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"I hereby declare that this submission is my own work and that, to the best of

my knowledge and belief, it contains no material previously published or

written by another person nor material which to a substantial extent has

been accepted for the qualification of any other degree or diploma of a

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acknowledgment is made in the acknowledgments." Signature.....Date.....

ABSTRACT

VOICES IN WATER

This project involves heuristic research as creative practice in the design of a set of divination cards. Here the potential of water as a medium for referencing the ethos of each of the Tarot's Major Arcana¹ is explored. The research involves an experimental process of generating water patterns for the purposes of eliciting twenty-two specific images. Images are captured with a digital camera. While attention is given to vibrational imagery and micro photography, the research is not limited to these techniques. The chosen creative research process provokes tacit knowledge². The images are used in the creation of a divinatory text.

1 Tarot is a divination system consisting of seventy-eight cards, twenty-two of these are the trump cards known as the Major Arcana. It is the 'essence' of the meaning of each of these cards that this work seeks to elicit.

2 Tacit knowledge may be broadly defined as knowledge the researcher possesses but is not conscious of. Tacit (silent) knowledge is a pre-logical phase of knowing, comprising of a range of conceptual and sensory information that is brought to bear in an attempt to understand something.

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Thanks to all the great minds over the centuries who were drawn to the enigma of divination in all its forms. May we continue to discover grace, for all that is revealed.

INTRODUCTION

This project comprises an exhibition of twenty-two water images designed as a correlative set of cards that comprise eighty percent of the thesis. This is because the design of the artifacts is the primary location of the research. The exegesis acts as a written explanation of this research. Tarot is a tool for divination¹. This means it is a system designed for use as a catalyst for mediumship, to bring clarity to questions of the past, present or future. The Tarot is essentially a coded set of images on cards, designed to open dialog with the subconscious. Water is a universally accepted symbol of the unconscious, thus the research question that drives this work is, “*What is the design potential for water iconography as a metaphor for evoking the ethos of the major arcana?*”. Water is recognised in holy water blessings in religious ritual as a carrier of the divine. Aesthetically water has translucent and ethereal qualities, it reflects like a mirror surface, and in this work it reflects twenty-two images as gatekeepers to the subconscious.

The exegesis opens with a brief positioning statement. The first chapter reviews knowledge considered in this research. It reflects on why the work of these writers and designers is significant. The second chapter details the implementation of a heuristic research methodology. The third chapter offers a discussion of design processes employed in the development of the research. This chapter is expanded in chapters four, five and six, that consider phases in the project's development: cymatic research, Alternative water experiments and a discussion of selection processes used in compiling the final body of work. The final chapter offers a reflection on the project.

Contained in the appendices are images of the final artifacts of *Voices In Water*, and two short contextualising essays. One considers divination in relation to the Tarot. The second essay briefly discusses scrying and water as a metaphor for the subconscious.

1 The tarot is thought to have evolved from Europe as an extension of traditional playing cards. The tarot is a set of 78 cards, 22 of them are the major arcana cards. In these images symbolism of archetypes is displayed, and they are considered to be the most important cards in the deck. Following these are the court cards in four suits, corresponding to the 4 elements and four seasons (king, queen, knight, princess or the page). There are also the minor arcana they are numbered ace to ten, corresponding to each of the four suits, water as cups, earth as pentacles, fire as wands and air as swords.

Personal Positioning

The focus of the research seeks to explore the potential of water iconography to both symbolize and reference the essential meaning of the Major Arcana of the Tarot. The created work of this present project, as divinatory, must be understood as more nebulous than traditional renditions of the Tarot. Like the mutable nature of water, the images open themselves to interpretation. In light of this, one may question why I referenced Tarot at all. I could simply have made a unique water oracle with its original images and meanings. This is a valid question. However, the reason for this approach is that in my years of reading Tarot, the phenomena of accuracy in readings has made me question why and how accuracy occurs. In tools of divination with which I engage, I have become aware of the importance of chance and formula as fundamentals of divination. Through the lens of my personal beliefs, divination itself is a microcosm of chaos and order, as it is in life. I believe we are constantly engaging in the multiple levels of the psyche. Answers to questions are revealed to us in our immediate environments. These revelations come to us through our attention to dreams and synchronicity. It was Tarot which magnified this awareness for me, but I wanted to design a deck that encouraged a fluid, rather than fixed interpretation of image and meaning. Thus the work does not locate itself in constructivist¹ notions of found proof of existence, but in notions of mutability leading to suggested meaning.

¹ Although the term constructivist has different meanings in fine arts (a Russian abstract movement c.1913 that promoted principles of abstraction and modernism) and mathematical philosophy, I use it here to mean the belief that it is necessary to find (or construct) an object to prove that it exists. When one assumes that an object does not exist, and derives a contradiction from that assumption, one is believed still not to have found the object, and therefore has not proven its existence. It is important to understand that this present project does not seek to construct for the purposes of proof. It does not argue the absolute existence of fixed, irrefutable meaning. Its concern is with nuance and suggestion.

There are some personal beliefs I wish to clarify at the outset of this exegesis. As an intuitive, I believe in the concept of multiple levels of the psyche, consciousness, subconscious and the supreme, unified, non-local consciousness. This is perceived as a holographic universe where all moments contain all other moments, and time and space, from this state of perception, is an illusion. I do not claim this as a truth for anyone other than myself. I have come to define my reality in this way due to my personal experiences of acute psychic abilities. As a clairvoyant, clairsentient and clairaudient I have had innumerable experiences of accurately seeing, feeling and hearing the past, present, and future in people's lives, and my own.

The point of revealing this information is to demonstrate that I have established a strong working relationship with multiple levels of my psyche, or vaster self. The research process sits in context with these fundamental views, but it does not seek to debate or verify them as this would be another research question altogether. This project is concerned with creative production and its concerns are with the designs as the site of research. Clarifying beliefs that establish my position as an artist is therefore not the primary concern in this project; clarification is used to help contextualise specific approaches to the development and refinement of the work. My personal paradigm is the motivation behind choosing to be an oracle designer.

CHAPTER ONE

REVIEW OF RELEVANT KNOWLEDGE

This review profiles and discusses specific writings, scientific research and design considerations impacting on the artwork *Voices In Water*.

Tarot Research

This research draws into consideration the meaning and iconography of four separate, designed Tarot decks. The purpose of researching these decks has been to compare differences and parallels, clarifying the boundaries of the essential meaning of the cards, and how they might be represented.

Tarot Mirror of the Soul

Frieda Harris, a New Zealander, illustrated the *Tarot: The mirror of the soul* (1988), under the direction of Aleister Crowley in 1938-1943. Crowley was a member of the Hermetic order of the Golden Dawn, which is a Rosicrucian society. Crowley's work was an attempt to extract and unify what he saw as the essential truth out of all traditional mystery schools of wisdom and religion. He sought to make that truth available in one complete system. This deck presents a rich tapestry of symbolism from many traditions, especially Egyptian, Tibetan and Greek. There are 1200 symbols in the seventy eight-card set, and strong astrological influences. The design of this deck is significant to this present research because Crowley was the first Tarot designer to give names to the minor arcana. For example, the three wands Crowley renamed as virtue, as this is the essential meaning of the card. This method of naming a card by its quality,

Fig 1:1



is what I have employed in my designs. As the work is referencing the major arcana, the chosen images of this body of work are suggestive rather than literal.

Motherpeace A Way To The Goddess Through Myth Art and Tarot

Fig 1:2

Karen Vogel and Viki Noble are American feminists who collaborated in illustrating the *Motherpeace* (1983) deck. Viki Noble is the author. Drawing on myths from multiple cultures, their design profiled an informed feminist view, illustrated in a childlike fashion. This is a refreshing interpretation of the traditional tarot and very easy to read. The deck is written in a manner that is exoteric. What is significant to this present research is that these designers have altered the card's meanings to illustrate a more feminist view. An example of this is the hierophant. In this deck the card symbolises oppression by law or some other authority, in particular, male dominance. In the *Motherpeace* image the hierophant blocks the way to natural resources, and will use his minions to enforce submission from the common people with the threat of the sword, to uphold religious law. In traditional tarot the hierophant is the priest who possesses spiritual wisdom. The image can indicate a master or wise teacher. However in Vogel and Noble's design this card now has a different meaning, one of oppression from an authority. This is important to my research because it demonstrates in more recent approaches to tarot, the potential for more flexible, and multiple meanings for a given text. This is significant because my work is concerned with more fluid interpretations rather than fixed, traditional translations.



Ma Deva Padma illustrated and designed the *Osho Zen Tarot* (1994) using the teachings of the prolific Indian guru Osho. In these designs sketches in bright colors with unique imagery stand alone with little or no reference to traditional tarot symbolism. The meanings do correspond with Tarot but they are very differently described. Similar to the Crowley deck, the Zen cards are renamed by their inherent quality, or action. This is a quality of innovation in tarot design that I specifically sought to explore in this present project. The Zen deck references traditional Tarot but pares the meanings to a more essential reading which more closely reflects a Buddhist ideology. Often the card meaning is reduced to a single experience or state, whereby exoteric metaphors replace the cryptic symbolism of traditional decks.

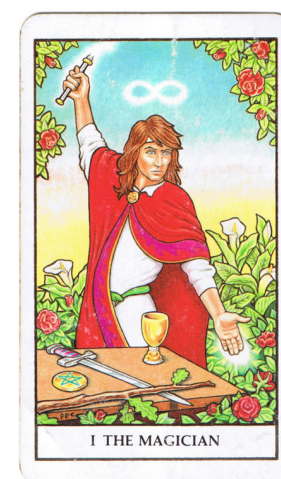


A good example of this is 'The Tower/Thunderbolt'. In traditional packs the Tower is depicted by a crumbling Tower of Babel. This represents collapse and upheaval. Most traditional decks will display lightning striking the tower. In the Zen pack the tower is replaced by a human figure, with two figures falling within it. The only other symbol is lightning. Here the imagery is reduced to a more elemental symbol; the destructive and powerful thunderbolt. By reducing the inherent qualities of the card to an essential elemental force, the Zen pack demonstrates an abstraction of the more traditional Tarot representation. This approach of reducing and simplifying initially inspired my own approach to this project. I aim to explore abstraction in context with traditional Tarot. Similarly, the Zen pack parallels my concerns with aims of symbolizing the essential meanings of Tarot, and exploring these through various abstractions, rather than esoteric symbolism. This approach is pivotal in helping to define my own approach, that aims to generate the meanings of Tarot in a highly abstract way. Padma's deck is important in my research as it expands the boundaries of rewriting the tarot meanings to suit one's own paradigm. It also explores metaphorical representations of traditional Tarot.

The Connelly deck

Fig 1:4

The fourth deck that is significant to this present research is one produced by Dr Eileen Connelly. Connelly is a prolific writer on tarot. However it is her son who has illustrated her decks. *The Connelly deck* (1990) is a traditional deck, where numerology, astrology and the cabalah are presented as integrated elements in the cards. The symbology used in this deck is very traditional. This is an approach to the tarot that I chose to avoid. However it is necessary to research traditional work as my new imagery still needs to relate to traditional tarot, even if it is only metaphorically. Connelly has very strong Christian overtones in her writing style. This, as in the Motherpeace and Osho Zen decks, is a reflection of the designer's personal paradigm. The importance of color features strongly in Connelly's artwork. This helps a reader to decode the cards at a glance. The quality of recognition, of the mood of the card, is an aim in my own work. I have used a combination of subtle tones, and symbolic forms to achieve this. I have done this rather than utilise bold colours to dramatize a mood. In the *Voices in Water* cards, it is the form, rather than the colour, that distinguishes the identity of the card.



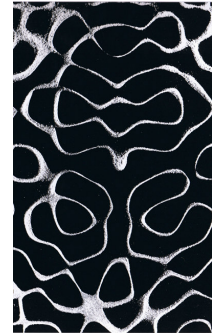
WATER, CYMATICS AND PSYCHOLOGY RESEARCH

While specifically designed approaches to the tarot are of significance to this project, the research is also challenged by scientific research and scholarly writing.

Cymatics

Fig 1:5

Hans Jenny, a Swiss scientist, has written extensively on *Cymatics*¹ (2001). His research offers specific analysis of geometric forms. In this work, Jenny focuses on the phenomenology of the forms generated by sound vibrations, and the issues of morphogenesis². His book presents fourteen years of carefully documented research, making it the most useful resource available in its field. This work demonstrates the potentials of vibrational imagery. The book allowed me to analyse what was possible in vibrational imagery. This informed choices in the design of the divinatory text.



The study of cymatics has been an essential area of the practice-based research. Jenny's work has been most useful as a visual reference of what is possible with cymatic imagery. However, the text doesn't come with instructions, so I have learnt through trial and error with my own research. Jenny tests a variety of mediums such as sand, salt, kaolin paste, lychopodium powder and water. These experiments produce very different results. Jenny approached his work as a scientist not an artist, so his philosophy and theories concerning his work do not have any significant influence on my own practice. In my work cymatic imagery is used as a metaphor for a visual map of hidden patterns of energy which connect and shape our lives.

¹ Matters concerning wave phenomena.

² The development of form and structure in an organism during its evolutionary growth.

As Jenny is concerned with minute details concerning vibration and forms, he has developed very sophisticated and highly specialised techniques in generating his cymatic patterns. Jenny employs a stroboscope (flashing light) through a shallow tray of water, which has a transducer³ attached. This transducer is connected to a signal wave generator. I trialed some experiments using this device, but it was simply not powerful enough to generate satisfactory patterns. I discussed details of how to set up my experiments at length with Mr Blake who is head of electrical engineering at AUT. However, Blake advised that I use a standard speaker. I had to create my own experiments as best I could on what resources of equipment and knowledge I had access to. This meant my images would not replicate Jenny's, but that was an advantage. Jenny had captured an evocative harmony and beauty of form, which was a quality I sought in generating my work. The unseen world of sound that surrounds us is given a face through the art of cymatics. The idea of giving a face to the unseen realms where guidance speaks through the abstract is an intention in my own work.

Messages From Water

Masaru Emoto's *Messages from water* (2002) is a collection of water crystal photographs. In his research, water samples are taken from healthy springs and polluted sources. The samples are exposed to music, text, image and prayer, and then frozen. The ice samples are photographed through a microscope to reveal their crystal structure. The results appear to reveal a strong influence to their exposed environments. In this way, water may be seen as a lens for a given intention. This is a feature in my own work. I also chose to research Emoto's work because the work looks at another form of vibrational imagery; that of the subtle energies of sound and prayer.

3. An electrical device that both transmits or records sound.

Inspired by Emoto's use of the microscope with ice, I hoped to explore this technology in the design process. Here I had intended to trial similar experiments to Emoto, involving speaking to, and writing on vials of water, and exposing water to artworks of the arcana. However, the precise process of image making Emoto used is unfortunately unavailable in New Zealand. As a result I photographed melting ice, which gave data that I have never seen anywhere in the sciences, or arts. Emoto's work lead me to the microscope, as an alternative medium for image making from cymatics. This proved to be a very valuable tool, that was instrumental in generating a significant number of the finished *Voices In Water* cards.

