright hot lit soul that shows deep black shadows crossing the lines.

Poetry:

I write free stanza form, and haiku. I keep the haiku 5-7-5... out of respect. I write about women I have loved. The earth, ocean and surfing. The politics of the streets. The prayer of the Divine. I write poems that name my aloneness - and try to link it to the world. I sing of the overflow of the showering Grace of love that utterly drowns me – and try to link it to the world. I write of that *Yellow Hum* that you can feel but can't quite touch that is the moon behind the moon. And I always miss. But you don't know that.

Prose and Blog

Writing to explain, to share, to clarify, or to simply reveal comes from writing your truth. Otherwise, it's just typing. So, for me a different kind of art is in the wind that is not of the prevailing winds. The near-future of *Serving Arts*, as different from but including Performing

Arts, seems at hand. To serve, I write stories from my travels on the road incorporating laughter, tears, pure awe, utter despair – that spectrum of life that makes up the transformational arc we all are slip-slidin’ away on - all of which are true. And those that aren’t, should be. I am not an optimist nor a pessimist. I am a realist. A dreamo-naturalist. My feel for the world is one of a deep, grateful longing. Or a long, grateful deeping. Or a grateful deep longing... at all times. Where “Be realistic, plan for a miracle” has been the M.O. fueling my bio. Is the glass half-empty, or half-full? The goose is out! Uh... look it up ;) I love. So that means I love you.

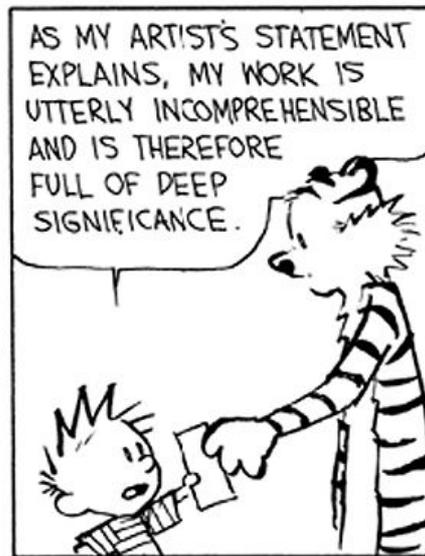
Why and Meaning

I feel blessed. My way has been the way of seeking collaboration, connection, and doing so from my own solid center of aloneness. I want to *enact* psyche and ignite the symbolic life with you - through art, symbols, image, sound, music and storytelling. I do this to express that *living the symbolic life* does, in fact, *enact* a personal sense of wholeness. We are living out constantly, consciously or not, in my experience, enacted symbols from our psyche in a continuum – a continually fresh, new-now linking of energy that runs through matter, nature, self and spirit. In other words, rebirth is actually a continuum of transformation that is alive within us.

When the creative juices get just right, there is a sense of calling, of a compelling that wells from deep within me – it is sensual and sensible. As I have written, like seeing my hands “bathing in clouds of stars,” I can feel it like an invisible, deep river, lazy, but moving with huge power. On the surface it looks almost bucolic. But connecting below and beyond, something from a Spirit heart beats numinous. Mystery compelling to reveal herself, and she will not be tied with fences and dragged down.

In my music, for example, I found that who I am expresses sonically mysteriously. A sense of wholeness, of completion within comes about thru sonic resolution that is gained by interwoven spasms of dissonance linking, mixed in, with the simple, basic melody of being. How discord accords. And it comes best when I close my eyes in witnessing, watchful mindfulness.

Art as Archetype & Theory in Practice



Calvin and Hobbes by Bill Watterson

“Creativity is prayer. And whenever you create something, in those moments you are with God (...) you live in God. The more creative you are the more divine you are. To me, creativity is religion. Art is just the entrance to the temple of religion.” - Osho[1]

In the language of *Depth Psychology* – where psyche (*Gr.*soul) is a compendium of the flow of a spiritual/imaginal/somatic spectrum; autonomous, real, imaginal rather than imaginary, with both physical and psychic properties; conscious, unconscious, with instinct and mechanical systems between which energy matter flows - my arts practice, then, is story-making inasmuch as it is the enacting of psyche. That is, **PoetRoads** is expressing in real-time the spirit of nature *and* the nature of spirit, in Man. Where “consciousness is devoted to an embodied existence realizing the spirit in matter”[2]. This art, then, becomes an enactment of re-sacralizing story as psyche-in-symbol. It becomes artifice to cultivating, in artist and audience, an archetype of sacred freedom.

Depth psychology, in my rendering of it (which allows for where it is going next as much as for what it is claimed to be now), more aligns with practically applied exercises that are both psycho-and-somatic, integrating an educated, practiced, self-responsible, biofeedback spelunking of the habit-acting mind - significantly interfacing with numinous experiences that may manifest even *beyond* body-mind.

