

## Introduction to “Lightly threaded clusters from Australia and New Zealand”

### “轻轻交织的来自澳大利亚与新西兰的作品” 引言

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Towards the end of 2017, I had the pleasure of teaching in New Zealand and Australia with students and faculty practicing and studying the Expressive Arts. While there, I found a rich diversity of practitioners using the arts in therapy, education and research. CAET is pleased to present some of this work, essays, poems and images, all of which testify to the creative energy of these practitioners.

“Lightly threaded” is a good metaphor for the material presented here. Rather than a systematic treatise, the work in this issue is highly individual, reflecting the personal experience of the authors. We must always remember that the arts begin with the passion and intention of the person. It is only afterwards that a pattern begins to emerge. These pieces stem from such passion and intention. They are “lightly threaded” together, in the way that a collection of sticks covered with yarn or pieces of fabric made into a quilt come together. As Deborah Green comments, what holds them together is “poietic presense” (the second “s” signifying the sensible and sensual nature of the work).

Such “presense” is grounded in the rich natural landscape of these countries and always bears with it the marks of their indigenous forebears and contemporary co-creators. Landscape and history are alive in these works and in the lives of those to whom these images came. At the same time, this material reaches out to others in the creative and expressive arts in different parts of the world, with different ecologies and stories to tell. We hope that it will contribute to the lightly threaded strands of our own work, always emerging and generating new forms in the presense of poiesis.

至2017年底，我有幸一直在新西兰和澳大利亚教学，接触到了实践和学习表达性艺术的师生。在那里，我发现了许多拥有丰富多元背景的从业者将艺术运用于治疗，教育和研究领域。CAET期刊很高兴介绍一部分展现这些实践者们创造力的作品，散文，诗歌和图片。

“轻柔交织”是对所呈现素材很好的一个隐喻。这一期刊物中出现的作品不是系统性的专著，而是极其独特的，反映了作者的个人经验。我们要始终记得，艺术始于一个人的激情和意图。图案要之后才开始出现。这些作品正是源于这种激情和意图。它们“轻柔交织”在一起，就像一堆被纱线覆盖的棍子或用以制成被子的织物组合在一起。正如黛博拉·格林所评论的那样，将它们结合在一起的是“创造性的临在”（poieticpresense，第二个“s”突出了创作理性和感官愉悦的本质）。

这种“临在”基于不同国家丰富的自然景观，并总是伴随着本土的先辈们和当代共创者们的印记。风土和历史鲜活地存在于这些作品以及影像创作者的生

活中，这也是他们灵感的来源。同时，这些素材也与世界其它各地涉足创造性和表达性艺术的人们产生连接，他们来自不同的生态环境，拥有各自的故事。我们希望它将促进我们自己创作中轻柔交织的部分，在创造的临在中不断浮现和产生新的形式。

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