The Memory of water

The notion of water having a memory, is explored by French scientist Jacque Benveniste in the publication *The Memory of Water* (Schiff 1995). Schiff documents Benveniste's research, which reveals that every molecule has a signature frequency and therefore that frequency can be recorded. Experiments have shown that recordings of chemicals can be played to water that will then behave as though the raw chemical is in it. This reveals that the vibrational essence of any given form may carry its signature qualities both energetically and physically. This is a quality I sought to achieve in my own practice, and one of the reasons I chose water as the medium to express the language of the major arcana. Benveniste's research on the potential of water to hold memory supports my choice of water as a vehicle to representing esoteric design. However Benveniste's research does not impact directly on the image making practices employed in the development of *Voices in Water*.

The Archetypes and the Collective Unconscious

Carl Jung has been a valuable resource in this present project, and his writings have been influential in the development of my research. His book, *The archetypes and the collective unconscious* (1969) was written as a thesis proposing concepts of archetypes and the collective unconscious. Jung discusses the idea of a common substrate of consciousness that is inherent in all individuals. This is a level of consciousness that is not acquired, but is inborn. It contains archetypal energies. Symbols of archetypes can be seen in myths, universally, and commonly occur in dreams. These archetypes, he argues, are often drawn spontaneously in art therapy. His ideas are especially significant as the idea of a collective unconscious, containing archetypes, is fundamental to the function of Tarot. This is because the use of imagery, symbolic of archetypes, is used as a tool to engage a client's imagination with the supra-conscious, for the purposes of insight. Jung identifies layers of the unconscious, and it is this idea that is helpful in explaining how the tarot is designed to work.

In *The Archetypes and the Collective Unconscious* (1969), Jung's concept of archetypes helps to explain the psychological theory of the function of Tarot imagery in the context of divination. That is, the research proposes communing with various layers of the psyche via archetypal corridors. However Jung's writings influenced the image selection process in *Voices In water* as well. When I think of the concept of archetypal, I think impersonal, essential, a signature frequency whose form is abstract and changeable, a type of essential experience coloured by the viewer. An example of this is the design of the Empress or 'great mother' (as Jung defined it). Archetypal images are the symbolic representation of archetypes, or their primordial patterns, or modes of pre-existent apprehension. My understanding of an archetype is as a classified, signature frequency of character that functions as an emanation from the collective consciousness. This concept is reflected in the image of the Fertility/Empress card.

Reunions, Visionary encounters with departed loved ones

In his book *Reunions* (1993), Moody documents client's contact with departed loved ones, through scrying experiments he has facilitated. Moody also explores the history of scrying in ancient Greece, with particular focus on tools used to induce altered states. Moody argues that most people have the ability to scry effectively. The concept of scrying influenced the redefining of the Hermit of the arcana. The action of the scryer has the same meaning as the Hermit. A scrying bowl was pictured in place of the traditional lonely man who works with spirit in solitude. The title was also renamed as 'The Scryer'. Moody's work introduced me to the concept of the psychomanteum¹. This has inspired me to exhibit the outcomes of this research in an underground chamber. Thus his discussion of the spatial context of the act of scrying was influential in the location and design of the space used to install the divinatory text *Voices In Water*. As an exhibition site, the dark underground chamber with small glowing lights therefore referenced a historical context.

This book has been helpful in backgrounding the contemporary art of scrying, and the idea of pareidolia². The act of Pareidolia is of use to the research as it is this method of seeing into the abstract for forms to speak to me that is used in the selection process. This idea is discussed more fully in the divination discussion in the appendix.

1. Underground chamber used in ancient Greece for scrying. The Devonport tunnels were chosen for this reason.

2. Pareidolia is the art of identifying a distinguishable form in abstract forms. In order to understand a fundamental of the image selection process, and intentions of the final designs. One might consider the analogy of a tea leaf reader. Here one looks into a teacup of randomly scattered leaves; to many it is just a random pattern of sodden matter, but to the reader it is opportunity for dialog with their vaster self. The reader scans the cup for any recognizable meaningful forms, such as boats, letters, birds, horses, people, or numbers. This is known as pareidolia. As the mind tries to make sense of what it is seeing, it will fill in the gaps. The mind will imagine its relevance. This is the moment of dialog with the vaster self. This is the imaginary story the mind uses to make sense of what it sees. It is the insight, or psychic gift. This can stimulate a wealth of information which is cognised in a few moments, and elaborated upon. On reflection one would find it difficult to then recognize all of the information back inside the cup. In this way the contents of the cup stimulates a shift in stream of consciousness, to the level of psychic perception. This very phenomenon is what I seek, as the researcher, to elicit in my designs and purpose of using abstract imagery. Here this final body of work is intended as a catalyst for deep insight.

CONCLUSION

Voices in water, considers contributions from science, esoteric writing and psychology to create a divinatory tool. Rather than simply designing a new Tarot by researching existing decks, the research asks questions of the psychology of divining. It does this in order to develop a simple and effective tool for divination. However, the review does consider four published decks. It does this to identify certain artistic concerns, both in the positioning of the designer and in approaches to iconography and meaning. A review of knowledge impacting on this research also includes a consideration of image generation via photography (Emoto, 2002 and Jenny, 2001). The work of these practitioners has influenced key decisions and experiments in my own practice. However, the project has not sought to replicate their findings, but to use their research as a catalyst for the development of my own creative inquiry.

CHAPTER TWO

HEURISTICS: RESEARCH METHODS AND DESIGN PROCESS

This chapter discusses the heuristic methodology employed in this present project. It then considers two prototypes that informed the final artwork submitted for examination. A heuristic paradigm for the research methodology is the most applicable to this project because the experiments are developed through a subjective and intuitive reflection on practice¹. As ideas emerge, I evaluate and develop imagery by bringing to them tacit knowledge based on a substantial background in both graphic communication and divinatory reading. Since the creative process in this project is subjective and reflective, a methodology that allows an opportunity for intuitive and reflexive response has generated a more effective outcome than a research approach based on a quantitative methodology. Kleining and Witt (2000) suggest that heuristics may allow a problem solver, working outside of established formulae, to optimise the chance of discovery. They suggest three rules that may help to increase the methodology's effectiveness.

THE FIRST RULE

First, they argue that the researcher must be open to new concepts, which may include changing preconceptions to data collection and analysis. In the divinatory text-design this may be exemplified by a process of discovery that involves random capture. Here one cannot plan too specifically for an outcome. One has to trust one's intuition and inspiration. One must trust that one's conscious intention to find significant data has been understood by one's subconscious, and that one will receive a satisfactory result. In this way the subconscious is determining the initial design of the image. An example, to illustrate this rule, is when I enter the microbiology lab, I have an intention to find images that might symbolize members of the major arcana. Due to the fact that I am photographing melting ice, I have very minimal control over the forms that appear under the microscope. Yet I have substantial control of image capture.

1. Reflection on practice is a term used by Schön in his book, *Educating the Reflective Practitioner* (1987). Since then the concept has been widely employed by methodology theorists in design, including Scrivener (2000) and Wood (2004).

Here I am having to trust that the randomly generated forms will provide images significant to my set intention of finding potential arcana symbols. As a researcher I must remain open to new concepts, because it is this openness that allows for serendipitous connections to occur.

As an intuitive I believe that when I am inspired to pursue a specific direction, it will not be without rewards. I therefore trust that inspiration is a hint from the subconscious, that I will find whatever I am seeking if I act on that inspiration. I have learned to trust this phenomenon. This is what is meant when I suggest that one must trust one's subconscious has understood one's intention. In this way one may view the initial design as originally dictated by the subconscious, as the randomly formed image is not designed consciously, or with autonomy. It is only identified consciously. Here is an image that illustrates my point. Figure 2:1

Fig 2:1



In this image one may identify a foetal form. This image is unmanipulated. The photograph is of ice melting. I perceive this random capture as evidence of deliverance from the subconscious. I believe that my subconscious can speak back to my conscious requests.

THE SECOND RULE

Kleining and Witt's (2000) second rule for maximizing the potential for discovery suggests that when using a heuristic research methodology, investigations may be enhanced by creating maximum structured variation of perspectives. An example of this rule in action may be demonstrated in the way I constantly changed the range of media used in data gathering and processing. It may also be evidenced in the frequent changing of scale or formula, and trialing mock-ups in the development of the project.

In the editing process, I approach emerging ideas by maintaining a maximum variation of perspectives by choosing multiple photographs of poured water, ice casting and vibrational water images, as possible representations of given meanings. Thus, water is considered in a multitude of manifestations. This involves taking literally hundreds of photographs and applying considerations of aesthetics, symbolism and harmonic correlation in the evaluation of each image. In this work there is a significant need for the images to be correlative with each other. Some techniques may work well for several images but not for the whole set of twenty-two. Here correlation with each other, and correlation with my interpretation of the major arcana needs to be considered. As a researcher I have to constantly reconsider my idea of correlative. There are four predominant correlative features of the images:

All images are of water

All images are abstract

All images are in monochromatic tones

All images depict an ethereal quality.

Without such limitations it was too easy to generate images that were of questionable correlation with each other. With the use of the monochromatic quality, I employ considerable diversity in the forms of the images to evoke meanings.

Fig 2:2



Fig 2:3

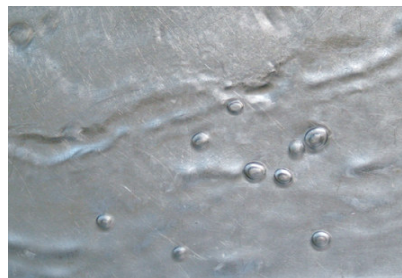


Fig 2:4



In the experiments involving ice casting (figure 2:2), pouring (figure 2:3), and light reflection in water (figure 2:4) are completely different approaches to capturing water imagery. Yet within the works a clear, correlating harmony in image is found.

THE THIRD RULE

Kleining and Witt's (2000) third rule for optimising chances of discovery in heuristic research suggests that the heuristic research should emphasize the discovery of similarities and patterns. This may be done by asking questions of the material, and locating similarities or analogies within the diverse data that is collected and processed. The discovery of similarities and patterns is evidenced throughout the selection process (chapter six), where analysis of correlations between four extant tarot decks is considered. This location of analogies influences and informs decisions in the design process of *Voices In Water*. Seeking similarities in patterns is also experienced in the image generation process where techniques are trialled and compared to other techniques, which in turn lead to further development of new techniques.

SIMILARITIES BETWEEN HEURISTICS AND DIVINATION

There are interesting parallels between the heuristic method and divination. The act of divination involves working with chance and formula, the deck of cards is the formula; the order is in the layout, and shuffling process is chance. Photographing a medium such as water or melting ice, which is in constant motion, is unpredictable as the outcomes are generated by both chance and formula. Both processes employ questioning and an openness to intuitive connection. Both approaches suggest a consideration of multiple variations of perspectives and openness to change. In divination a person questions an oracle, which engages with random action. This process results in a coherent answer that could not previously be seen. In heuristics, the research question remains open to questioning. The development of the work both engages with and depends upon random influences.

CHAPTER THREE: The Design Process

This section of the exegesis outlines the initial experiments involved in the design of the artwork. In this research project there were two prototype decks developed before *Voices In Water*. They were the Elemental deck (2003) and the Cymatic deck (2005). My earliest work was the design of an elemental fifty card deck. The structure of this deck was based on the Russian Gypsy Fortune cards. These cards have no correlation to Tarot cards. No reference to this divination systems meanings, or images, are used. The fifty cards of this first deck represented the five elements air, earth, fire, water and ether of the tarot.

THE ELEMENTAL DECK

The image generation process for this first deck involved taking hundreds of photographs of each of the five elements. Each photograph was taken at high resolution to facilitate maximum cropping potential. The image was scrutinized for its metaphorical ability to reference meanings of the tarot.

Unlike Tarot decks that have seventy eight cards, the new elemental deck has ten of each elemental suit. The hierarchy in tarot begins with the twenty two trumps, also known as the major arcana. I have referenced only ten of the arcana. The next level of importance belongs to the court cards, these are divided into each of the four elemental suits. These cards feature a king, queen, knight, princess and page and reference personality types. I eliminated them from my deck, as I had decided to limit the deck to fifty cards in order to test the new structure. The forty remaining cards in traditional tarot are divided in suits, in sets of ten, each set being related to one of the four elements. In the new Elemental deck these suits are all referenced by their element.

There are also important questions I wanted to ask about the structure of tarot. Although these questions were not the primary location of the research, they informed considerations of the structure of the divination system. These questions were: What will happen if I change the number of cards, take away all the traditional symbolism and alter the meanings? Will the deck still be able to function as a catalyst for synchronicity? Or will it be a dysfunctional pile of images that don't make sense? I also wanted iconography that was reasonably self-explanatory, not the elaborate, cryptic imagery found in many decks.

Below are three examples of the selection process out of the five suits, air, water and ether. These examples reveal the subjective thinking processes in image selection. Each image is selected on its ability to reflect the assigned meaning of the suit and card number.

Figure 3:1 was chosen as the ace of air. Air is the element of the mind and is traditionally symbolized by the swords. The meaning of the ace card, is overcoming obstacles, having bright ideas, new vision and genius. Here the clouds are breaking up, with the rays of the sun piercing through them. The clouds represent pessimistic thoughts as obstacles. Here they are being dispersed by the genius of bright ideas, symbolized by the bright rays of the sun. The image was chosen because for me, it evoked the feeling of the meaning of the ace. Figure 3:2 was chosen as the four of air, the meaning is rest and reflection after loss. Again I have had to choose the image on the feeling it evokes. As an intuitive designer I am having to seek the mood in the image to reference meaning. Here the grey clouds are slowly passing, a gentle rainbow of hope, gives a sense of calm. Healing is slow but assured. Figure 3:3 is the ten of air. The meaning is depression, anxiety, a feeling of being overwhelmed by large problems. Here the large vista is reflective of the vastness of a problem, emphasised by the dark clouds. However, slowly the problem is breaking down into manageable sizes.

Fig 3:1



Fig 3:2



Fig 3:3



Figure 3:4 is used for the two of water, which shares a similar meaning to that of the lovers. Here two energies merge as one. This image also has a sensual feel about it. Figure 3:5 shows a single drop of water fall in a cold steel background, this is the image chosen for the five of water. The meaning is grieving over losses, a time of isolation for shedding tears. Figure 3:6, is for the eight of water which is about stagnation, and the need to reflect on why that has come about, and what may be done about it.