In my experience, such exercises are *mindfulness techne* – that can align with the likes of Zen mystic Osho’s groundbreaking Dynamic Meditation, or even with some of L.Ron Hubbard’s functional mind-clearing processes, or even the ancient *shitadi-shimawi* marketplace mantra of the Sufi’s. These can come far closer to tending the psyche (tending soul), actually *freeing* and/or healing the conditioned mental, emotional and physical robo-behavior much more than does the over-medicating tyranny of mental-behavioral complexation that is the go-to practice of the American Psychiatry Association.

Because such techne are built to re-integrate fractured mind-body-spirit experience at the causal core of being, where so many of us are fragmented, it delivers to the central aspect of being, and therefore of being whole. Not to just sedate, or cover, or chemically mend at the symptomatic surface of becoming, or being this or that. Essential to such re-integration is the deconstruction of (true discontinuity with) the habit-mind; a new, embodied experience of silence (no-thingness) applied; and living the symbolic life.

In other words, love and awareness modalities and methods that are of the realm of mindfulness create more of a whole and healthy fix to bring to life a fuller awareness of effect. The images of symbols – as in the natural instincts of dreams, imagination, visualizations, invention, intuition, insight, etc. – of which point to the True North of reality, which may be hardly known, not yet known, or unknowable - yet are as *equilaterally sound* as are the more concrete signs we limitedly keep identifying as our daily ‘reality.’

C.G. Jung personally observed that living *the symbolic life* is a need for “expressing the daily need of the soul.” That living the symbolic life becomes a compensatory action of psyche that “makes sense in all continuity for the whole of humanity” and represents a transformational shift of self – (where) symbols give “the spiritual meaning of the natural instinct a living body”[3]. Similar understanding can be found in works of Christ, Buddha, Muhammed, Theresa of Avila, Ramana Maharshi, Yogananda Paramahansa, Miester Eckhart, St. Francis of Assisi, Eckhart Tolle, Marianne Williamson, Gangaji, and Osho. All archetypes of awakening.

Archetypes are organic *energies, expressing* as images, symbols, even as tactile sensibilities and emotions. “They are inherited with the brain structure - indeed they are its psychic aspect. They are thus, essentially, the chthonic portion of the psyche - that portion through which the psyche is attached to nature”[4] – that is, to Kosmos.

Regarding archetypal images of the Spirit/ual, Jung says that symbols that express spiritual life, or “near the Godhead ... are even divine” [5]. *Near the Godhead* implies being close to infinite possibility and experience. In this, **PoetRoads** flows into the territory of creativity that can even give rise to *new* archetypes.

PoetRoads’ art is, then, symbolic art as *archetype*. In Zen – just in its simple *isness*. **PoetRoads**’ calling card: **Have Zen, Will Travel** illustrates my sense of the function of art: alive, growing, moving, and all the while anchored in being. So the kind of artist I am? One who creates myself into professional artist and educator expressing the innate desire to utilize my gifts to the best of my ability for the purpose of reaching, elevating and expanding the hearts, minds and souls with those whom I and my works come in contact.

One dimension of the theory of this art is that it can have purpose - of sharing values and cultural possibilities - so that people of unlike minds can find a common ground of aesthetic nourishment as well as a sense of well-being, through beauty.

“In a broader way ‘theory’ is anything that helps you think better about a subject, your perspective, and helps you formulate new questions”[6].

Fr. Richard Rohr observes; “One of Jung's foundational ideas is that mere words and concepts do not give us access to the unconscious. *Let the images do something with you before you try to do something with them* is the principle here. (Also) dreams can bring the unconscious into the conscious because the ego's defenses are down when you are sleeping. Truth that might seem threatening to your ego when it's awake, and therefore not be allowed in, can slip undetected into your dreams. In Jung's words, "Myths which day has forgotten continue to be told at night"[7]. Dreams, deep prayer, and mindfulness as *techne* for experiencing the depths of psyche all can resonate, then, in this sphere of the receded (archetypal) ego.

This implication reinforces the notion, for me, that mindfulness and meditation practices – e.g. *zazen* - are essentially helpful in understanding, appreciating, even resonating with artwork and discourse, by lending our visual experience toward something more universal. Toward that wisdom of *bon'yari shite... with a detached gaze*[10]. Think of meditation therapy and *techne* as “lens cleaners.” It is my sense that the artwork and music of **PoetRoads**, and you the audience, can benefit from this *techne* of practiced viewing/psyche lens cleaning.

In other words, how about a way to disappear the gap between art and function?

A simple suggestion.

Participate with the art by being in a practiced state of *zazen* – of *bon'yari shite*. That is, jump into the observation tower of your own witnessing psyche and inhabit it *consciously, watchfully*, just watching with a detached gaze... and thereby letting go of the mental noise running just under the surface. *Mindfulness*.

Doing this first - for, oh, say about 20 minutes - and then approaching the art-piece, visual or musical, in this clearer vein - instead of normally just *habiting* the dust of the unconscious yammy of the chattering monkey-mind's daily narratives - is a closing of the cleft of psyche that repels the unconscious from becoming conscious.

