

SQUARE ONE

A Journal of Art in Everyday Life

Fall 2018



Enriching

CONTRIBUTORS:

Bettina Talsky, Brian Schorn,

David Schneider, Jane

Carpenter, Judy Bond

Karen Iglehart, Karen Jewell-

Kett, Roberta Pyx Sutherland

Sarah Lipton, Steve Saitzyk



SHAMBHALA ART®

From the Shambhala Art Team

This issue's theme is ratna, the energy of richness. When we put out our call for submissions, we immediately received a veritable cornucopia of beautiful representations of this principle. We are pleased to share this harvest with you.

In our last issue we noted the profound shifts and transformations currently underway in the Shambhala world. One trend that has emerged from this time is a desire to return to roots and foundations—that is to say, to mine and experience the richness of the buddhadharma. In particular we see a refocusing of attention on the Mahāyāna aspect of our threefold path in Shambhala. This impulse has a ratna-like quality. Chögyam Trungpa Rinpoche describes ratna as “the experience of feeling... [the process of] relat[ing] with areas of relationship very clearly and fully and thoroughly” (Collected Works, v 6, pg 412-413). We are returning to (and restoring) our sense of connection and enjoying the fundamental richness of our teachings.

For this issue we are pleased to share a wide variety of pieces including essays by Sarah Lipton and Steve Saitzyk; paintings from Bettina Talsky, Karen Iglehart, Karen Jewell-Kett, and Roberta Pyx Sutherland; calligraphy by David Schneider; mixed media from Brian Schorn; and an interview with Jane Carpenter. A feast for the eyes and mind!

We look forward to your feedback on this issue!

With warmest wishes, and from the freshness of square one,

Steve Saitzyk, International Director
Anne Saitzyk, Int'l Assistant Director
Stuart Rice, Director of Communications



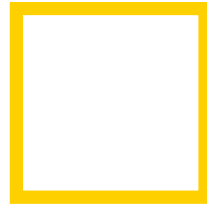
What is Enriching?

The idea of enriching flows from Trungpa Rinpoche's earliest teachings on the mandala principle. Buddhist mandalas have four directions, with the middle of the mandala considered a fifth direction. In his 1972 and 1974 lectures to students at Karmê Chöling, Trungpa Rinpoche described these five energies as part of our basic intelligence. Each of the directions has an energy with two potential expressions. One expression of this energy leads toward confusion; the other, toward clarity. Trungpa Rinpoche referenced these five energies in many of his teachings, including those on dharma art.

Enriching (also referred to as Ratna) is the act of increasing the richness of a situation. When this energy is confused it drives us to neurotically inflate ourselves, increasing a superficial richness that has no basis or substance. In art, this form of richness has a sense of gaudy opulence, and an unthoughtful filling of space. In contrast, the clear form of this energy allows us to feel a sense of richness that invokes regalness and dignity. Like all sane energies, enriching helps to promote our wakefulness.

In Shambhala Art, enriching is referred to as “imbuing presence.” As a process, it follows the first step of “clarifying” the form or nature of something. Once clarified, we can imbue more presence in a piece of art or situation. This action arises naturally from the discipline of steady action and production. In *Secret Beyond Thought*, Trungpa Rinpoche states “it is connect-

ed with just being and producing...like a tree which stands constantly still...and finally it grows... and produces fruit.” We can contrast this with a forced opulence, or trying to take shortcuts to get to a goal – both avoid the discipline of slowly and steadily adding richness to a situation.



The shape associated with enriching is a yellow square. As Trungpa Rinpoche explains in *True Perception*: “The richness and yellowness are related with the earth. Since the earth is always creating boundaries for us, therefore it is depicted as a square. It also has lots of corners, or directions...This has a sense of being, harmony, a well-settled situation. It is the idea of dignity[.]” (p. 120)

In this issue we have drawn together some different expressions of enriching. We encourage you explore your relationship to how this principle manifests in these offerings and in the world around you. How do you slowly and steadily build richness? How does the world around you show you the discipline of steady effort and flowering? Happy exploring! □

Our contributors to this issue



Bettina Talsky joined the Vienna Shambhala Center in 1982, graduated from the Academy of Fine Arts in Vienna 1985, and the Shambhala Art Teachers Training in Paris 1998. She works as an artist and Feldenkrais practitioner in Vienna.