Fig 3:4

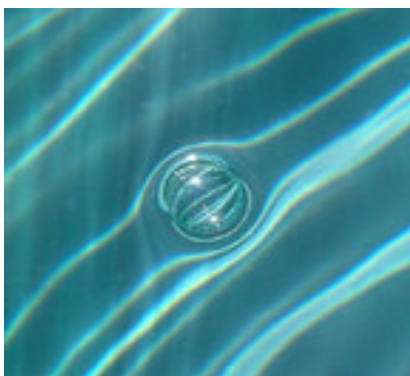


Fig 3:5



Fig 3:6



The final set of ten belonged to the major arcana. I chose the ten that were the easiest to represent with what data I had collected. There were some arcana images that were not sourced from random capture such as photographing the sun and moon, for the sun and moon cards. For image 3:7 I captured an archetypal symbol of death, the passage to the other world. Figure 3:8 was cropped and used for the magician, which essentially means mastery. Here the exquisite central cymatic pattern symbolizes a master

at work, weaving their desire into manifestation with great skill. Figure 3:9 was chosen for the sun card. Here I used the literal representation.

Fig 3:7



Fig 3:8

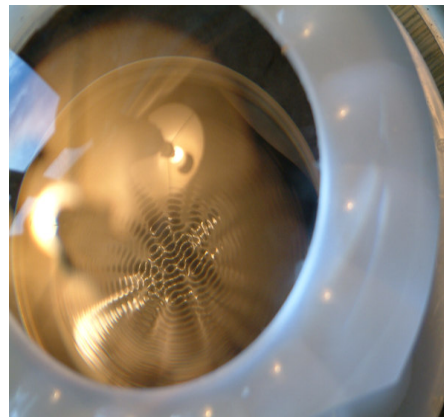
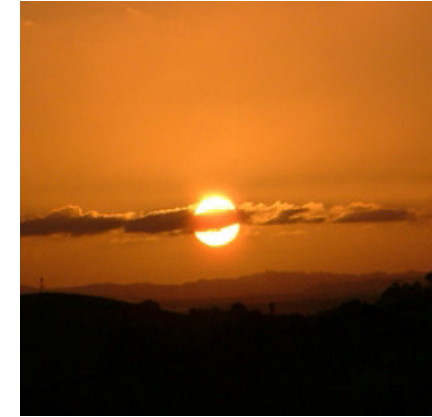


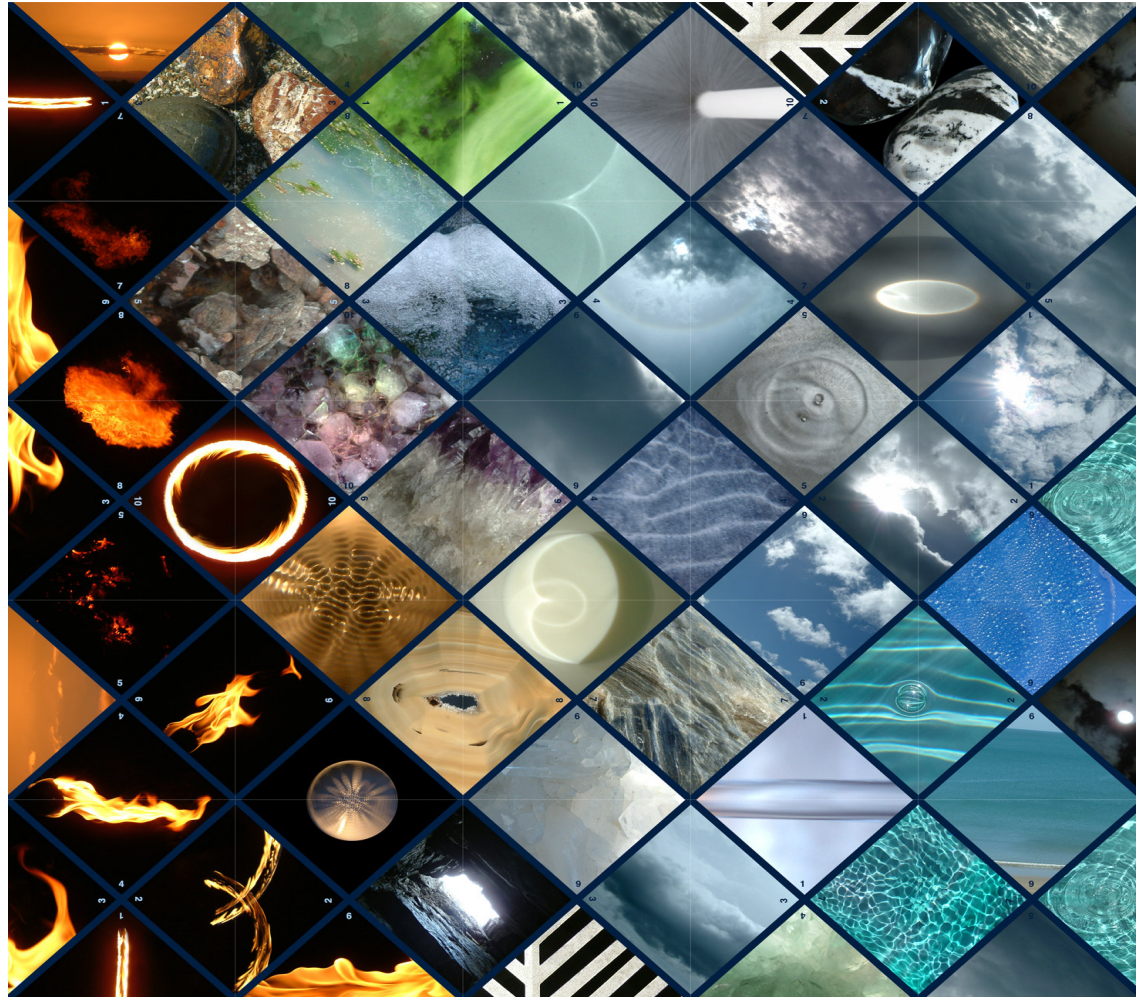
Fig 3:9



Overleaf is the final artwork for the Elemental deck as a composite (figure 3:10).

FINAL DESIGN

FINAL DESIGN



Here you can see the finished works of the five elements, all images are carefully considered in the final layout by colour and texture, to ensure a harmony of form and tone. The fine hair lines on this print are the cutting lines. All cards are numbered one to ten except the major arcana represented by the element ether, as I consider them beyond measure. In the deck this gives emphasis to their importance. There are only two cymatic images in this deck; this is a field of research that, at this point, I chose to research in more depth. I had not explored cymatics in any depth because at this point I had not been exposed to Jenny's research.

Figure 3:11 shows how twenty five cards each display four halves of an element image. Cards are shuffled and laid out five by five cards square, only cards that can turn and match their opposite are read. This structure increases the random element in the divining process, which I believe facilitates greater accuracy. This is an observation I made through repeated use of this deck.

Fig 3:11



REVIEW

This first deck was a trial of two specific points. Firstly it sought to experiment with how an elemental image might represent a meaning through random capture and cropping. These images were then supported with interpretive text. Here I strived to elicit imagery that is easily understood. The images are carefully considered; they are not vaguely representative of tarot meanings, they are specific. I wanted an oracle that was a catalyst for synchronicity, that anyone could simply understand, that was beautiful, original, and thought provoking. The task of appropriately representing meaning with image was achieved to my satisfaction, and feedback from clients reflected that this had been accomplished for others also. Through making this trial deck I had developed a confidence in my pursuit of referencing meaning with image. All images carry an ethereal beauty, which is a quality I aim to maintain in all my artworks. In this way this quality may be seen as symbolic of numinous¹ association.

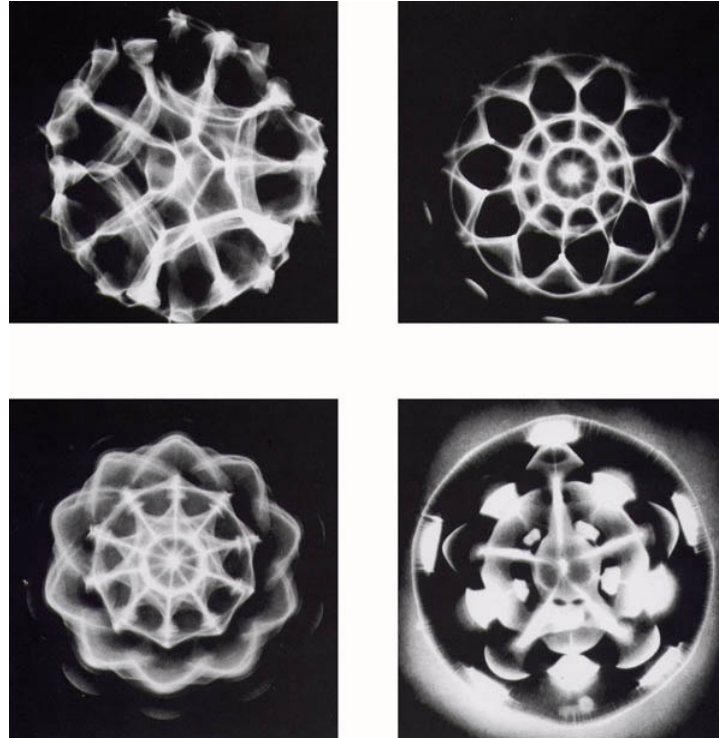
Secondly to test a new structure borrowed from the Russian gypsy fortune deck. While this is not a Tarot deck, the meanings I assign in this structure are from Tarot. The primary investigation is exploring the potential of eliciting the ethos of the arcana through abstract imagery. Experimentation in structure showed me that I could confidently explore structure in the oracle design without too much concern as to whether the work still functions as an oracle. However, this was not assured so further testing was required. The next oracle designed was therefore reduced to the twenty two major arcana.

1. Numinous refers to arousing spiritual or religious emotions, mysterious or awe inspiring.

CHAPTER FOUR:Cymatic Research

The intention of experimenting with cymatics was to generate a body of data that may be considered in the design of another set of divinatory cards. The study of cymatics (Jenny 2001) has been a useful area of research impacting on the second set of cards I developed. This deck (the cymatic deck) helped in refining the concerns that would underpin *Voices In Water*. In this chapter I will discuss some of the significant experiments involved in this section of the research.

Fig 4:1

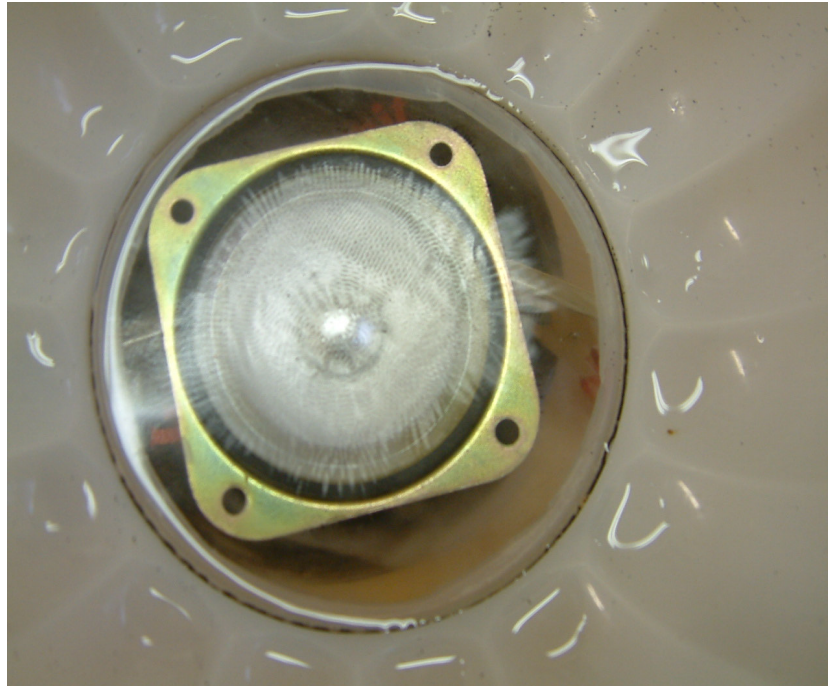


As Jenny's research was concerned with developing techniques for recording minute details of vibrational forms, he developed very sophisticated and highly specialized techniques for generating cymatic patterns. An example of this is Figure 4:1. These photographs are taken using a stroboscope (flashing light) through a shallow tray of water, which had a transducer attached. This transducer was connected to a signal wave generator. I trialled some experiments with a transducer, but it was not powerful enough to generate any satisfactory patterns. I discussed details of how to set up my experiments at length with John Blake (Head of Electrical Engineering at Auckland University of Technology). However he advised that I use a standard speaker. I constructed my own experiments on what equipment and knowledge I had access to.

FIRST CYMATIC TRIALS

Water is highly sensitive to vibration. A problem I had in developing this research was that the water at times, seems too light for certain frequencies. In figure 4:2 a jelly mould container with thin clear plastic stretched tightly at the base was used for maximum sensitivity to the water. A small 30 watt speaker was used in figure 4:2. Here 800hz gave fine intricate patterns. However, the water was too thin to get good photos. Milk was used as a substitute, but this resulted in outcomes that were not much better. In a development of these experiments the lighting was changed and so too were the speakers. Figure 4:2 was the first trial taken. While the image shows some potential it was clear that the plastic had to be black or white to hide the speaker .

Fig 4:2



In a further development of the experiments, I trialed water thickened with gelatine. This did not work, but when I added arrowroot it did. This additive resulted in a greater variety of patterns and a better quality of image. This was because the viscosity of the water allowed the pattern to hold its form better. Lower sound frequencies, I discovered, resulted in better patterns. Figure 4:3 shows a larger and clearer pattern captured at 400 htz. The angle of the light I discovered was also important in reflecting the patterns generated by the sound.

As these experiments progressed I was able to refine techniques. By constantly holding emerging designs open to multiple variations of perspective (Klienning and Witt 2000) I was able to consider new catalysts in terms of materials and processes, and through this optimise the chances of discovery in the research.

Fig 4:3

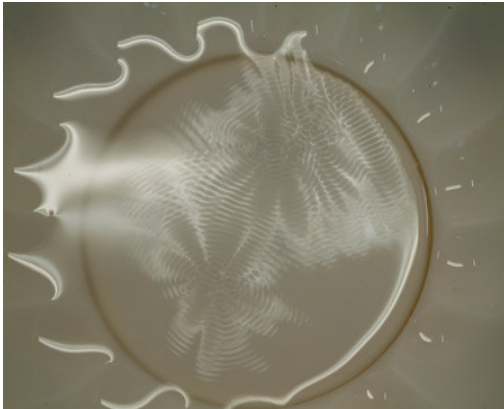


Fig 4:4



Fig 4:5



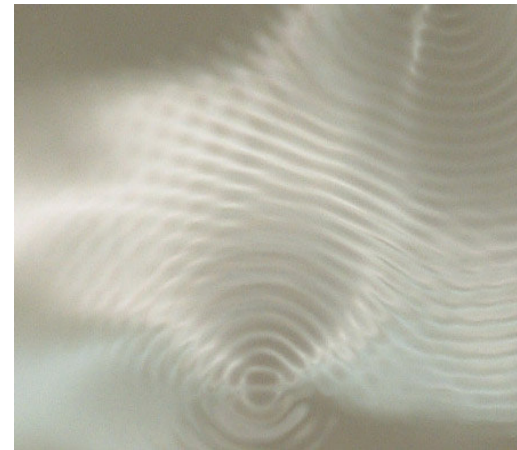
Images were shot on the highest resolution possible to ensure maximum cropping. White plastic inserted at the base of the vessel worked effectively to mask evidence of the speaker. However, the outcome was a bit grey, in contrast to the light on the water. Figure 4:5 is from the centre of figure 4:4. Here one can identify a pattern that might suggest a star, or a wheel, both of which are symbols of the arcana.

