

AN ARTS EDUCATION
BY ALICIA CAHALANE LEWIS

|

**LANGUAGE THROUGH SOUND IS WORD. LANGUAGE THROUGH
BRUSH IS STILL. LANGUAGE. BOLD INNOVATION. BOLDER STILL,
THE INNOVATOR.**

**WHO ARE WE TO SAY WHAT LANGUAGE IS OR ISN'T? IT MIGHT BE
THAT LANGUAGE IS SIMPLY THE FRACTION / ONE CAN PARSE OUT.
FROM THE WHOLE.**

||

**EDUCATION, AN ACTIVITY. A NOUN. TO EDUCATE, THE VERB. SO
HOW THEN IF ONE IS THE NOUN, AND THE OTHER A VERB, AND
THEY ARE BOTH PARTS OF THE WHOLE CALLED KNOWING, CAN WE
DEFINE AN ARTS EDUCATION? ISN'T IT ONE AND THE SAME? THESE
WORDS? PART OF A WHOLE? LANGUAGE THING?**

|||

**PHILOSOPHICALLY SPEAKING, WE WANT TO KNOW. JUST KNOW.
THE PARTS ARE IMPORTANT, BUT THE SUM OF THE PARTS
ACTUALIZES THESE PARTS IN A WAY THAT GIVES THEM MEANING.
SO THE PARTS ARE, IN ESSENCE, NOTHING BUT THE WHOLE. IN
PIECES.**



THERE ARE THREE KINDS OF MINDS:

THE MIND THAT LOOKS AT THE WHOLE, BUT SEES ONLY PARTS.

**THE MIND THAT SEES THE PIECES AS PART OF THE WHOLE, BUT
OBJECTS TO FRACTALS.**

THE MIND THAT LOOKS, BUT CAN NOT FIND THE BEGINNING.

REMEDIES FOR THE MIND:

CHASE DREAMS.

**CREATE SPACE FOR THE FRACTALS TO EXIST IN RELATIONSHIP TO
THE WHOLE.**

ACCEPT BEGINNINGS. AS BEING. WHOLE.



ART BECOMES THE EDUCATION, BUT ONLY BECAUSE WE SEE OTHERS IN NEED. OF EDUCATING. A VERB. AND SO WE TURN TO OTHERS, IN TURN TO OURSELVES, TURNING IN CIRCLES IN WAVES IN DISCIPLINES THAT REQUIRE LANGUAGE. ART IS A VOCABULARY WORD. IT IS NOT THE EDUCATOR BUT RATHER THE FLAW IN OUR THINKING.

WE ARE THE FRACTAL / THE LINE (THE SPACE) BETWEEN THE MOVEMENTS THAT CREATE. ART IS THE GNAWING EXPECTATION THAT IF WE DON'T RUN TOWARD WE WILL TURN FROM. DO YOU SEE YOURSELF AS A CIRCLE OF THOUGHT? THE UNDEFINED BEGINNING?

THERE IS NEVER TRULY A BEGINNING. THIS IS THE EDUCATION. TO COUNT THE FRACTALS, UNIMAGINATIVE. TO POINT TO THEM, UNNERVING. TO TALK OF THEM AS LANGUAGE, COMPULSORY. ART IS A VOCABULARY WORD. A TRUE NOUN. LANGUAGE, A RITUAL.



**NOWHERE IS IT SAID THAT ART CREATES HARMONY. OR DISCORD.
OR A RUPTURING OF THOUGHT. THIS IS WHAT WE HAVE SAID. OF
ART.**

**ART DID NOT SPRING FORTH AND ANNOUNCE ITSELF THE
EDUCATOR. WE USE VOCABULARY WORDS. WORTH. FOR ART'S
SAKE. PERHAPS ART ISN'T INTENDED TO HELP US FIND OURSELVES
AS WE ARE STEERED TOWARD IT, BUT RATHER TO PUSH (US)
AWAY.**