Brian Schorn is a multi-disciplinary artist practicing out of his Studio Rubedo workshop where he uses a variety of media including assemblage, collage, painting, drawing, sculpture and photography. He describes his work as way "to research and experiment with meditative states and visual spaces that are free from suffering, thus offering a path to an enlightened manner of experiencing the world around us."



David Schneider began meditation practice in the Zen tradition in 1970 at Reed College. Under the instruction of professors Lloyd Reynolds and Robert Palladino, he came to respect calligraphy as an ancient, venerable art, exerting spiritual power both in Oriental and European traditions. He has continued to practice Roman and Sanskrit calligraphy, and has exhibited his work numerous times, including in Japan. David is also a writer, with published biographies of the Zen priests Issan Dorsey (*Street Zen*), and Philip Whalen (*Crowded by Beauty*).



Shambhala Art Teacher



Contributor Website



Email Contributor



Jane Carpenter began her study and practice of Buddhism in 1975 under the guidance of Ven. Chögyam Trungpa, Rinpoche. She received her MA in Buddhist Psychology from Naropa University. She was the Chair of the Contemplative Psychology Department for nine years and currently teaches courses in Buddhist Psychology and Contemplative Psychology. Jane is an instructor of Ikebana, Japanese flower arranging.



Roberta Pyx Sutherland is a visual artist living in Victoria and on Hornby Island, Canada. Her education includes a BFA (Hon.) from the University of Victoria, study at Emily Carr College of Art and Design, printmaking at the University of Sheffield UK, Ikebana Ohara School, and residencies at the Banff Centre, the Bau Institute, Studio Ginestrelle, and Shambhala Art teacher training.



Sarah Lipton has been a meditation practitioner since 1996 and a student of Sakyong Mipham Rinpoche since 2000. She has a degree from Naropa University entitled Embodied Systems. In 2015, she launched The Presence Point so that she could follow her passion of serving leaders in a more formal way. Sarah lives with her husband Scott Robbins and daughters in a beautiful home high on a hill in north-central Vermont.



Shambhala Art Teacher



Contributor Website



Email Contributor

Our contributors to this issue



Steve Saitzyk is the International Director for Shambhala Art. He has studied and worked directly with some of the leading contemporary artists of our time, as well as masters of Buddhist art, meditation, philosophy, and psychology, among them The Venerable Vidyadhara Chögyam Trungpa Rinpoche and Sakyong Mipham Rinpoche. Steve is an Adjunct Professor at Art Center College of Design in Pasadena where he teaches year round.



Shambhala Art Teacher



Contributor Website



Email Contributor

Harvest Your Wisdom

by Sarah Lipton

Full moon arising, showering distant hills with milky moonshine.

The harvest season is nearly over, the fullness of activity slowing down as the sap retreats into the ground. It is time to taste our innate wisdom.

First, we must learn to taste. This is about reflection, about allowing the mind time to settle in this very moment. Even if most of the leaves have fallen, there may still be apples on the tree, so it is important to take some time to see them there.

Stepping out of the stream of activity for a moment, introducing a pause, we are able to feel what we are feeling. Our hearts and minds begin to enter more fully into our bodies. Our bodies hold

an incredible amount of information for us, about how we feel, what we believe, as well as where there is fear and anger. Tuning in to how the body feels can open to us the deeper currents that pulse within us, not just the surface waves of emotion that come and go. Tapping into this deeper stratosphere is an act of accessing our own inner wisdom versus the cosmetic display of emotion.

Tuning in to our inner genuine story allows us, as leaders, to begin to see with accuracy the environment around us. As we taste that accuracy, we begin to be able to make decisions based on the actual reflections of reality as opposed to our superficial likes and dislikes.