Figure 4:6 displayed a delicate merging of two frequencies, in which I caught a glimpse of the potential for the lovers of the arcana. The lovers traditionally reference merging with another of a similar frequency to oneself. Patterns evidenced in figure 4:7 also suggest this merging.

Fig 4:6



Fig 4:7



REVIEW

The first cymatic technique used the jelly mold with a white, sheer plastic background and white lighting. The frequency applied was a low hertz (400-600). A small flat 30 watt speaker was used. The plastic vessel was simply placed on the speaker, without any fastening. This technique generated clear, white images and the low frequency produced larger and simpler patterns than higher Hz rates. The discovery of thickening the water allowed for a greater diversity and definition in pattern. I was quite pleased with some of these early results and ended up using figure 4:5 as the 'Wheel' for the wheel of fortune in the final major arcana. I also chose figure 4:7 for the lovers. However all of these images were very similar to one another. The design scope was still too limited for a full deck to result from this technique alone. I needed to think about ways to

change the formula so a greater diversity of imagery could be recorded. I trialled changing the scale of vessel and speaker. The resulting outcomes produced the second collection of images.

EXPERIMENTS USING CHANGES IN SCALE

I trialled a plastic icecream container with a large seventy five watt speaker. I painted the bottom of the container black and used a gold light. Figure 4:8 is unfortunately typical of most of the outcomes of these experiments. The image is out of focus, because the water is moving 400-800 beats per second. The black background gave a dramatically different look but it was also highly reflective. This made it easier to get the camera or lighting device recorded in the photograph.

Fig 4:8

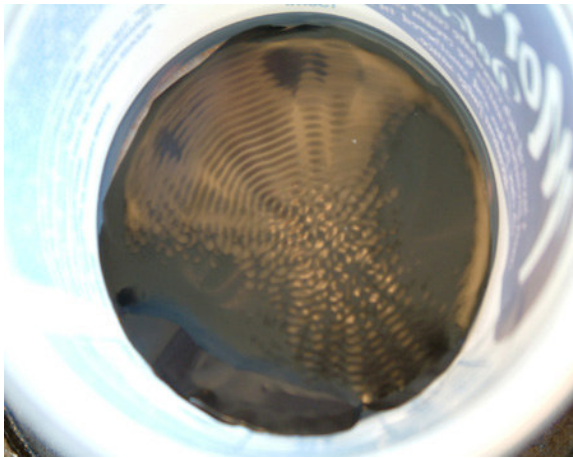


Fig 4:8



Figure 1:8 shows a much better quality image, with a clear formation in the centre that could be easily cropped. To achieve this image I used the black lid off a thermos flask, but placed it inside the jelly mould to

secure it. I trialled blu-tacking the thermos lid to the cone of the seventy-five watt speaker. This worked well for short periods. However the vibrations of the cone caused the lid to tilt and nearly spill every ten or so minutes. Here one can see the surrounding cardboard cone has been cut out of the speaker, so only the very central cone is left. This adaptation increased the vibrational sensitivity of the cone.

Fig 4:9



REVIEW

The second technique trialed a black background and gold lighting with both hard and soft plastic containers, blu-tacked to the cone of an adapted seventy five watt speaker. Due to the power of this big speaker and the way the vessel was attached to it, a wider variety of designs emerged. However they too had their limits in scope. The higher Hz levels gave a greater complexity of design. However, this feature wasn't necessarily more useful. Although some certainly were, I found in general the images were moving further away from the arcana's potential imagery than what was being generated in earlier experiments. I was losing inspiration rather than gaining it. I needed to reconsider how I was to make the most of the cymatic process. I realized that I was seeking to discover diversity in design, not complexity. I found the photographic process was a little disappointing considering what patterns I could see with the naked eye. There was a lot that was being missed due to the rapidity of movement. This provoked a need to trial alternatives in image capture. I trialed videotaping the vibrational process. These experiments provided a broader scope of pattern.

EXPERIMENTS IN CHANGING SCALE AND FORMULA WITH VIDEO AND WATER BOWLS

In the third cymatic trial I half-filled a large 24 inch, frosted, pure quartz crystal bowl with water and employed an assistant to run a suede mallet firmly around the edge. This is a singing bowl that puts out high frequency tones that then resonate through the water. This produced very similar patterns to my previous trials but because I was using a 24 inch bowl, the pattern multiplied, making it a different pattern than those that surfaced in previous trials. Using video as a recording device increased the diversity of image due to both the ultra macro camera effect, and the slow motion achievable with this medium. The diversity I found here was intriguing. The variation in form produced the widest scope of patterns so far. Although sharpness of image capture was difficult, I knew I could manipulate the resulting images produced from these experiments in digital environments.

Figures 4:10 and 4:11 show test sheet prints of photographs taken from the television monitor and ICD screen. The television screen images were of little use because of their quality. However, they were very interesting, because they revealed very different patterns due to the slow motion and extreme macro nature of the shots. Surprisingly images captured with a still camera of paused video footage photographed off the video cameras ICD screen were of good quality. See figure 4:11.

Fig 4:10

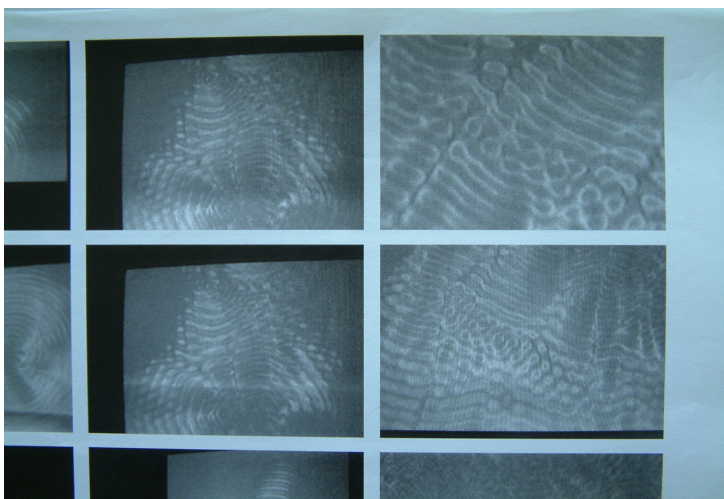


Fig 4:11

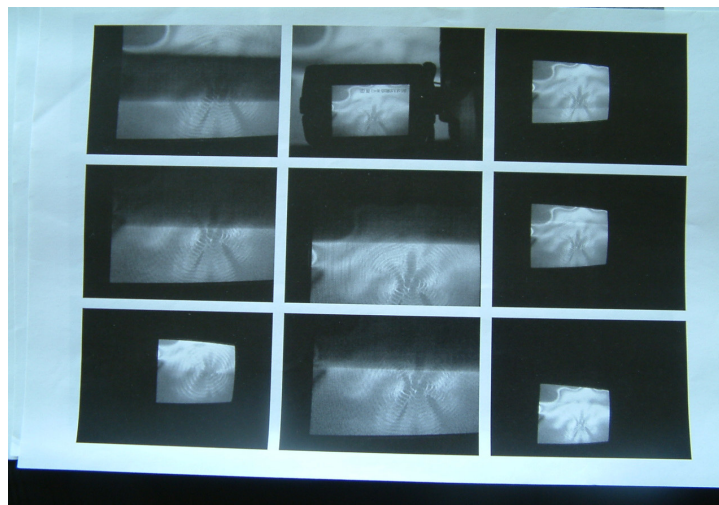


Fig 4:12

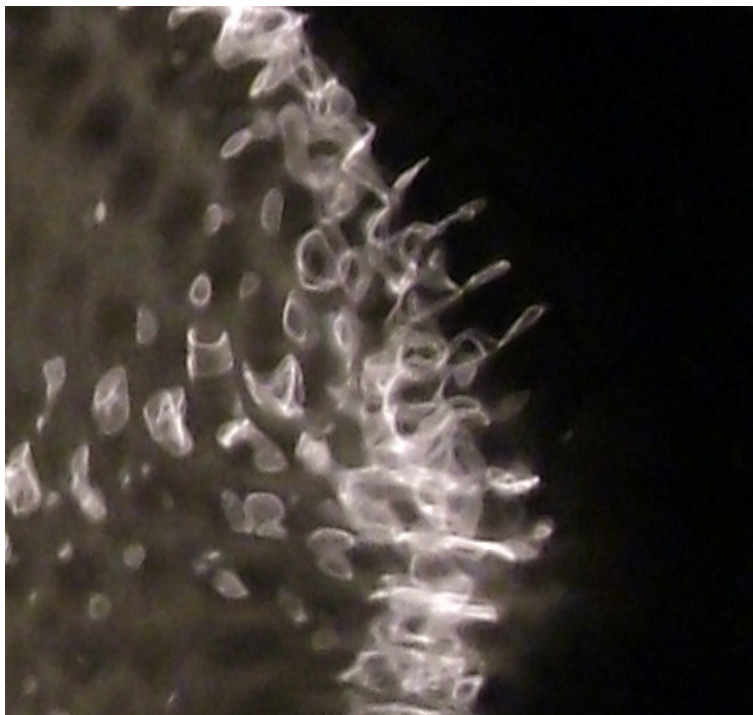
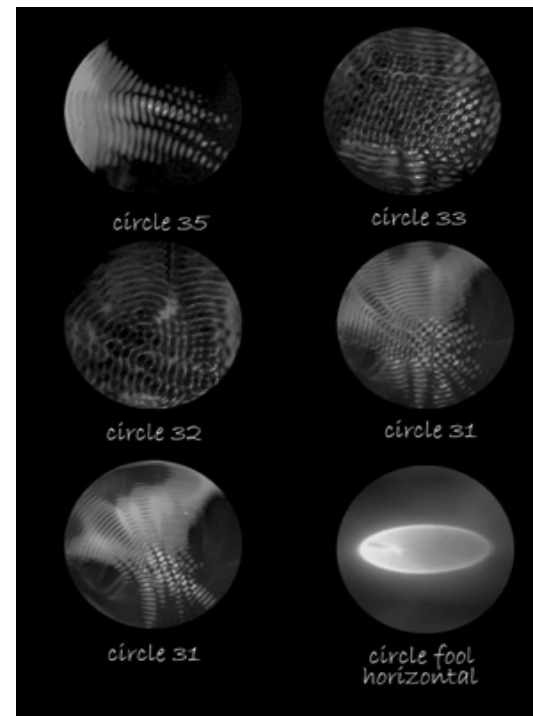


Fig 4:13



In related experiments a video was played on a television monitor and stills were captured straight off the screen (see figure 4:12). However, there was still motion blur. Images were trialed in black and white as well as in color. Figure 4:13 is a test print of the second and third cymatic technique. The image titled 'circle fool horizontal' is a light reflection from a magnifying lens on white paper. This image was used in the first elemental deck as the fool. Here It is printed and considered for selection in the second deck.

Fig 4:14

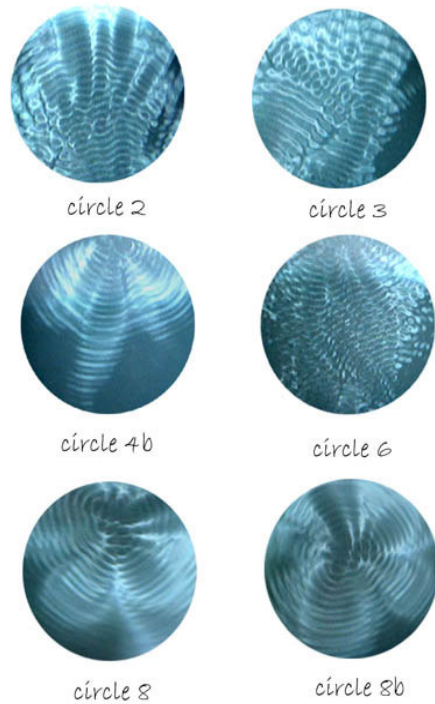
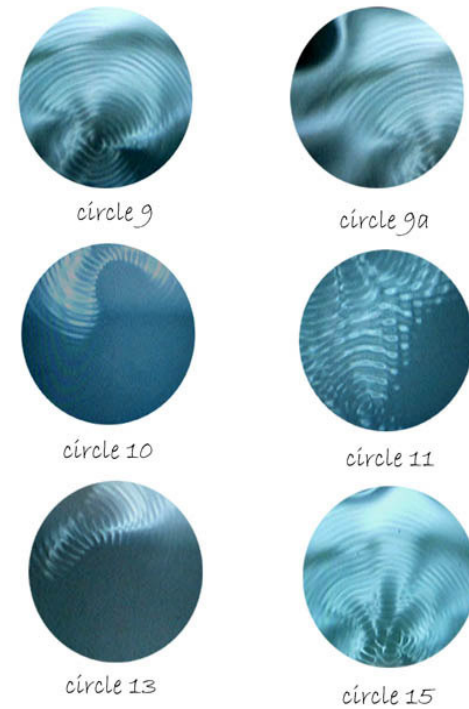


Fig 4:15

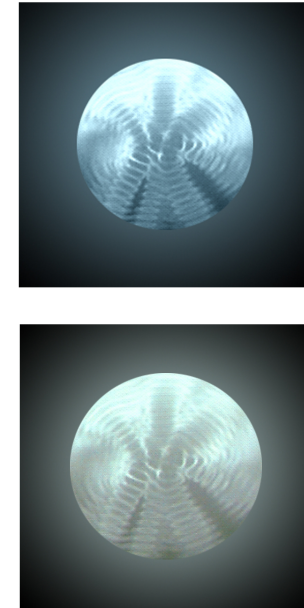


After taking nearly one hundred and eighty photos from the video footage and test printing them on paper, I selected twenty eight images. These were chosen firstly for their quality of sharpness, and secondly for their potential to symbolize specific cards of the arcana. I chose circles to trial these images as all the lines in the patterns are curved and circles represent passages from one state to another. The idea of passage served as a metaphor for a journey into an altered state of perception.