In other words, mind the gap.

You may well see with less bias, less judgmentalness, more freshness, more detail, more depth, all from within the resonance of this, your natural, awake presence. Imagine approaching nature, and people in this same open, bias-quiet way and what the world might reveal!

In the artwork and poetry of **PoetRoads** is a fusion of basic premises of art theory. One where discourse (the artist presenting, the audience absorbing) is a communication process for describing and clarifying lens - both the lens of the viewer and the lens of the artist. As lens can distort, if it is not clearly defined, so can discourse. Anne D'Alleva puts it clearly; “Discourse is not innocent or neutral: it can shape, express reflect, or even conceal human experience and human realities....” [8].

Where modernist art reflects “the transient, the fleeting, the contingent; (as) one half, the other being the eternal and the immovable” [9], so does **PoetRoads** in it's honoring of the juxtaposed cosmic *and* earthbound soul we manifest. Thus, I have had to invent some way to

portray what archetypal images and music/lyrical notes of the “ship of our soul” - that light that bears shadow in its wake - might appear as when being both a universal divine construct as well as an ordinary human one.

Where “postmodernity is the simultaneity of the destruction of earlier values and their reconstruction (*and*) it is renovation within ruination”[11], **PoetRoads**’ art, music and writings perhaps may be said to be next as *an evolving neoterics* of art expression. Contemporary designs of the evolution of the numinous soul - with an emphasis on living creativity embodied in the symbolic life, *and* a dynamic effort of the mindful transmission of that lamp that flows *both* ways of the soul, like birth to death are from shadow to light-back-into-the-shadows-as-awakening - play, then, on a new canvas of *the idea of the holy*, by offer a *loving* aspect to that diamond of Rudolf Otto’s *mysterium tremendum et al fascinans*[12].

Favorite Quotes:

The secret is in your eyes. The secret in the world is alive. It’s an open, open secret [13].
– Satya Keyes (from *Open Secret* – available on iTunes and Amazon).

Have Zen, Will Travel – Satya Keyes

Man’s task is to make of himself a work of art. – Henry Miller

Success is now lined up with the realm of glamour, money and accoutrement which in essence have nothing to do with an originating vision but they do have to do with establishing recognition in commercial culture. I think women artists have a chance to deflect that and break that grip apart. - performance artist Carolee Schneemann

Life is not there readymade, available. You get the life that you create, you get out of life what you put into it. First you have to pour meaning into it. You have to give color and music and poetry, you have to be creative. Only then will you be alive. – Osho

The Future Feminist point of view has increasingly leaned not towards striving for equal status within a male construct or a male society, but rather to invite a redesign of society based on the principles of a feminine archetype in order to create the hope of a sustainable future for us all. -The Future Feminists

What is to bring light must endure burning. – Viktor Frankl

Be silent, or say something better than silence. - Pythagoras

When you don’t have bread – be bread – Rumi

Art evokes Mystery. Mystery holds the Heart. The Heart whispers Love. Love is Your Light. Your Light is the Seat of Soul. My Art transmits Light. – Satya Keyes

References:

1. Osho, (1978/83). *The Secret of Secrets: Talks on the Secret of the Golden Flower*, vol.2; RFI.
2. Rowland, S. (2010). *C.G. Jung in the Humanities: Taking the Soul's Path*. Spring Journal, Inc. (February 23, 2010).
3. Jung, C.G. 1966/2012 & Jung, C.G. 1939/2014 (1966). Retrieved from: M. Sue (2012). Blog. *A Way into Mystery, A Way Out of Catastrophe : Jung on Symbols and the Symbolic Life* & Jung, C.G. (1939). *The Symbolic Life*, CW18, pp. 267-90.
4. Jung, C.G. *Mind and Earth* CW 10, par. 53.
5. Jung, C.G. (2009). *C.G. Jung The Red Book: Liber Novus, A Reader's Edition*. W.W Norton & Co.: New York & London.
- 6, 8 & 9. D'Alleva, A. (2012). *Methods and Theories of Art History*, p.142-143. Laurence King Publishing; 2 edition (September 19, 2012).
7. Rohr, R. (2015). *Healing Images*. Retrieved from:
<http://campaign.r20.constantcontact.com/render?ca=6f27eece-7b05-4e71-a459-5c08a444b069&c=a7c48900-eeee-11e3-972e-782bcb740129&ch=a8bb1e00-eeee-11e3-979f-782bcb740129>
10. Slawson, D. (1987). *Secret Teachings in the Art of Japanese Gardens : Design Principles, Aesthetic Values*. English (2013). p.41. Kodansha, USA.
11. Baudrillard, J. (1987). *Cool Memories*, ch. 4. Verso (June 17, 1990).
12. Otto, R. (1928). *The Idea of the Holy*. New York: Oxford University Press.
13. Keyes, S. (2016). *Open Secret*, <http://www.poetroads.com/music/>