Photo by Tom Swinnen from Pexels.

Leadership is about guiding from a position of embodied, grounded vision. Vision that is not connected to the reality of the situation is too ephemeral to be realized. Vision that is enmeshed in the muddy ground beneath our feet and has no sense of horizon is often too stuck to be nurtured. Finding the balance point, that sweet spot where vision streams out from the very ground one is standing on towards the horizon is therefore vision that can be nurtured, savored and manifested.

own wisdom and put it to work for you. Only you can know what is truly inside of you, just waiting to be expressed.

Practically speaking, it is actually easier than you might realize. Harvesting our wisdom can be as simple as taking a deep breath, pausing in whatever activity you were just in (do this now!), breathing again and feeling your body. It is about allowing a sense of willingness to feel whatever is arising right now. As you tune in, leaning in to whatever is arising,

But it all hinges on this one very simple thing:
being able to taste your own innate wisdom.
Only you can harvest your own wisdom and put it to work for you.

As leaders, being able to connect both to possibility and reality by tasting our own inner wells of wisdom allows us to connect to the wisdom and insight of our constituents and followers. We are tapping into ourselves, which in turn allows us to feel others and act in a way that is of benefit to them.

But it all hinges on this one very simple thing: being able to taste your own innate wisdom. Harvesting that inner intelligence is not something you can do by reading a book (or a blog post). It is not something that someone else can do for you. Only you can harvest your

notice - are you fabricating something or is genuine experience occurring?

Just as we harvest our autumn crops and save some of the best seeds for next year's planting, we can harvest our insights and nurture them to fruition, even if that fruition is not coming for another year or longer. ☐

Masala' is one of my small paintings that I call visual haikus—little pieces of the world that I experience first hand. I directly paint these semi-abstracts without pre-planning as visual poems that evoke the feeling, sense impressions, or emotions that I am experiencing in the moment.

'Masala' reflects the richness of Ratna energy. In painting 'Masala,' I was inspired by the warmth and abundance I felt one afternoon as summer headed into autumn. Using bold brush strokes and color, I depicted the sun reigning high over a rich and opulent landscape. I imagined the air heavy with the hum of insects, humans, and countless small creatures all gathering the richness of the harvest. What I like about abstraction is the ability to show multiple viewpoints or possibilities within the same painting. In this case, I also envisioned the same scene as a busy urban street as crowds of people, dressed in exuberantly colorful and rich clothing, jostle each other in joyous celebration. □



Masala.

Yellow #4

by Karen Iglehart



Even though I use the landscape as inspiration, it is not as a specific place reference. The horizon facilitates a sense of space that relates to our physical world. It is a starting point that evolves into an idea of color, that then changes and responds to what is happening on the canvas. I have lived in a number of different environ-

ments, and the memory of weather, temperature, colors and atmosphere stay with me and exert strong influences.

Part of my impulse to paint comes from my connection to Buddhism and a desire to create and share a space that is not filled with commentary, story line, or thoughts to fill one's mind. Actually, I