EXPERIMENTS IN COLOURATION, PRINTING AND DISPLAY

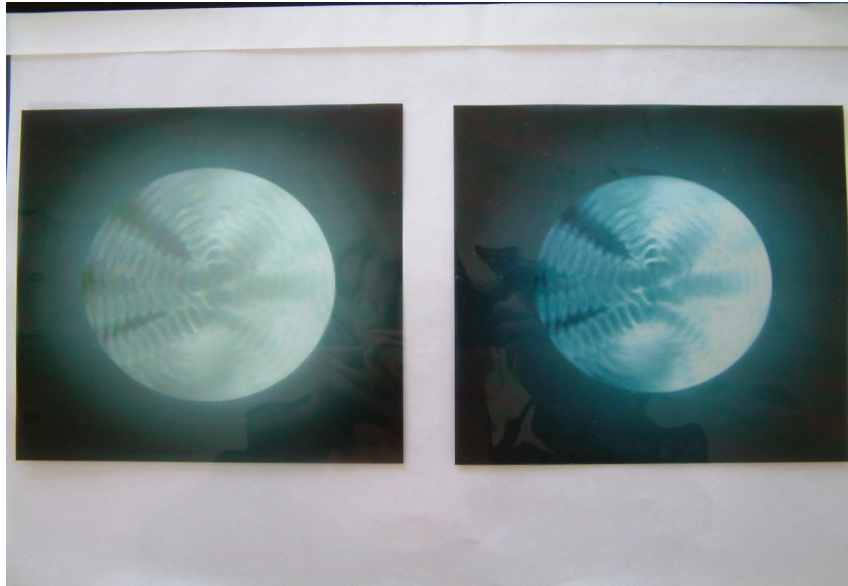
In refining the research, experimentation also occurred outside of image capture. Recorded images were often tinted blue to enhance the sense of them as water images. Figure 4:16 shows how this approach was used for the moon. In this design I test printed an aura around the outside of the sphere to dramatise the nature of reflected light. However, in the final printing this shading was not used as the back-lighting behind the printed image worked sufficiently to produce the glowing effect.

Fig 4:16



Images may look good on the screen but printing on acetate had a different effect altogether as evidenced below (figure 4:17).

Fig 4:17



Printing was complicated. This was because securing informed advice concerning printing for back lit imagery was difficult.

As a result the project employed extensive experimentation, with the most effective results being those printed on fine, matt, inkjet paper.

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Fig 4:18

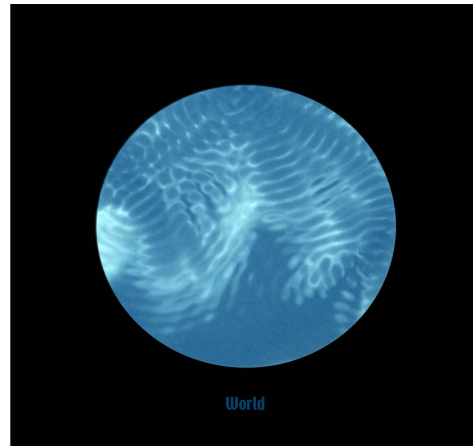
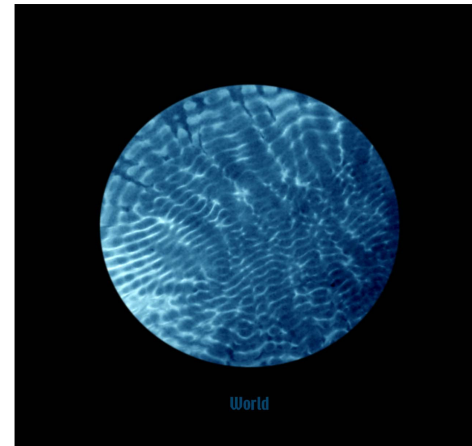


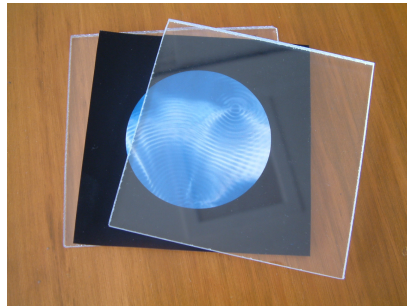
Fig 4:19



Here are two options printed for the WORLD card. For some cards it was necessary to choose the best image at the final stages of printing. I chose figure 4:18, as this was more mimetic of a globe than figure 4:19 which I eventually chose for the MOON card. Lighting involved many experiments as I needed to design a system that was neither so bright that it centralised in the image, nor too dim to be effective.

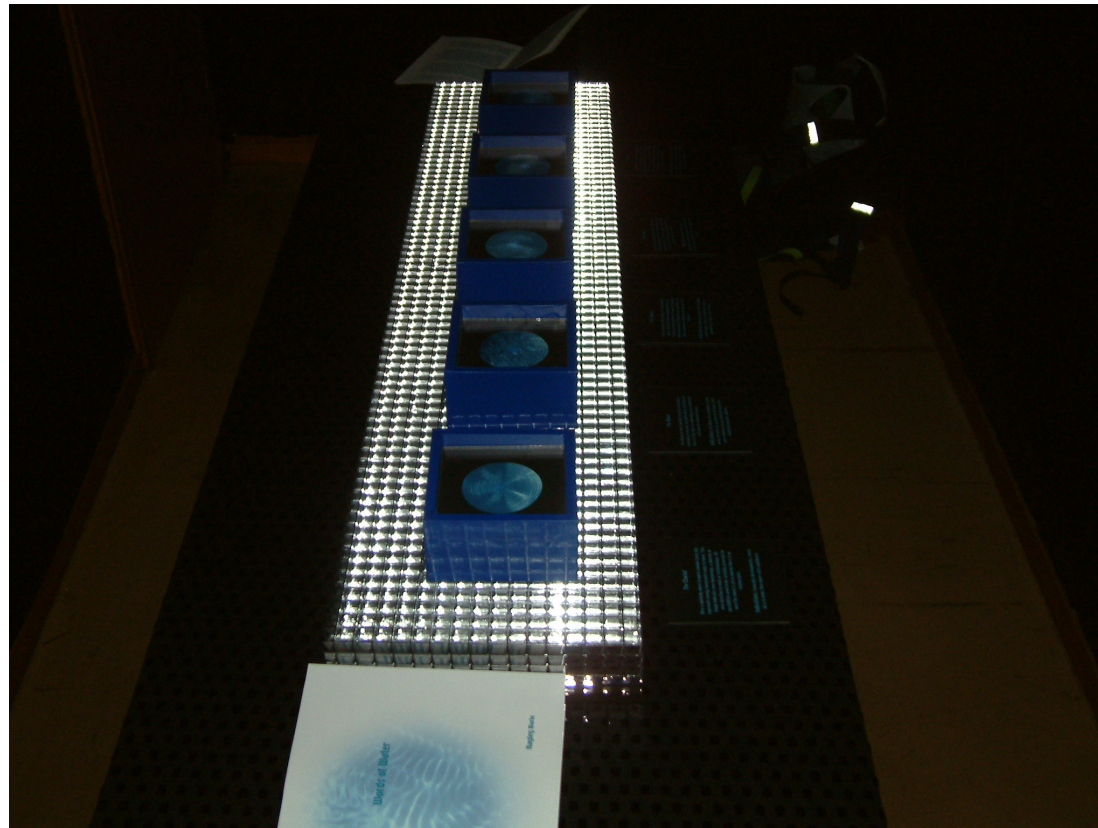
Power source was an issue. Having wires on the table was unacceptable so I trialed a range of small torches with one powerful ICD light. For this to be sufficient, it meant drilling holes at the centre bottom of the main display case and raising the cases on something that would allow the torches to protrude from the base of the construction. Lighting grids proved effective. The cases were lined with silver foil to spread and reflect light evenly. Images were printed on fine, matt, inkjet paper. Acrylic was used in two layers with the print sandwiched in between to prevent the image buckling under the heat. Experiments with both clear and opaque acrylics indicated that opaque surfaces resulted in too much dimming of the image.

Fig 4:20



The final exhibition of these boxed images was installed in a small room at Auckland University of Technology that I converted into a darkened space. By blacking out the environment, I was able to produce an installation of glowing images arranged in a line. The darkness drew emphasis to the lighted patterns and helped to support the nebulous and esoteric nature of the designs.

Fig 4:21



REVIEW

I chose to design a small set of images as this was a work in progress indicative of what later might become a complete set of cards. I was especially happy with five images and did not want to compromise them with others that were not as strong. Admittedly one did need an active imagination and discerning eye to find correlations between these images to the arcana, but relationships are there if one looked long enough.

While the cymatic imagery deck produced interesting designs, the approach had reached a point where similarities in the designs meant that it could not be applied to a full deck and effectively correlate to the arcana. However the research to this point had indicated water as a significant element for consideration. This therefore, was taken forward to the design considerations of *Voices In Water*.

Emoto and Benneviste's investigations into the memory of water, were helpful at this point in the research. This was because they dealt with understanding the medium as the symbol of a wisdom carrier. Therefore considerations of the nature and behaviour of water became my next avenues of exploration.

CHAPTER FIVE: Alternative water texture experiments.

The body of work that comprises *Voices In Water* drew on research evidenced from the trials in both the Elemental and Cymatic decks. The techniques of cymatics and ice casting were not necessarily adequate avenues of generating water textures. After hours of scanning the cymatic data (by zooming in on all photos to see if there is any possible relation to the arcana) I was not satisfied and began to think of other ways to generate water textures. This was a time for considering new approaches to water as an element. At this point in the research I had not yet discovered micro photography. As a result, I sought maximum variation in water texture designs. I trialed dripping water on pvc fabric (figure 5:1) and metal,(figure 5:2). I also trialed squirting water. Figure 5:3 shows running water on the wall of the shower. I did not have an arcana in mind for this shot, I was simply collecting water texture for later analysis. Figure 5:4 shows water squirted from a bottle, but the shadowing in this image was a problem. In the end the only technique of these four that proved useful was dripping water onto metal. This technique was used in the final design of the tower/destruction card.

Fig 5:1



Fig 5:2



Fig 5:3



Fig 5:4



While experimenting with images for the Elemental deck, I had previously photographed light on water in a spa and teacup. At this point in the research I decided to expand on this technique. Figure 5:5 shows patterns generated by tying white fabric around my waist, and slowly walking backwards. The fabric was laid out in the ocean, just below the surface. However, after scrutinizing every millimetre of the photo, I could not relate the results to the arcana. Figure 5:6 is a bowl of water reflecting light from the sun. This too did not inspire any recognizable connection to the arcana. Figure 5:7 shows patterns achieved by tapping a bowl of water in the sunlight. This gave hundreds of different patterns. This technique gave me a large data base of quality shots. (One cropped image constructed using this technique was used in *Voices In Water* for the sun card).

Fig 5:5



Fig 5:6

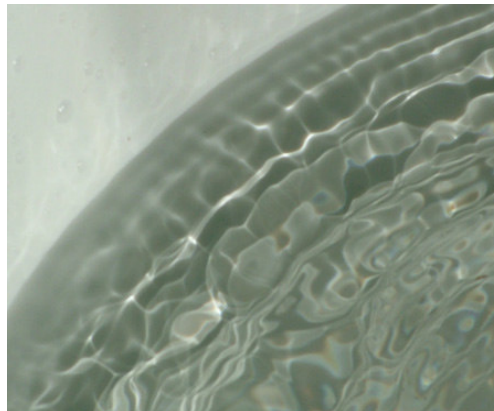


Fig 5:7



I continued to explore light reflections using water in a ribbed glass vessel illuminated by the sun. This gave images that could be considered for the star, or the high priestess. However, photographing these images was problematic. The quality of image once printed was low. In further experiments I trialled photographing this shadow on card, paper, and pvc fabric. However, the texture of each of these materials was apparent in the image. There was also the consideration that these images were not direct water images, only a light reflection. These experiments needed to be considered in context with all the other images, which were strictly water images. Therefore, because of a lack of continuity with emerging outcomes this technique was discarded.

Fig 5:8

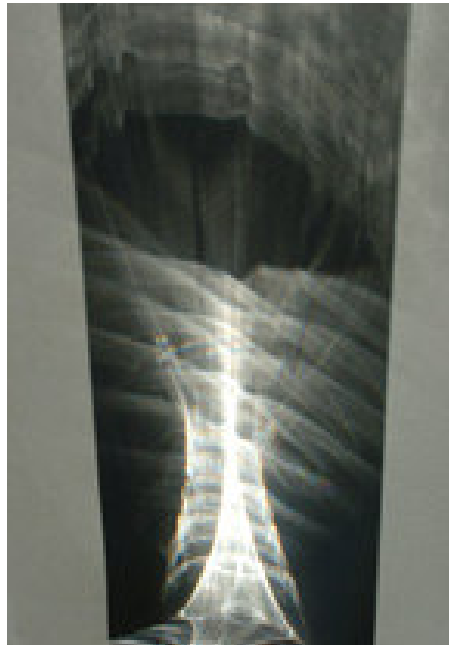
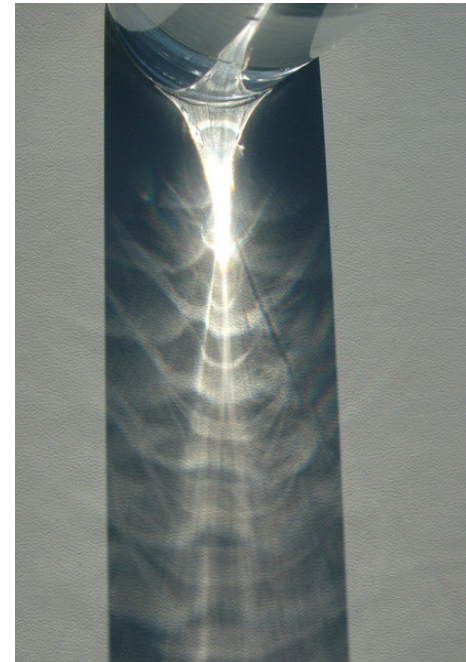


Fig 5:9



In an effort to broaden considerations of form and pattern in water, I trialed pouring water to produce long forms. Figure 5:10 shows an early experiment in daylight. However, the camera was not set correctly, nor was there sufficient light to create the contrast necessary for the patterns to emerge as distinctive designs. Figure 5:11 however, was taken at night under bright lights. This resulted in high levels of detail. These images gave broad scope for forms when I employed zooming and cropping. As a result two images from this technique were used in the final cards. Figures 5:12 and 5:13 record water being dropped into bowls. I was intentionally trying to capture the perfect droplet of water sitting above its own peak, but in this image the droplet did not separate from its peak. Figure 5:13 shows a close up of figure 5:11. Here one can see how the quality in the image is still maintained by cropping, allowing a vast scope in design potential.

Fig 5:10



Fig 5:11



Fig 5:12



Fig 5:13



Figure 5:14 and 5:15 are images generated using the same technique as 5:12 and 5:13. However, they give very different results. While the experiments were interesting, there was nothing that surfaced from them that suggested specific arcana. However figure 5:15 clearly shows how figures or symbols can appear quite distinctly in these abstract water photos. Most people looking at this image can see a man with his arm raised holding a ball or a disc.

Fig 5:14



Fig 5:15



REVIEW

As the method of this research is a heuristic one, and concerned with opening the question to multiple variations of perspective, I have explored beyond vibrational imagery and trialed some innovative approaches to generating water textures. These exploratory approaches included dropping wax into water

(fig 5:16), distorting the image with a magnifying glass (fig 5:7), pouring milk into water (fig 5:18) and photographing forms through water (fig 5:19). Although these experiments produced interesting results,

Fig 5:16



Fig 5:17



Fig 5:18



Fig 5:19



the forms they produced were not in concord with the designs emerging in the *Voices In Water* artwork. It was difficult for me to find, beyond the surface intrigue of the patterns, any significant correlations between the arcana and the nature of the photographs.