**POETRY IS MAKING LANGUAGE THE EDUCATION AND THE SPACE
BETWEEN THESE WORDS / THE FRACTALS. BUT IS THIS ART?**



**SPACE IS THE ARTICLE OF DEFINITION AS NO ONE MIND RESPONDS
IN A WAY THAT MAKES IT EASY TO DEFINE. THERE IS NO
BEGINNING. THE CIRCLE CONTINUES. THE LINE CONTINUES.
THOUGHTS CONTINUE. WE DID NOT START AT A BEGINNING,
RATHER WE HAVE ARRIVED REPEATEDLY AT A POINT THAT CAN
NOT BE FOUND.**

**THE MIND ASKS OF US. TO DEFINE. TO CAPTURE AND CONTAIN.
IT'S NOT THAT THERE IS OR ISN'T A BEGINNING, BUT RATHER THAT
THE BEGINNING CAN NOT BE FOUND. PAST AND PAST PARTICLE OF
FIND. WE'RE TEMPTED TO QUESTION, BUT LANGUAGE ASKS OF US
TO RESPOND. AND OFTEN WE DO THAT WITH / OUT THINKING.**



THERE IS NOTHING SCIENTIFIC ABOUT LANGUAGE / ABOUT ART.

**WE RENDER IT ABSTRACT, THIS INTRODUCTION TO. THE
ADJECTIVE.**

**IT IS GEOMETRY, THE BEGINNING OF TIME OF THOUGHT OF
LANGUAGE OF BRUSH / OF PEN / OF CLAW / OR RAKE. HEEDLESS TO
THE MOTION, THE NOTION OF THINKING, ART IS ART BECAUSE WE
SAY IT SO. TIME IS TIME BECAUSE WE NEED IT SO. WEIGHT AND
NUMBER, THE SAME. WE TELL OURSELVES WE MUST CONTAIN THE
MIND (OUR INNOVATION).**

**IT IS THE CIRCLE FOR THE SAKE OF THE CIRCLE, THE LINE FOR
THE SAKE OF TIME. FRACTALS ARE INCONCLUSIVE AND WORDS
BECOME LOST TO THOUGHT.**



ISIS AND OSIRIS IN NEW YORK CITY

BY ALICIA CAHALANE LEWIS

THE CAST:

ISIS: THE INNOVATOR. WEARS A LIGHT PROVOCATIVE SHEER GOWN MEANT TO TEMPT ANOTHER INTO CREATIVITY. HAS BEEN SEEN THROUGHOUT MULTIPLE CIVILIZATIONS (INCLUDING CALIFORNIA) IN MANY GUISES, BUT ALWAYS IN THE GOWN, TEMPTING. SHE IS NEITHER YOUNG NOR OLD, BUT RATHER TIMELESS AND HAS THAT JE NE SAIS QUOI ATTITUDE THAT MAKES HER UNIQUELY ISIS. DOES NOT DO WELL IN STRESSFUL SITUATIONS AND WILL NEED HER SISTER'S HELP WHILE WORKING HER MAGIC.

OSIRIS: THE DISRUPTOR. RULER OF ALL LIVING THINGS. MARRIED TO ISIS. IT IS INCONSEQUENTIAL WHAT OSIRIS WEARS AS THIS HAS NO BEARING ON THE STORY. WHAT HE WEARS IS THEREFORE UP TO PERSONAL INTERPRETATION. OSIRIS IS NOT BOUND BY CONSTRAINTS AND DOES THINGS HIS OWN WAY. WHEN HE GETS HIMSELF IN TROUBLE HE NEEDS THE HELP OF NOT JUST ONE, BUT TWO WOMEN TO PUT THINGS RIGHT AGAIN.

NEPHTHYS: THE REPAIRER. ISIS' TWIN SISTER. WEARS BLACK.

DOES SOUL WORK ON THE DEAD. STUFF LIKE THAT. BUT RATHER THAN TEMPT THROUGH LIGHT LIKE HER SISTER, ISIS, SHE TEMPTS THROUGH DEATH; THEREFORE, IT IS IMPERATIVE SHE WEAR BLACK. BLACK JEANS AND A BLACK TURTLENECK. BLACK STILETTOS. BLACK EYE LINER. DOES NOT ENJOY THE WHOLE CREATION MYTH. THINKS IT HAS BEEN OVERSOLD. WANTS TO SIMPLIFY THINGS AND THIS IS HER MOTIVATION FOR THE BLACK.