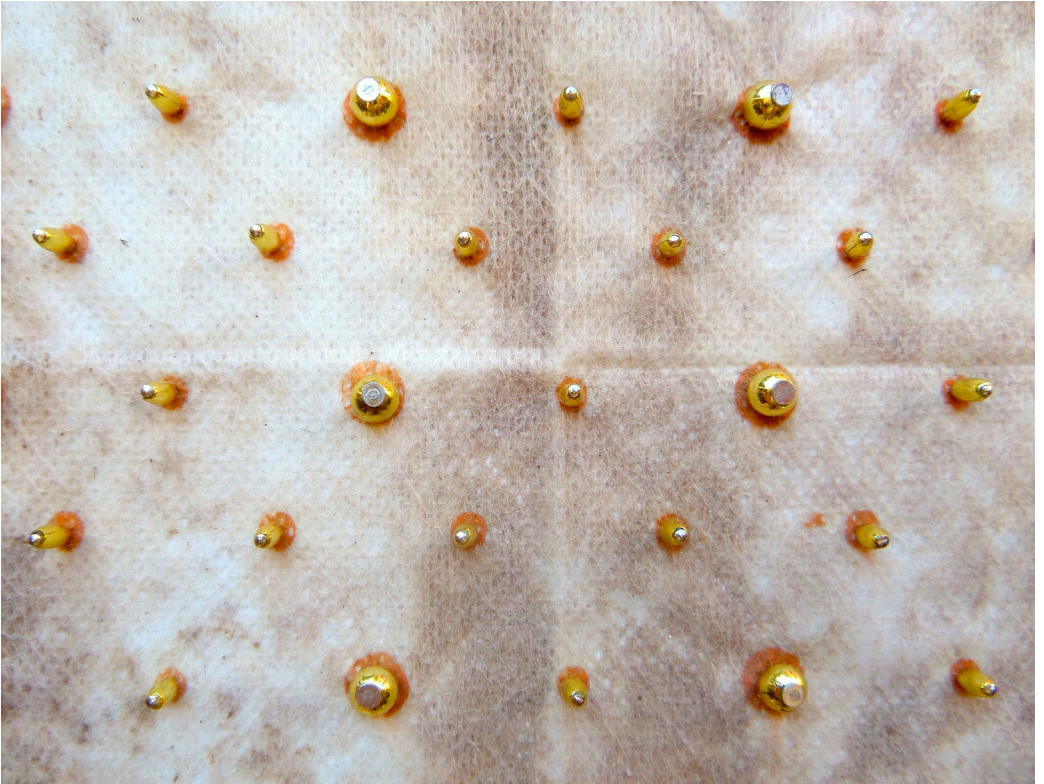
am trying to do the opposite, to create space that allows the mind to stop, or at least pause. I would like the viewer to feel an "outbreath",...a sense of relaxation,...space to move into. Buddhism talks of a "basic goodness" that we all have access to, within ourselves. I would, in some small way, like to provide a place for that sense of well being to emerge, through color, line, and space.

In terms of my actual process, color is very important in my work, and therefore I spend a lot of time mixing paints. To contrast the openness of color areas I use pencil as a type of calligraphic mark... to cut through the space and express an energy that is very personal and immediate. A mark "without thought"...when it feels right I make the mark. I enjoy working in various sizes from 5x7 inches to 40x40 inches and communicating a sense of openness in a broad range of scale. □

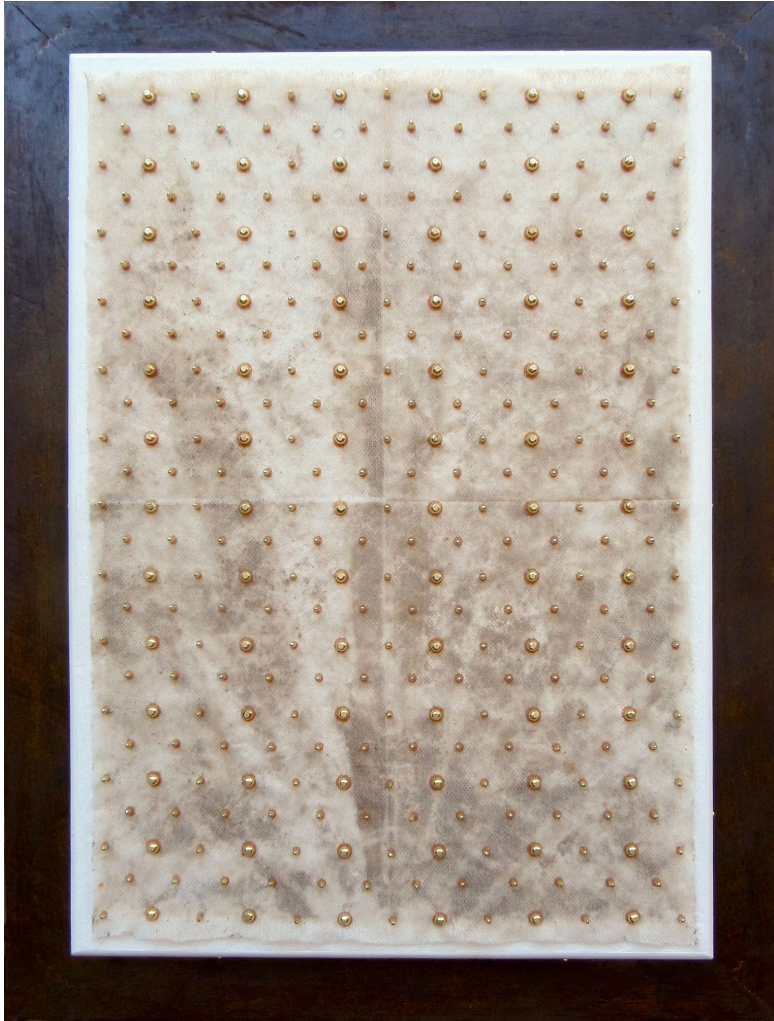
Opposite page, "Yellow #4."