From the nine different techniques explored in these trials, three were used in the final selection. These were pouring from bowls, pouring on metal, and light reflections in water bowls. Due to the nature of these trials, less than three percent of the data generated was used in the final artifact. I had at this point expanded the arenas of image generation; however, at this point I speculated that there was more to be discovered in revisiting the potential of cymatics.

REVISITING CYMATICS

There were considerations to make concerning revisiting cymatics. This is because the research needed to move beyond replicating outcomes of previous trials. Alternative potentials were considered, involving changing the setting on the signal wave generator from signal wave to sine wave. These changes resulted in making the speaker cone chug up and down. This created large rises and falls in the water (see figure 5:20). This, I had originally dismissed as unusable, as I was seeking fine geometric forms. However, I took a series of photographs. These did not look very interesting until I zoomed in and cropped the images (see figure 5:21). This image has a sense of mystery and perhaps even danger or death. One can see a face sketched in lines of gold, this image was considered for the death card because of the mood of the image, and the

grey smokey effect, that might signify a spirit presence. Yet the almost Chinese warrior looking face I could see in it, was too literal, and the sketch look was not correlative to the style of the rest of the deck. Yet to me it definitely evoked a sense of death and foreboding, and seriousness, which is one aspect of the death card. The death card is also known as transition, it does not always represent a warning of a literal death. It can mean a significant change in life where there is no going back. It can also refer to the loss of something so the birth of something new may occur. Thus the card's traditional reading is associated with transition/rebirth. Although these experiments were considered for the death card I decided that the image mood was too dark, this put emphasis on the negative aspect of the death meaning.

Fig 5:20



Fig 5:21

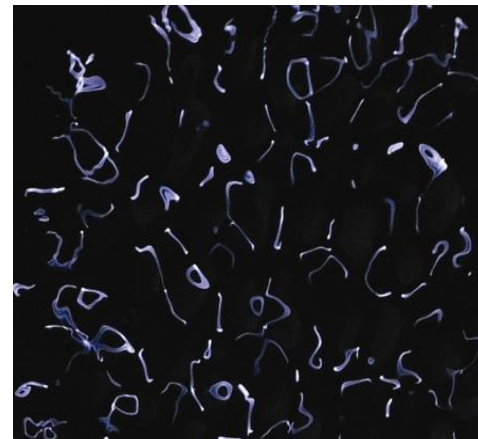


One last, significant technique using cymatics was inspired from an observation I made of the patterns occurring in a cup of water placed on a table during a ferry crossing. In figure 5:22, I got an assistant to hold an electric drill under a thirty centimetre plastic tray. An empty aluminium tea-light holder was painted black, filled with water and blue-tacked to the tray. Figure 5:23 is a cropped, close-up of figure 5:22. Figure 5:23 was used for the high priestess in *Voices In water*. This is because this card's meaning is intuition. It is about knowing about something that one has no evidence of as yet. Here, these abstract forms dance in the void of potential. They have yet to reveal themselves as conclusive form. Here this image is referencing a metaphor of the act of sensing and knowing without seeing.

Fig 5:22



Fig 5:23



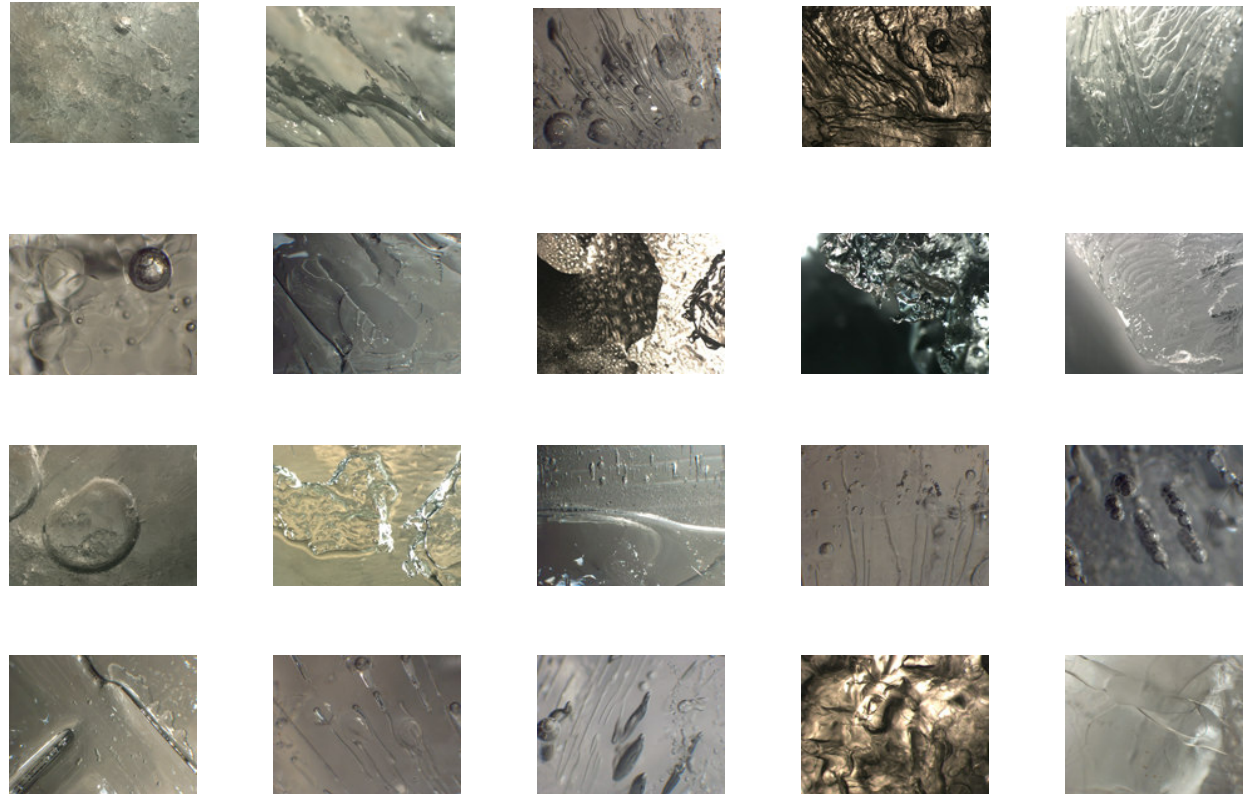
REVIEW

Isolating single or group options for any given meaning required close analysis of which image was most appropriate for each arcana meaning. On reflecting upon the data, I sought symbolic forms. After each technical trial all images were sorted into twenty-two different categories for each of the arcana files. Often the same image would be considered for more than one category. The images had not only to be as diverse as their meanings, but they also had to be correlative with each other (and with the meanings of the arcana). With over one hundred of each type of image, it was possible to design the divination cards from only one type of image making. However, diversity of image in all different processes was necessary because in selecting an image, I first sought, where possible, forms that were mimetic of a major arcana meaning. I had to make some decisions relating to how correlation might be achieved. I chose to have the images all monochromatic. This brought the designs into an aesthetic concord, and allowed a wider consideration in form. This is because source photographs in diverse colours could now be reconsidered, specifically in terms of form. Thus color is used to help define *Voices In Water* as a correlative set of images, yet more importantly, it is the forms that define this work as a set.

The value of reflection on practice reveals itself through these trials. Through the application of tacit knowledge I was able to generate trials that rendered useful results. However explorations in water textures was not complete until I explored Emoto's techniques with micro photography and ice. Thus the last body of experimental photography considered the potential of micro photography of ice exclusively.

After an analysis of the initial images of cast, poured and vibrational patterns of water, it was decided that they were generally eclipsed by the striking beauty of the micro photography. However, there was still potential in these earlier experiments and examples of them are used in the final collection.

Fig 5: 24



Microscopic photos were taken with an Olympus microscope at the University of Auckland, the magnification is 50-100x.

Micro photography gave a rich variation in water textures. This was achieved through trials of salting the water that resulted in a grainy texture in the images. Water samples were also sugared producing the texture of scaled aluminum.

The idea to test additives in the water was inspired by Emoto's trials. Emoto added sounds and pictures, not salt or sugar. However sound and image exposure to my water samples would not be evident through my photographic process or microscopic equipment, so I needed to consider additives that might possibly be evidenced in my photographs. Rain water gave a broad variety of textures. Experimentation with disturbing the freezing process impacted on the resulting images as well. I discovered that shaking the unset ice, created many air bubbles to be remain captured in the ice. Air bubbles in the ice produced an even greater diversity of forms. This was important as these forms were used to symbolise various meanings in most of the finished work.

The strongest concordant feature in all of the micro photography was their ethereal quality. This is a feature also found in cymatic imagery, and a specific quality I seek in this work.

The volume of images taken through micro photography, equaled that of the entire spectrum of earlier water experiments. This was because there were so many ways to trial ice through micro photography. However, these experiments also produced hundreds of unusable photographs, due to the high percentage of blurring in the images. This lack of focus was exacerbated by the tendency for ice to melt under the microscope. However the melting of the ice was what gave the photographs produced from these experiments their distinctive forms. The material being photographed changed moment by moment.

CHAPTER SIX: Selection process

Having broadened the range of photographic considerations in the development of the *Voices In Water*, I was then presented with the issue of selection. This section of the exegesis traces the development of one artwork in *Voices In Water*. In considering this work I illustrate the process of selection, refinement and development of the artworks. The card that I will discuss is the Tower, that in *Voices In Water*, is renamed Destruction.

In designing the water cards I looked firstly for a form that was mimetic of the corresponding arcana symbol. The virtue of using forms that are mimetic of the arcana is that it helps the reader recognise the card's relationship to the arcana. This is because the designs required some level of recognition so I could avoid high levels of confusion for the viewer. Secondly I looked for an image that might represent the mood of the meaning of the arcana. This representation may help to stimulate one's own emotional response. It may trigger a contemplative process which may ultimately bring the viewer to their own unique understanding of the relevance for them, of drawing any given card. Using abstract photographs of water meant that this was a challenging task, especially in terms of finding mimetic forms. However, I managed to represent half of the arcana mimetically, with the other half represented by the quintessential mood of the arcana. As the meanings are my personal interpretations of the traditional arcana I seek to reference them in meaning and form through the random patterns of water. In *Voices In Water*, water is a metaphor for consciousness. The forms represent archetypal ideas. However, one can only loosely represent the traditional forms of the Tarot by using images of water.

CONSIDERATIONS OF EXISTING TAROT

In designing the cards I first considered the multiple interpretations of existing Tarot. I then decided what interpretations of the arcana I wished to present. I located similarities in existing decks and minimised or maximized attributes that I considered of value. Thus, a useful example that illustrates the process of inquiry and selection may be seen in the artwork created for Destruction/Tower. In the Connelly deck (figure 6:1) the image shows a lightning bolt that brings grave injury to the tower's inhabitants. The card means swift destruction. Here the tower references the Tower of Babel. Yet there is hope represented by the dove of peace, and the rose.

Fig 6:1



Fig 6:2



The Crowley deck (figure 6:2) illustrates the tower with a beast blowing fire that brings the tower down. The destruction casts the inhabitants of the tower to the ground. Again there is in evidence a dove of peace. However, there is also a hissing snake with an illuminated crown. An all-seeing eye crowns the image, symbolizing the insight that comes with disruption; the gift of wisdom after the storm.

Both the Motherpeace (figure 6:3) and the Zen deck, (figure 6:4) illustrate the tower with images of lightning striking an individual. In the motherpeace image the priestess is speaking in tongues as she receives prophecy for the community. She is struck with profound wisdom. The crowd below her listen to her divine message.

Fig 6:3



Fig 6:4



The Zen deck shows the individual with fire in the base chakra. In this card the head is illuminated by the bolts of lightning, and the personality is releasing aspects of itself, symbolized by the falling people. In essence this card means swift destruction that brings suffering then illumination to one's situation. This is about sudden loss that ultimately serves the individual.

CORRELATIONS

Correlating visual elements in all four representations are the tower and lightning. All cards display a palette of yellow and red. In my work I have chosen to keep almost all images monochromatic. The images I use have subtle tones of grey, aqua, black and silver. These hues have a strong ethereal beauty, that reflect a dreamy, spiritual, and watery ethos. The decision to create concord between the designs in *Voices In Water*

meant that traditional colour palettes, as signifiers of meaning, might detract from the need to have the work correlate as a unified set. It was because of this that I gave extensive consideration to correlating abstract forms in the artworks.

CONSIDERATION OF FORM

In considering form in the development of the artwork Destruction/Tower I initially collected photographic images that were mimetic of a breaking tower. Figure 6:5 is a cymatic image cropped by one ninth. I felt this image worked well as a unstable force was displayed. However it didn't evoke disaster strongly enough. I could see potential for this image for referencing death, as one may see this image depicting a stairway to the spirit world. Thus this image was transferred to the folder for death. Figure 6:6 shows poured water. The brightness of the lightning in the traditional tarot is evident, but the image has a radiant quality rather than destructive one. I trialed grading and cropping the photograph in photoshop, but I still was not convinced. It looked more like a female figure than a tower, see figure 6:7.

Fig 6:5

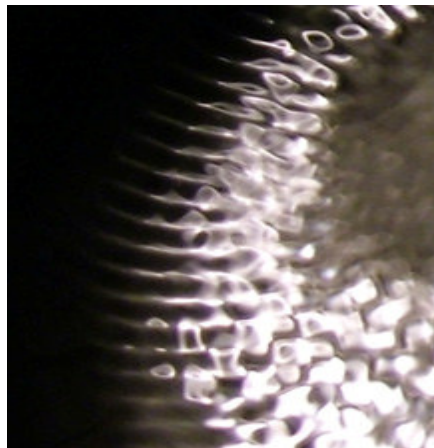


Fig 6:6



Fig 6:7



Fig 6:8



Figure 6:8 is a tall thin figure that I realised would require a lot of work to transform it into a picture of destruction. I removed this photograph from consideration as other images had much stronger attributes, such as figure 6:9.

Figure 6:9 is a vibrational pattern generated at 4,000 hertz. One may identify a collapsing tower in this image. However, the image, I felt, was more indicative of spectacular awe, than of destruction. The sense of collapse and destruction were not sufficiently evident.