SET: THE JEALOUS ONE. THE BROTHER. MARRIED TO NEPHTHYS.

DOES NOT NEED PROMPTING. BORN JEALOUS. WILL ALWAYS BE JEALOUS. DOES NOT UNDERSTAND TRUE EQUALITY. HACKS HIS BROTHER, OSIRIS, TO BITS. THE USUAL.

THE SETTING:

PREFERABLY AN ABANDONED WAREHOUSE OR DILAPIDATED STORE ROOM, BUT ANYWHERE IS FINE AS LONG AS THERE IS THIS CLAUSTROPHOBIC FEELING OF A TOMB, THE REMNANTS OF SOME LOST PAST.

ACT I SCENE I

THE BEGINNING: BIRTH. A LOT OF SMOKE AND MIRRORS. FORCEPS. THE USUAL MESS. OSIRIS, THE FIRSTBORN, IS MADE RULER OF ALL LIVING THINGS. ISIS, SET, AND NEPHTHYS ARE BORN JUST AFTER THEIR BROTHER, BUT THE SIBLINGS ARE ALL BORN EQUAL AS THIS WAS THE TIME OF GREAT EQUALITY.

ACT I SCENE II

SOME TIME JUST AFTER THE BEGINNING. MAYBE LUNCHTIME. ISIS AND OSIRIS, ISIS' HUSBAND AND BROTHER (I TOLD YOU IT WAS MESSY), DISCUSS LIFE ON EARTH. THEY COME TO THE CONCLUSION THAT LIFE IS COMPLICATED AND GET IN A DISAGREEMENT ABOUT IT ALL. WHAT ARE THEIR ROLES, THEY ASK? WHAT IS THEIR PLACE IN THE GRAND SCHEME OF THINGS? IS EARTH PARADISE? OR A CAGE? ISIS WANTS FREEDOM. OSIRIS WANTS HIS WIFE IN HIS BED. A MORE HEATED DISCUSSION ENSUES ABOUT ROLES AND SCHEMES AND THE BED. TENSIONS FLARE. OSIRIS STORMS OFF IN ANGER. THIS IS OPEN TO INTERPRETATION. CAN BE IMPROVISED. MOST RELATIONSHIPS HIT A SNAG SOMETIME IN THE DAY. USE

**YOUR IMAGINATIONS. BOTTOM LINE: THERE IS A FIGHT, A
DISRUPTION. A COOLING OFF PERIOD.**

ACT I SCENE III

**YEAH. THAT. THE AFFAIR. NEPHTHYS DISGUISES HERSELF AS HER
SISTER, ISIS, AND YOU KNOW, DOES THE BLACK SWAN THING.
ONLY NOW SHE IS WEARING WHITE. SHE SEDUCES OSIRIS BY
MAKING HIM THINK HE IS HAVING SEX WITH HIS WIFE, ISIS. AND
OSIRIS WAS SO HOPING THAT THEY COULD GET PAST THE WHOLE
WITHHOLDING THING, AND SO HE THINKS, "HERE IS ISIS, MY
BEAUTIFUL SEXY WIFE, NOW ASKING FOR ME, YAY," BUT NO, IT IS
NOT HIS WIFE. IT IS HER SISTER / HIS SISTER, NEPHTHYS,
DISGUISED AS THE BEAUTIFUL AND TEMPTING ISIS. REALLY, IT IS
MESSY.**

ACT I SCENE IV

**WHEN SET, ALREADY RESENTFUL OF HIS BROTHER'S POWER AS
RULER OF ALL LIVING THINGS, FINDS OUT THAT OSIRIS IS NOW
HAVING AN AFFAIR WITH HIS WIFE, NEPHTHYS, IT JUST BECOMES
TOO MUCH FOR HIM SO HE KILLS OSIRIS, HACKS HIM TO PIECES,
AND THROWS HIS CASSET INTO THE RIVER. FOREVER THE JEALOUS**

ONE, SET NOW TAKES OVER THE CITY WITH HIS WIFE AND RULES THE LANDS. AGAIN, ALL OF THIS IS OPEN TO CREATIVE INTERPRETATION AND IMPROVISATION. CONSULT EUGENE O'NEILL, POSSIBLY, FOR LANGUAGE.

