

One Artist and Her Philosophy



The Dancer. This seven foot bronze sculpture was designed and created by Sarah Jackson and is part of the Hirshhorn Museum and Sculpture Garden Collection, Smithsonian Institute, Washington D.C.

BAG LADY

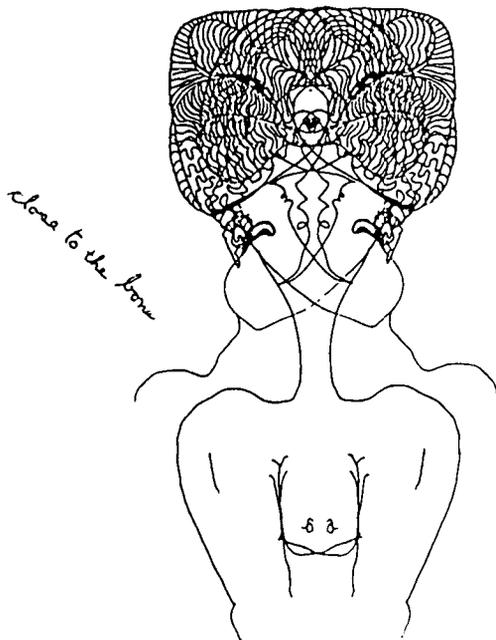
BY

Sarah Jackson ©87

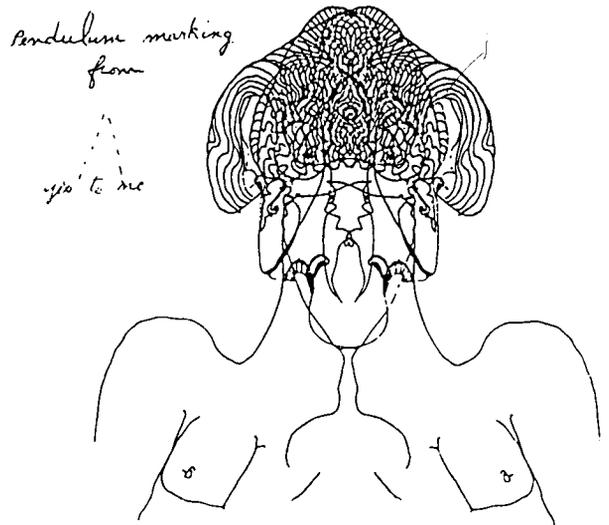
BAG LADY, by Sarah Jackson (1987).