Shiny/Dirty: An Impermanence Mantra

by Brian Schorn



On this page, close-up of piece; opposite page, "Shiny/Dirty: An Impermanence Mantra."



Impermanence is a challenging subject that acknowledges everything is always changing. Nothing is permanent. Something new becoming old inevitably changes from something shiny to something dirty. "Shiny/Dirty: An Impermanence Mantra" originated from a dirty rag found in a desert arroyo. The orange-dotted grid pattern

in contrast to the organic mud stains encouraged the comparison between shiny and new golden beads to a dirty and old discarded rag. The repetitive act of pinning beads to the dotted grid pattern is also akin to a visual form of mantra (a repetitive utterance used to aid in sacred practices). □



The seed syllable HRIH, written in Siddham script. This character is meant to invoke Dharmakaya Amitabha and the buddha family surrounding him in Sukhavati. It is particularly connected with the energy of magnetizing.

Editor's note: While HRIH is often associated with magnetizing (padma), the execution of this piece suggests the magnetizing of richness (ratna) — demonstrating how the energies often interrelate and mingle.

The Room Was Just Full of Blessing

A conversation with Jane Carpenter

Jane Carpenter first began studying with Chögyam Trungpa Rinpoche in 1975 at the recently established Naropa Institute. In her recollections of those early days of teaching in the West, Jane noted that Dharma Art was "infused in everything that Trungpa Rinpoche taught. As well as it was his specific discipline, a specific method that was used to bring people closer to who they are and for them to become more authentic in their expression in the world."

Jane has taught in the public school system and is currently a professor at Naropa University, where she teaches courses in Buddhism, Contemplative Psychology, Ikebana, Dharma Art, and Maitri Space Awareness (among others). She notes that Dharma Art has infused both of her teaching roles, particularly in relationship to creating sacred space. She recalled a second grade class where students created a sacred and dignified celebration of Thanksgiving. Jane noted that, "this sense of elegance and sacred outlook is in every single human being, no matter how old they are. You give them the opportunity, and it's right there."

We are pleased to share two sections from our interview. The first is a recollection of feeling the presence of Chögyam Trungpa Rinpoche, and the second is how art helps us to "reclaim a part of ourselves."

"BEING IN IT, FULLY"

After Rinpoche died, one of my dearest friends, Dierdre Stubbert, gave me an ikebana container, a kenzan, and some clippers. And I was like, "What do I do with this?" I was thrilled because she was seeing something in me that probably I didn't see. And I think I always naturally created sacred space since I was a little girl. My mother would say, "You do the living room, 'cause you make it look better." So I would create space in my home or wherever. I didn't see that as art—I saw that as just what you do as a person.

I went to an Ikebana class. And when I was in that first class with Sensei, I felt Rinpoche's presence; I felt the room was just full of blessing or full of adhisthana or full of something. I don't know what you call it. I was holding back from crying as I was working on an arrangement. I had no idea what I was doing of course, but I was doing this like, "Ah!" Almost like. "Ah!"