(INTERMISSION)

ACT II SCENE I

WITH SET AND HIS WIFE NOW RULING THE LAND, EQUITY IS LOST. PEOPLE ARE FIGHTING ONE ANOTHER IN THE STREETS FOR SURVIVAL. THE LANDS ARE PARCHED. FAMINE ENSUES. ISIS RETURNS TO THE WASTELAND IN SEARCH OF HER HUSBAND, OSIRIS, AND WHEN NEPHTHYS TEARFULLY TELLS HER WHAT HAPPENED AND BEGS ISIS FOR FORGIVENESS, ISIS FORGIVES HER SISTER'S NAUGHTY WAYS. JUST LIKE THAT. POOF! TOGETHER THE TWO SISTERS PULL OSIRIS' BODY PARTS OUT OF THE RIVER, ORGANIZE ALL THOSE MULTIPLE HACKED PIECES, AND USING THEIR (MAGIC) PUT THE POOR MAN BACK TOGETHER.

ACT II SCENE II

SHIT. ISIS AND NEPHTHYS CAN'T FIND THE PENIS. THEY LOOK EVERYWHERE FOR IT. REALLY. YOU THINK MAYBE ISIS DOESN'T TRY THAT HARD TO FIND IT? WHAT WOULD BE THE MOTIVATION FOR THIS? BUT WITHOUT A PENIS HOW WILL OSIRIS EVER DO HIS MANLY THING AGAIN? THE DISRUPTOR HAS PULLED OFF THE BIGGEST DISRUPTION OF ALL. HE HAS DISRUPTED LIFE CONTINUUM. ISIS AND NEPHTHYS, THE INNOVATOR AND THE REPAIRER, REALIZE THAT WITHOUT A PENIS OSIRIS CAN NEVER AGAIN BE THE RULER OF ALL LIVING THINGS SO THEY SEND HIM TO THE BOTTOM OF THE RIVER WHERE OSIRIS WILL FOREVER BE IMMORTALIZED AS RULER OF THE DEAD, A NYC JUDGE OF THE UNDERWORLD.

ACT II SCENE III

ISIS IS DISTRAUGHT. SHE HAS LOST HER HUSBAND TO THE UNDERWORLD. THE UNDERGROUND. ALTHOUGH A PRESTIGIOUS, HIGHLY RESPECTED, AND COVETED JOB, THIS RULER OF THE DEAD, IT DOES NOT GUARANTEE THE SAME BENEFITS AS RULER OF ALL LIVING THINGS SO ISIS AND NEPHTHYS TRY GIVING DEATH A

LITTLE MORE PANACHE. THEY ORCHESTRATE LEVELS OF DEATH AND NAME THESE DEATHS A GOOD DEATH, A NOT SO GOOD DEATH, A BETTER DEATH, AND A BEST DEATH. SUDDENLY, DEATH HAS RECOGNITION. IT BECOMES MORE RECOGNIZABLE THAN LIFE, CERTAINLY MORE RESPECTED. BUT ISIS IS SUPPOSED TO REPRESENT NEW LIFE. RIGHT? HOW CAN SHE REPRESENT LIFE CONTINUUM NOW THAT SHE IS WITHOUT? ISIS HAS LOST HER MATE AND SHE, ALONG WITH THE HELP OF HER SISTER, NEPHTHYS, ARE FORCED TO ORCHESTRATE SOME RESPECTABLE RESPONSE.