Fig 6:9

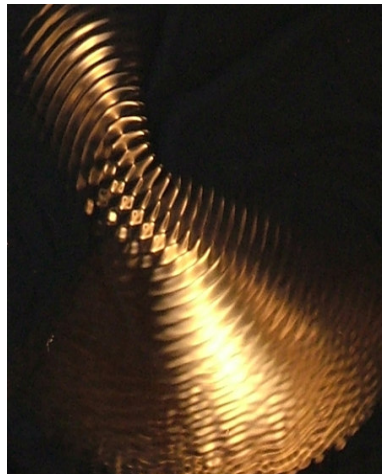
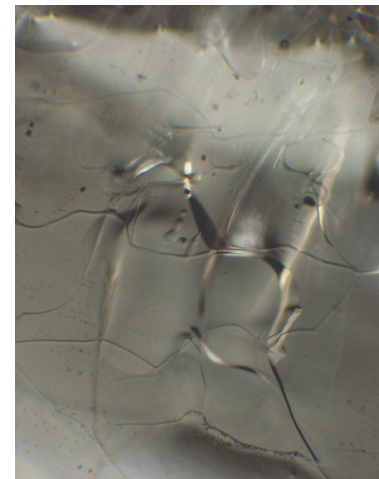


Fig 6:10



Another image I considered for Destruction/Tower is figure6:10. This is a microscopic photograph of ice. It shows a cracking, leaning tower and cloudy haze of uncertainty for those at the top. The tower is about to crumble into despair. This is more like the card's traditional meaning. However, the lines and forms in the photograph suggest destruction. I was also not happy with the frosted area at the top of the image.

Figure 6:11 is an ice casting. Here the light of change may be interpreted as illuminating one to false security, and then shattering it into pieces. In this image there is what looks like falling debris. However, there is none of the swift motion of disruption. This image illustrates the nature of the selection process because the photograph was eventually used, not for Destruction/Tower, but for Fertility/Empress¹.

Fig 6:11



Choices between images were constantly reviewed as decisions made in the development of the first half of the divinatory text created parameters for decisions regarding additional designs that would continue to operate cohesively. Where two ideal images were too similar to each other, alterations or edits were required. Images continued to be tested and retested right through to the printing processes. This approach maintained a maximum variation of perspectives, but showed how this approach was not limited simply to data gathering. It extended throughout the process of development and production of the images.

1. The image was cropped in photoshop and its levels of contrast enhanced. A sphere was added into the artwork as a reference to a pregnant figure. However, the final Empress image chosen was without the added sphere, as on later reflection, it was decided that the sphere was not necessary to represent the meaning of fertility.

THE NEED FOR CONCORD LEADING TO FURTHER EXPERIMENTATION

At this point I was still not not satisfied with the images I had considered for destruction, so I began to generate more water textures in the hope of finding something more effective. As the image generation results are relatively unpredictable it was clear that I couldn't simply create a pictorial version of the tower. However, I could work with the pouring technique as I knew I would get elongated forms. As the design of this card progressed, I moved away from past approaches to capturing pouring effects. Difficulties encouraged invention. This led to the successful kitchen sink photograph. Figure 6:12, once contrasted and cropped, became my image of destruction.

Fig 6:12



Fig 6:13



I chose this cropped and contrast-enhanced image (figure 6:13) because it looks like a tower and also a wild river. In this image water, rather than lightning is the natural element bringing swift destruction to outmoded habits and circumstances. At the bottom of the image is the subtle light and hope that the symbol of the dove

traditionally promises. As one can see in the Zen Tarot, each designer can emphasise their personal perception in the design of tarot cards. In *Voices In Water* the Tower/ Destruction image is not very hopeful. It is dark and monochromatic. There is suffering and loneliness. There is a sense of a loss of control, a surrender to karma and nature. This image evoked the ethos of the tower. Destruction also became the new title.

REVIEW

One of the most important features of a well-designed tarot deck is the image's ability to transport the viewer into the meaning of the Tarot through the process of contemplation. Representing the essence of the meaning in the image, was a certain requirement of effective work. This was a determining factor for me in image selection. As experiments were driven by the need to capture the ethos of the Tower, the selection process was one of reflection on emerging outcomes. As an artist however, I was seeking correlations that went beyond the literal, yet were influenced by established historical encodements. The selection process was not simply one where a large body of photographs was constructed and then correlations were identified. The process was generative. By this I mean that from specific images I identified directions that influenced new experiments. The artwork Destruction/Tower is indicative of the creation process employed in all of the designs for *Voices In Water*. I sought, within the random forms of images, certain correlations. These either led to processes of enhancement (cropping, photoshop manipulation of contrast), or operated as images upon which I reflected further. This reflection led to re-shoots and developments based upon both intuitive and rational analysis of the subtle 'voices' within the emerging work.

CHAPTER SEVEN: Post Project Reflection

VOICES IN WATER

As a project like this is by its nature constantly reviewable (in that it is not proving truth), a reflection on the design for *Voices In Water* profiles areas of further development and research. I believe the circular form of the cards works well because it makes them distinctive and the form works in concord with the curvilinear patterns evident in many of the designs. However, I may lighten the border from black to a lighter ice-casting frame. In this approach discs of ice may be seen as homeopathic tinctures of arcana wisdom. I also feel upon review that the images may be a bit too dark. This results in a work that denotes the secrets of water rather than the gifts. To address this I may add subtle colours, to dramatise a meaning. However, I am satisfied with the scale of the cards. They are designed specifically for my own hand size and seem to be comfortable enough to shuffle easily for others.

Concerning the structure and number of the cards, this twenty-two card set needs to be test read numerous times to be able to draw any substantial conclusions on the benefits of using this number of cards. After some use of the cards, I now believe that the meanings could be given a greater scrutiny. The design may be enhanced by identifying where meanings are too similar to each other or opposite meanings are exempt within the set. I think such an analysis could mean moving away from Tarot meanings and more directly assessing the fundamental requirements of an adequate tool for divination. This would mean more closely analysing the Jungian archetypes and drawing conclusions as to what makes a complete set of archetypal entities¹. At this point in the research, such an analysis is of great interest to me as I am interested in the fundamental key components of accurately functioning oracles.

1. By complete set, I mean my perception, as the oracle designer of the full spectrum of quintessential personalities or circumstances one may encounter in life. These may be isolated to a given number of seed potentials.

In seeking some objective feedback on the work, I invited two experts in the field of Tarot to provide me with some independent feedback. These experts are both tarot readers and academics². The readers were presented with the entire deck and asked to match images with the traditional Tarot arcana. More importantly they were invited to engage the oracle, to test to see if it functioned accurately for them. They were asked if they thought these images appropriately reflected a metaphorical symbol for the tarot meanings. The questions posed were as follows.

Were these images difficult to match to the Arcana?

A Yes in some ways.

B With guidance on how the arcana have been interpreted, then they were not too difficult.

Do you think the essential meanings of the arcana are signified in the abstract images?

A

Subtly	reasonably	strongly	not really
%	50 %	30 %	20 %

A Comment (This percentage is based on initial viewing. Perhaps when one is accustomed to the cards this may change).

B

Subtly	reasonably	strongly	not really
5 %	5 %	90 %	%

2. Both women hold masters degrees. They are also experienced in reading a wide range of Tarot decks and are conversant with theoretical discourse in the area.

Was your reading relevant to your question in any way?

A Most certainly!

B Yes. Definitely!

Comments on reading or artwork or other.....

Both readers stated that core attributes of the deck were its beauty and the way the designs invite a deeper level of contemplation. A (2006) said, "The art work is beautiful, promotes deeper thinking, meditate to them, very evocative. Very advanced pack."

B (2006) said, "Beautiful artwork, these would be desirable to own. Because the images do not feature overt human figures, they force you to look into the deeper meaning of the card, and therefore the deeper meaning of the issue or problem you are deliberating. They are avenues to mediation, rather than toys. They are conduits to interior answers rather than exterior ones."

It was good to see that the shift in perception of the arcana was readily identifiable in the work. I am also pleased that all cards weren't instantly identifiable, as an intention of the work is to present the abstract as a way to confront the viewer, into contemplating the yet uninterpreted form. In this respect the viewer may make their own interpretation through the phenomena of paraeidolia, before one that is found in the accompanying text ³.

3. A handbook accompanies the cards. This provides an interpretation of meaning and identification of each card. However, it is designed as a reference, rather than a 'step-by-step' handbook for 'translating' the cards.

It was useful for me to see images that were mismatched. Witnessing other interpretations of the work showed me just how subjective the selection process was. What was logical or obvious for me, was certainly not for others. Yet in some of the work, the choices were clearly agreed upon. The readers I consulted were challenged to see the arcana expressed as mood or action, rather than a literal symbol. Once this way of thinking was understood by the client, the ability to recognize the arcana increased significantly. The clients began to think in a more metaphorical way about the arcana meanings, and the potential application of arcana meaning in context of one's question.

I was pleased with the feedback which answered concerns as to whether the images were so subjective that they were not useful for others. A and B had excellent readings, indicating that the oracle may work. However both readers felt that the Balance card for Temperance was the one card that did not reflect its meaning.

When considering feedback from clients concerning the Balance/Temperance card I will review certain images for consideration. I agree that this card's image does not symbolise the act of alchemy. Rather it reflects the result of alchemy. In order to more strongly represent this card's meaning I will need to generate images that signify an alchemical process. I think minor alterations to four specific cards may be required. The Movement card needs subtle touching to sharpen the image. The World card needs a stronger contrast to give the image a more detailed silver look. At present this image and the Destruction image are both too black and white, which flattens the image and decreases the luminous quality evident in the rest of the work. Finally the Judgement card requires brightening, this image was the most difficult to print correctly and I am not yet satisfied with its quality. A case for the cards is necessary and will be considered once alterations have been made. Overall I am pleased with the artwork and consider it a strong advance from earlier decks I trialed.

Installation

This body of work posed a challenge in terms of presentation for examination. Because it is not a literal re-design of the Tarot the work could not be simply presented as an offset printed deck.

The concept behind *Voices In Water* is more expansive and dealt with the ethos of 'intuitive reading and scrying'. Because of this I chose the Devonport tunnels¹ as a location to exhibit the twenty-two images. The tunnels reference a psychomanteum, a Greek underground chamber that was used for divining with the spirits, specifically through the art of scrying. The dark underground tunnel, I believed, might represent the passage to the unconscious. The images were hung in light boxes that may be interpreted as illuminated gate keepers to the deeper realms of the psyche.

There were advantages and disadvantages with this installation. The tunnels worked effectively as a means of emphasising the luminous nature of the work. The role of lumination in the work is to signify the numinous nature of the work.

The location presented some difficulties as I could not adhere anything to the tunnel surfaces, due to the fact this is an historical site. To address this issue bamboo props were secured to the light boxes. Both the bamboo and light boxes were covered in black and silver stretch fabric and stood one hundred and seventy centimeters tall. This allowed the work to lean against the wall of the tunnel, facilitating viewing at eye level.

In reviewing this body of work I feel satisfied with the outcome, although the resulting work was only foreseeable in its most basic form. This is because I have tread an unpredictable path where the specific details of the final work were unknown until trialed and reviewed many times. This has been both frustrating and liberating, as in working with a heuristic methodology, one is constantly at the junction of the known and unknown.

1. The Devonport Tunnels are located at North Head. This is a small strategic headland at the mouth of Auckland's Waitemata Harbour. North Head was one of a number of defence forts that were built in the 1800s to defend Auckland from a predicted Russian attack. The facility is now a historic reserve managed by the Department of Conservation.

The project has developed as an oracle that references the essential meanings of the Tarot. The work acknowledges the archetypal symbolism in traditional Tarot and its function as a bridge to the sub and supra conscious, but it does not utilise symbolism in a way that is indicative of traditional Tarot imagery. This is an important feature of this work as I wanted to design an oracle that does not carry medieval or established esoteric symbolism. The research is both subjective and esoteric, and uses analysis inside this framework to produce the designs. These images are not simply referencing historical tarot and their meanings. This is why there is an absence of lengthy explanations of traditional Tarot imagery and their related meanings in this exegesis. It is my intention to publish this deck of cards, not only as a deck but also as individual images¹. I believe this particular deck will appeal to a very select audience, because its nebulous nature means it will suit the type of reader who is more intuitive than interpretive.

In terms of projections forward to future research, this project suggests two phases. Initially I wish to address the issues listed in this review of *Voices In Water*. This will enable me to achieve a more internally cohesive design for publishing. The second area for further research is for oracle imagery that may not relate to Tarot. Currently I am developing a series of images with the company Outer Aspect, that will be produced as holographic prints.

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Fig.7:1 Connolly. E. (1990). *The Hanged man*. The Connolly Tarot. Connolly, E. USA.The Career press Incorporated.

Fig.1:4 Connolly. E. (1990). *The Magician*. The Connolly Tarot. Connolly, E. USA. The Career press Incorporated.

Fig.1:4 Connolly. E. (1990). *The Tower*. The Connolly Tarot. Connolly, E. USA. The Career press Incorporated.

Fig.1:3 Ma Deva Padma. (1994). *The Fool*. Osho Zen Tarot. Ma Deva Padma. UK, Boxtree Limited.

Fig.6:4 Ma Deva Padma. (1994). *Thunderbolt*. Osho Zen Tarot. Ma Deva Padma. UK, Boxtree Limited.

Fig.1:2 Noble, V & Vogel, K. (1983). *Hierophant V*. Motherpeace. Noble,V & Vogel,K & Hillwomyn,L. (1983).USA. Harper Collins.

Fig.6:3 Noble, V & Vogel, K. (1983). *The Tower*. Motherpeace. Noble,V&Vogel,K & Hillwomyn,L. (1983).USA. Harper Collins.

Fig 7:3. Harris, F. (1988). *Emperor*. Tarot Mirror of The Soul. Ziegler, G & Crowley, A. USA. Weiser, S Inc.

Fig 7:2. Harris, F. (1988). *Empress*. Tarot Mirror of The Soul. Crowley, A & Ziegler, G. USA. Weiser,S Inc.

Fig 1:1. Harris, F. (1988). *Virtue*. Tarot Mirror of The Soul. Crowley, A & Ziegler, G. USA. Weiser,S Inc.

Fig 6:1. Harris, F. (1988). *The Tower*. Tarot Mirror of The Soul. Crowley, A&Ziegler, G. USA. Weiser,S Inc.

Fig 1:5. Jenny, H. (2001). Fig:38, *Sonorous Figure*. Cymatics. Jenny, H. USA. Macromedia. Pg, 40.

Fig 4:1 Jenny, H. (2001). Fig:34, *Cymatic Figure*. Cymatics, H. USA. Macromedia. Pg, 22

All other figure references, Voices In Water .Meiklejohn, H.(2005). AUT.

Appendicies

Voices In Water : Final Designs.

Divination : a discussion.

Water as a metaphor.