Dharma Art was infused in everything that Trungpa Rinpoche taught. It was his method of helping people become **more authentic in their expression in the world.**

That **we can reclaim or retrieve a part of ourselves** that's been lost, I think is the essence of Shambhala Art or any of the disciplines that the Rinpoches introduce to us.

Like that. This sense of awe or something.

And I don't even know in that moment that there were words particularly, but it was just a sense, a feeling of Dharma Art. You know of something beyond being separate from a discipline in trying to create something, but being in it, fully.

RECLAIMING A PART OF OURSELVES

When students come to my classes, I see how quickly they connect to a sense of self-criticism and self-judgment, how they believe that only special or gifted people can "do art." So as a teacher I put it on the table immediately — this sense of fear. And I think there is a sense of reconnecting them to the human experience, that all great artists would have some story of working with their own fear and how they found fearlessness. Fearlessness is such a key teaching in Shambhala and Shambhala Art — the courage to step into and beyond your comfort zone when you're creating.

To go from ourselves as human beings, feeling like we're not the chosen and we're not artists, to the fact that we can reclaim or retrieve a part of ourselves that's been

lost, I think is the essence of Shambhala Art or any of the disciplines that the Rinpoches introduce to us. It's retrieving. When I talk to them about this, the other thing that I'll often say is, in Earth-based cultures or whether we call them indigenous cultures, art is not separate. It's not. It wasn't separate. Everyone made masks or everyone created, oh, a million different things, paintings or dance. We need to reclaim that sense in our modern society, our modern culture. □

Being Ratna

by Steve Saitzyk

I am a ratna, or earth element, person. I have some vajra, or water element, also going on in the way I express my earthiness, but fundamentally my home base is an earth person. How can I be certain? I got to ask my root guru the Vidyadhara Chögyam Trungpa Rinpoche while driving him from Santa Barbara to Los Angeles.

He sat in the passenger seat. I had picked him up from where he was staying overnight, while giving a public talk. It was a small ground floor apartment. His accommodations were a tiny room with a beaded curtain for a door with a thin mattress on the floor and a small TV on which he apparently stayed up that night watching horror movies. From my description of how he was hosted, you might be guessing that this was the “early years” where we had no idea of how to treat our teacher. After all we, he was one of the gang, but just cooler than the rest of us. You cannot imagine how embarrassed we were when we saw his devotion and treatment of the head of the Karma Kagyu Buddhist lineage, His Holiness the 16th Karmapa. That, however, is another story.

As I drove him to Los Angeles, we talked a bit. I decided to take this unusual opportunity to ask Rinpoche what he thought my “buddha family” was. I told him I thought that I was padma family, or fire element, but after researching and studying the characteristics of the five Buddha Families, it seemed obvious that I couldn’t be padma, and instead was ratna. I knew from other sources that a great master

can see your Buddha Family in you, so, I was not surprised when he looked at me like he was trying to see something. After a few moments he said, “Uh-huh.” However, being the ratna person I was, that was not at all enough. In truth, it is a ratna neurosis to feel like nothing is ever enough. I needed a clear, unambiguous, and substantial response. I boldly said, “sir, are you saying that my Buddha Family is ratna? He scanned me again, apparently attempting to check. When he was finished. He said, “yes.” And then he promptly fell asleep for the rest of the trip. That was fine with me.

Even though I still felt like being a padma, would make me more attractive, I now knew what I was: A ratna! I was full of myself, which is a typical ratna response to possessing something new. It meant my color was yellow, along with all “earth colors,” my shape was a square, my season was the fall. My best self was generous, and that I need to be mindful of being prideful, or arrogant, and to not smother, or suffocate people. My wisdom was the wisdom of the ratna Buddha family: the Wisdom of Equanimity. This wisdom is about inexhaustible richness of the earth, and the kind of generosity that generates peace. It is like the sun that shines equally on all.