THERE IS A LOT GOING ON IN THIS SCENE. USE CAUTION NOT TO OVERACT OR OVERREACT. IT JUST IS. LIFE. DEATH. MOTION. IT IS THE TILT OF A PEN IN INK, THE ROLL OF A BRUSH IN PAINT, THE BEGINNING OF SOLUTION. OF CREATIVITY.



WHERE ART AND STORY AND THINKING INTERSECT

BY ALICIA CAHALANE LEWIS

|

BURIED AT THE BOTTOM OF THE RIVER UNDER THOUSANDS OF YEARS OF TUMULT, PUNISHING RAINS, AND ERODING SAND, WHERE IT IS THOUGHT THERE MIGHT BE A BOTTOM, AN END TO SOMETHING, OR PERHAPS THE BEGINNING OF SOMETHING ELSE, SOME OTHER LAYER, THE REAL ANSWERS REMAIN.

I DIDN'T SAY THIS. THE ANCIENTS SAID THIS. AND THE ANCIENTS BEFORE THOSE ANCIENTS BEFORE THOSE SAID IT. THE HISTORY OF THE RIVER AND THESE ANSWERS HAS GOTTEN PASSED DOWN THROUGH THE AGES, AND SO IT REMAINS. AT THE BOTTOM. OR AT THE TOP. OF THE MAGMA. ANSWERS. IN THE EARTH. TO OUR STORIES.

**THIS IS THE FRACTAL. THE PIECES OF THE WHOLE, HACKED. WE
ARE THESE PIECES OF EARTH. OF LOSS.**

**YOU'VE HEARD THE STORIES. YOU UNDERSTAND FRACTALS AND
THE SPACES BETWEEN THEM, YOUR LIVES, THE LIVES OF OTHERS,
BUT THROUGHOUT TIME THE FRACTAL DOMINATES. WHAT ARE WE
HACKING? PIECING TOGETHER? AND WHY, FOR GOD'S SAKE, MUST
THIS ALL BE CALLED ART?**

**WE'RE NOMADS, EACH AND EVERY ONE OF US, AND ART IS MERELY
THE VEHICLE WE USE TO GET US THERE. ONE SIDE OF THE COIN IS
SILVER AND THE OTHER IS GOLD.**



THE TWO STEP

BY ALICIA CAHALANE LEWIS

**BEAUTY PERSONIFIED IN WORD IN DEED
IN LINE DISRUPTED BY _____.**

**AN UNORGANIZED HAPHAZARD RELATIONSHIP,
AN UPSTART, CANNON FIRE, PISTOL SHOT.**

**BOOTS ON GROUND GROUND ON EARTH
EARTH ON ITS OWN. TEETERING AXIS.**

**LOYAL MIND. ROYAL MIND ON METAL.
ON SCYTHE. PATENTED MUSKET. BALL.**

INTERCEPTED IDEALS, A DANCE.

**THERE ARE NUMEROUS POSITIONS ON
THE PAGE AND STILL THE RIGHT WILL OUTFLANK.**

**IT HAPPENS THIS WAY. THE LINE,
STIMULATED BY THE MIND, REALIGNS.**

POETRY IS IRRATIONAL.

**LOOK INTO THE EYE. SEE WHAT IS.
THERE ARE NOT MANY LEFT**

**WHO LOVE IN LIFE IN DEATH
IN FIELDS OF WHEAT, BENT.**

**I LOVED YOU ONCE,
THE SUM OF WHICH YOU KNOW.**

**YOU'VE GROWN AND THROWN DOWN _____.
YES, THAT. OURS. TO ME, FOR US.**

**DISMANTLE YOUR ARMS YOUR LEGS
TATTOO MY NAME UPON YOUR BREAST.**

**ARTISTS HAVE A WAY OF FINDING WHOLE
AMID THE RUBBLE OF THE UNIVERSE.**

**AND I HAVE THE FRAGMENTS OF YOUR GOWN
IMMORTALIZED IN MY CALLOUSED HAND FOREVER.**



ALICIA CAHALANE LEWIS



ALICIACAHALANELEWIS.COM

**POETRY
ESSAYS
BLOG
MEDITATIONS**