VOICES IN WATER: FINAL DESIGNS (2005)

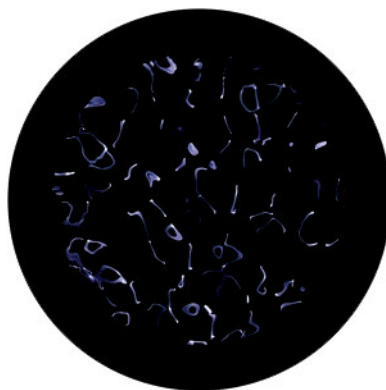
Appendix 1

FINAL CARDS

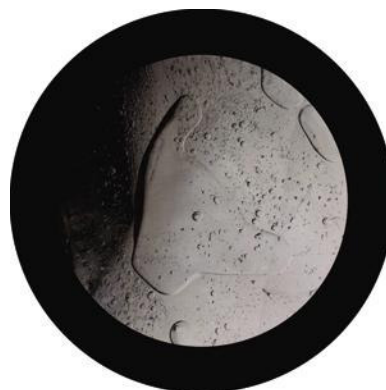
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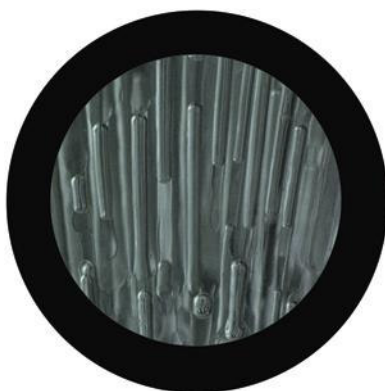
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FERTILITY



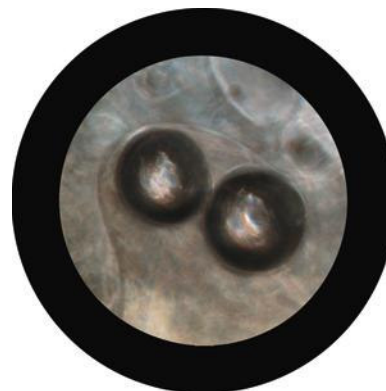
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LOVERS



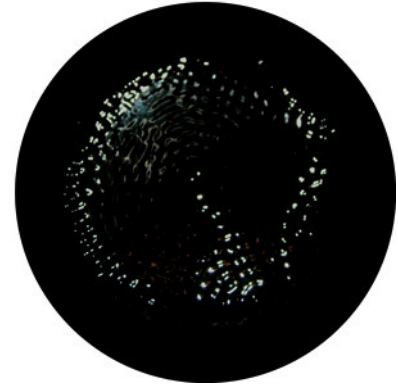
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GRACE



THE SCRYER



SPIRAL



STRENGTH



SUSPENSION



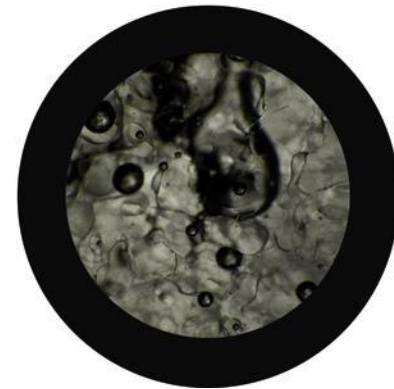
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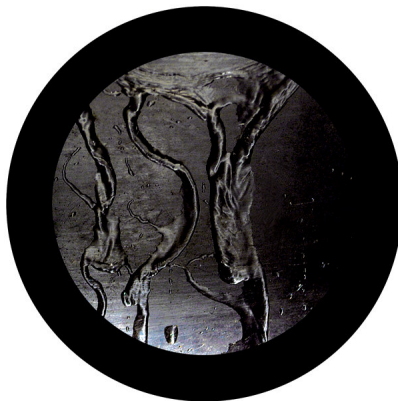
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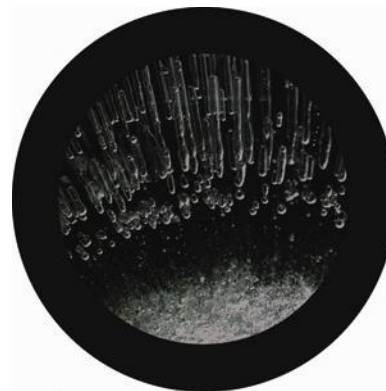
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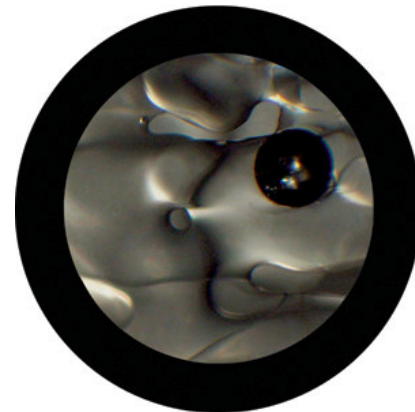
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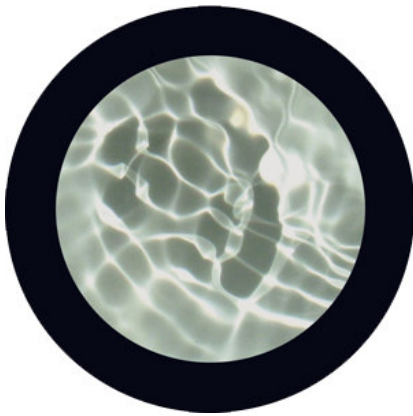
STAR



MOON



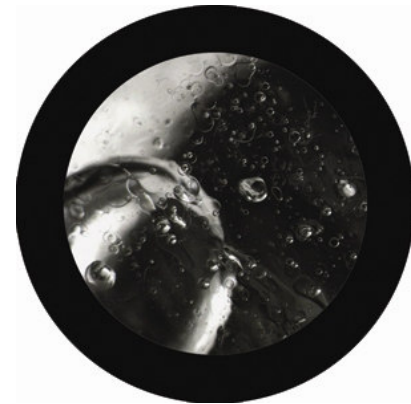
SUN



JUDGEMENT



WORLD



DIVINATION: A DISCUSSION.

Appendix 2

Divination: a discussion

Divination or oracle refers to a place, person, or tool believed to be in contact with a deity or the super conscious. Divination is essentially a tool designed as a catalyst for mediumship, or in place of mediumship.

Fig 7:1



The hanged man, (1984) (Connelly deck).

The hanged man traditionally, represents a resurrection, a voluntary surrender to an altered state of perception, where the quest is to temporarily release oneself from the usual limited ego self. This opens one to the unknown in the hope of a revelation. This image displays a man hanging upside down. In the 15th century the image was used to signify a man wanted for the death penalty. In more contemporary decks it is symbolic of the death of the ego. This image is also seen in the Norse myth of Odin who hung for nine nights from Yggdrasil (the eternal tree), deprived of both food and water. Historically, physical deprivation is often accompanied in divining, to aid inducing an altered state. The hanged man is displayed at the beginning of this chapter, as a signifier of the act of divination; a surrendering to the unknown; a temporary suspension of

the ego to induce deep insight, or receive guidance. It references the shaman who fasts for five days to evoke a vision. It is entering the sweat lodge, or it can be meditating for days in silence.

The Tarot is designed to reflect a complete universe, a story that includes a full cycle of related symbols applicable to the human drama. These correlative sets of symbols activate dialog with the personal and universal. Often an oracular system contains a collection of symbols that can function as a symbolic dictionary to the "collective unconscious". Jung (1969), in defining the term 'collective unconscious', says that:

A more or less superficial layer of the unconscious is undoubtedly personal, I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term collective because this part of the unconscious is not individual but universal in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, identical in all men and thus constitutes a common psychic substrate of a supra personal nature, which is present in every one of us. (p. 3)

Jung's explanation describes a perceived universal mind where information is accessible to all. It is this concept that reveals the dynamic function of how the Tarot works. The personal consciousness he argues, is linked to the universal. Here, Tarot is the catalyst for this dialog. A conscious space is set for the act of divination. A question is asked whilst the cards are shuffled and drawn in a specific arrangement. Through the contemplation of a symbolic image, the enquirers imagination actively tries to find a connection between the symbolic image and the question asked. In these moments of contemplation, dialog has begun with the collective unconscious. Here, tacit knowledge can emerge as a sudden flash of understanding or realization. Jung was the first psychiatrist to attach importance to the Tarot. He regarded the Tarot cards as representing archetypes; fundamental types of person or situation embedded in the subconscious of all human beings. The Empress, for instance, is the archetypal mother. The Emperor represents the ultimate patriarch or father figure.

Fig 7:2



Fig 7:3



Figure 7:2 Crowley (1988).The Empress, *Key words: Venus; beauty; love; motherliness; femininity's; wisdom; connection between spirit and matter; inner and outer wealth.* (p. 21)

Figure 7:3 Crowley (1988).The Emperor, *Key words: Aries; pioneer, discoverer, leader, initiator; creative wisdom; great leadership qualities; urge for action, adventurousness, new beginning; fatherhood, authority.* (p. 22)

The imagery used in traditional Tarot is rich in symbolism. It is designed specifically to activate a dialog with the subconscious, through the display of imagery, symbolic of archetypes. This is done for the purpose of stimulating the depths of the psyche, so one can cognize the archetypal foundations of a given question.

Jung (1969) suggests that,

The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear. (p. 5)

Here, the Tarot artist applies their own interpretation of a specific archetype in the illustration of the Tarot cards. The reader's imagination is stimulated through contemplation of the image.

Jung (1969) suggests that,

In the products of fantasy the primordial images are made visible and it is here that the concept of archetype finds its specific application. (p. 78)

Jung's statement explains a phenomenon in divination with Tarot cards. Indeed, a sudden awareness happens in the process of assimilation of a card's given meaning. Suddenly one may have a realization of its significance, and perceive the way forward.

The imagery used in Tarot cards is generally not limited to archetypal symbolism alone. Indeed, Tarot cards come in innumerable designs. The tarot imagery, whatever it may be, is designed to stimulate the imagination, facilitating the reader and client's ability to appropriate a given meaning to their personal circumstance. Another intended use for tarot cards is as a meditation tool.

Pareidolia, visions in the abstract

Moody (1993) discusses the concept of pareidolia as a form to which an interpretation is added. The images in this present project can be seen in this light. Moody says,

The common experience of seeing faces in clouds is an example of the visual illusion known as pareidolia. It is classified as an illusion because there is an observable external stimulus, the cloud, to which an interpretation is added that leads to a meaningful image in the sky...a specific distinguishing feature of

pareidolia is that these illusions do not go away when we gaze at them. Since the illusions of pareidolia are caused by an external stimulus, they can be pointed out to others. Agreement can thereby be secured among a group of people as to what the image represents. (p. 12)

In psychology the Rorschach inkblot test uses pareidolia as a method of gaining insight into a person's mental state. The *Voices In Water* body of work explicitly uses the Rorschach method in the carefully selected abstract imagery. The final images are specifically designed as an external stimulus, for the purposes of stimulating subconscious interpretations of one's own. Here, the phenomenon of pareidolia has parallels in both method, and the principle function of the final artifact.

WATER AS A METAPHOR.

Appendix 3

Water as a metaphor

Having discussed the nature of divination in relation to the body of work generated in this project, it is helpful to consider the metaphor used to create the designs. The reasons for exploring the potentials of water as a metaphor for the arcana are many. Water has long been a symbol of the unconscious. Jung (1969) interpreted the sea or any large body of water appearing in a dream as symbolizing the unconscious. In explaining the significance of water in a client's dream, he says,

Water is the commonest symbol for the unconscious. The lake in the valley is the unconscious, which lies, as it were, underneath consciousness, so that it is often referred to as the "subconscious", usually with the pejorative connotation of an inferior consciousness. Water is the "valleyspirit", the water dragon of Tao, whose nature resembles water-yang embraced in the yin. Psychologically, therefore, water means spirit that has become unconscious. (p. 18)

Water is the essence of life and has been interpreted as a carrier of the divine in holy water blessings since ancient times. Shamans in many cultures use immersion as a way to achieve spiritual renewal. Baptism is not only a Christian sacrament. Ritual baths and washings are central ceremonies in Jewish, Hindu, and Islamic religions. Water cleanses and it purifies in Muslim, Jewish, and Christian funeral rites: all of these rites involve washing the dead person, to prepare him or her to meet the divine being in the most sanctified state. Spiritual nourishment is represented by water. John 3:14 says Jesus told the woman at the well in Samaria.

Everyone who drinks of the water that I shall give him will never thirst; the water that I shall give him will become in him a spring of water welling up to eternal life.

A concept of a great flood is recognized in most cultural traditions as a force that cleansed the earth and purified humankind. In many creation myths, original chaos takes the form of primal waters. There is an analogy here to the beginnings of human life in the maternal waters in which the fetus is formed and nourished.

In one of many Hindu creation stories, the god Brahma created the primal waters as the womb for a small seed. The seed grew into a golden egg. Brahma split it open, making the heavens from one half, and earth and all her other creatures from the other. (Jenks. 2005)

There are two specific discoveries in the realm of science that are of significance in choosing water as a metaphor for the ethos of the major arcana. The first body of research was conducted by Masaru Emoto, (2002) a Japanese doctor of alternative medicine, who began his investigations by studying micro-clustered water. Emoto froze samples, then used micro photography to capture the water crystal pattern. This revealed to him the water was changing due to its exposed environments. This led him to research water crystals of water samples that have been exposed to music, text, image and prayer. His work suggests that there is a direct connection between the nature of the crystals and their exposed environments. Here water crystals evidence not only physical influences but also a psychic telekinetic influence identified in the tests of prayer exposure. Influenced by Emoto's research I chose water as an appropriate medium for communicating a nebulous language for divination, which itself is a system designed to psychically influence the viewer.

In the process of my research I consulted with Peter Wilson at Otago University. Wilson is very cynical about the validity and authenticity of Emoto's work. He believes the type of crystal structure is dependant on the salt content and method of freezing that is used, and is therefore skeptical of Emoto's results. He has not trialed such experiments himself.

However, the authenticity of Emoto's research is not the focus of my work, neither are such trials of Emoto's type available to me. Emoto's discoveries and methods have inspired the use of micro photography in this research, allowing me to generate images that are completely different from Emoto's as my images are not crystals.

The second body of scientific research significant to this project is relating to water's potential for *memory*. This idea is a tenet of homeopathy but has also been a focus of the French scientist Jacques Benevise. Benevise explores the concept of water having a memory, in the book *The Memory of Water* written by Micheal Schiff in 1992. Here Benevise suggests that every molecule has a signature frequency and that frequency can be recorded. Benevise's experiments have shown that frequency recordings of chemicals can be played to water. Water will then behave as though the raw chemical is in it. This reveals that the vibrational essence of any given form may carry its signature qualities both energetically and physically. This research suggests that Water is programmable. In this way it may be interpreted as a potential carrier of wisdom, as is each of the major arcana. If we consider that water can carry a story, this position suggests the appropriateness of using water as a metaphor for the ethos of the major arcana.

In seeking ways to create a set of cards as a catalyst for dialog with the sub and supra conscious, one cannot ignore the importance of scrying. Here the water becomes the reflective surface for the illustrations of the sub and supra conscious, ultimately revealing a vision related to the initial query. Scrying is the opposite approach to dialog with the subconscious from traditional Tarot. The images in Tarot are highly decorated and rich in symbolism, offering a wealth of stimulus for the imagination, yet both methods have the same goal. The designs generated by this project therefore, evolve to be a hybrid of the two methods.

Thus, the element of water is an appropriate research metaphor for this work. Its profile in a diverse range of cultural practice is heavily documented, and notions of its potential to 'carry' messages have profiles in contemporary research. However, as stated, it is not my concern to debate the merits of scientific research in this area, but such investigations have provided rich grounds for creative consideration of the element as a source of imagery for the design of divinatory cards.