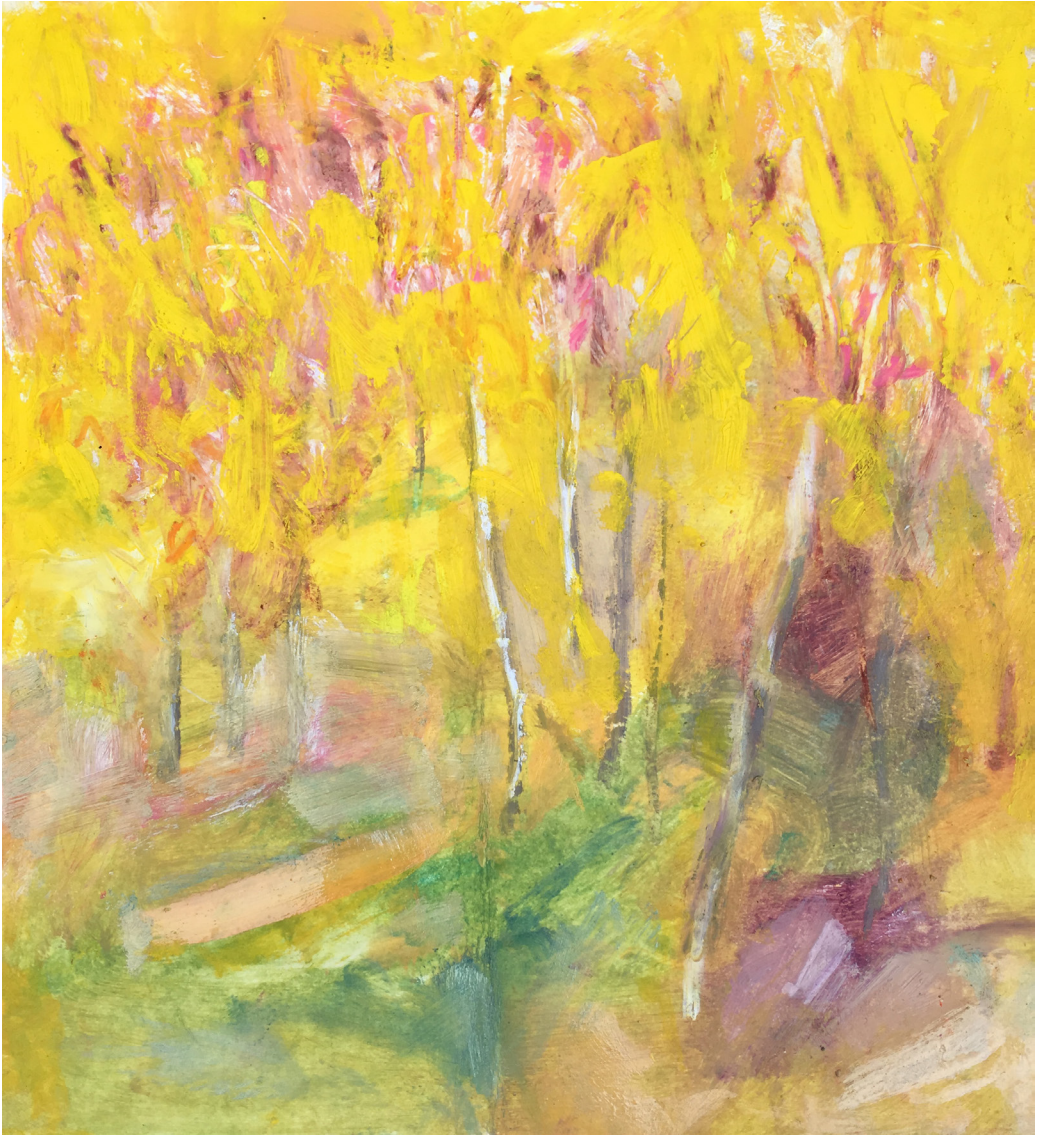
I may not be padma, but it was still pretty cool being ratna. □

Fortunate Passage / Gifts of Caetani

by Roberta Pyx Sutherland



On this page, "Fortunate Passage;" opposite, "Gifts of Caetani."



Wine Cellar

by Bettina Talsky