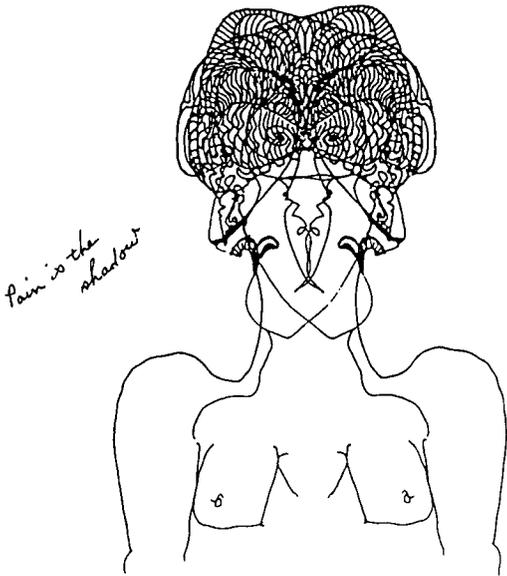
(1) Dust my flowers



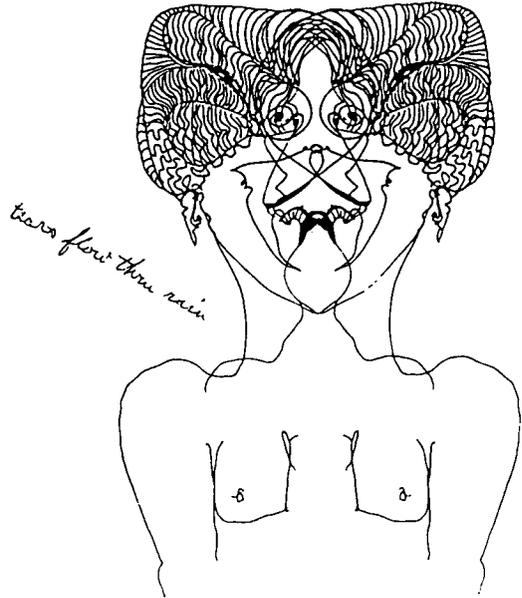
(2) close to the bone



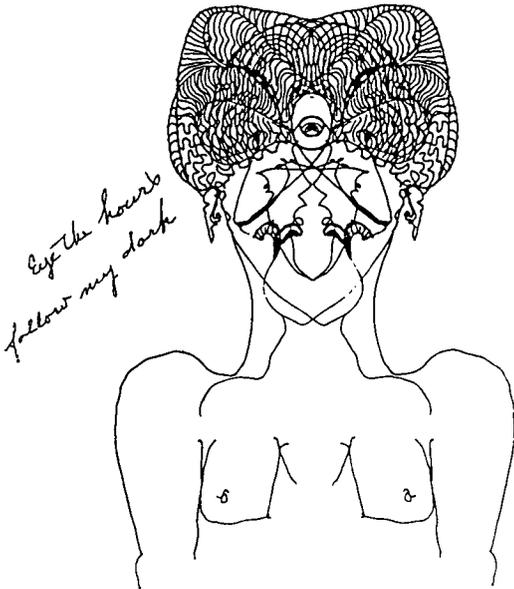
(3) Pendulum marking from—yes to no



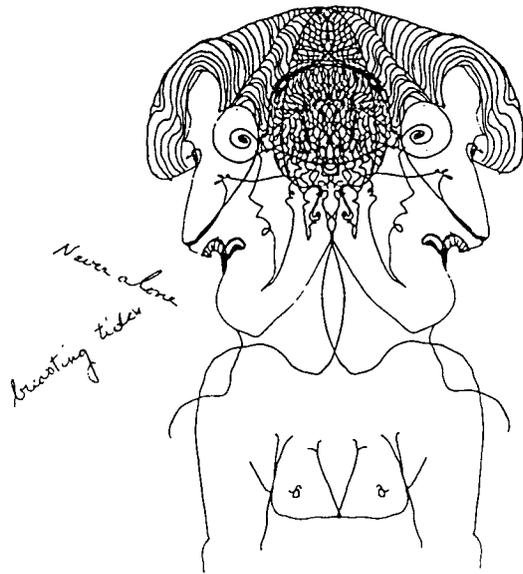
(4) Pain is the shadow



(5) tears flow thru rain



(6) Eye the hours, follow my dark



(7) Never alone, breasting tides

An Art Philosophy

As a young artist, I fired my theories on art with strength as I searched for the steps that would lead toward my producing GREAT ART! During the earning of a Master's Degree, I chewed the parts of art history, philosophy and sociology that reinforced my insights. Then over the years, I started to discover within my own creativity, a mysterious nimbus of intuition that I did not understand, but that was fascinating as a source of my energy and images. Through making art works, I have begun to reveal my own philosophy of life and existence.

There seem to be for me, two facets operating in the activity of art production: *Intuitive Insights*; and then *Critical Solutions*. One can also interchange these for *Intuitive Solutions*, meaning working with a medium or process that involves a wrestling with the actual materials. This produces a work that is intertwined with the qualities of the process itself so that there is a uniqueness and meaning identified only with the process used. Insights can also occur after the initial discovery when using the materials, in my case, sculpture, copier art and ink wash drawing. Critical Insights occur after a work has been given existence. Then, on another level, one gets additional understanding of the work done and fulfilling it as an ART OBJECT. This other level adds levels of comprehension and eventually may develop into a new art work, making a series of links to a statement. So, in turn, we start finding *Critical Solutions* anew; i.e., my NEW IMPRESSIONISM with digital copier art. The ideas and forms perpetuate in a spiral-like manner as one moves from the inner and outer layers of comprehension.



Since I have amassed work as an active artist over the years, I am aware of related threads appearing which form theme-patterns: **the origins of life, women's relationships, an organic flow of forms, the use of process for meaning, and humorous insights**. All these themes, however, live within my overall WOMEN VISION. That is my starting view point from which my strength originates. It is the source of my mystery and existence!

The above statements are NOT to be considered as axioms to be followed by all women artists. One learns humbleness through years of working. Although I suggest to other women artists that they try to reach a point where they can assess their directions, look at their own threads and fine tune their techniques without hampering the flow of their intuitive insights.

this testament of art reveals the mystery of human creativity as we alternate our choices between visions and voices we open the door of our own historic metaphor

Sarah Jackson
April 1988