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Concepts of the Unseen

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CONCEPTS OF THE UNSEEN

A Thesis Presented

by

IAN PAWLUK

Submitted to the Graduate School of the University of Massachusetts
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INTRODUCTION

My work stems from the belief that humankind is plagued with what often seems like irreconcilable differences. These divisions have proven to be inevitable, yet contradict the unity that makes us thrive as humans. They are contrasted by an undeniable abundance of characteristics and experiences that link everyone to humanity, such as birth, death, joy, sorrow, love, hate, common need, and desire. These experiences are cyclical in nature and cause unrest. Who can be born without later dying? What joy isn't contrasted with sorrow? Contentment is fleeting. Can there be joy without sorrow, or life without death? I try to understand these dichotomies. The road to understanding is paved with questions, and without truthful answers understanding remains out of reach. My work hopes in the answers to questions posed by the human condition. This hope is a constant struggle and endeavor because the answers I find greatly challenge my understanding as a human. Examination of the physical world offers a wide gate in which to begin this journey. As science proves with each new discovery, what is known offers clues to what is unknown. In comparison, my works are physical, tangible objects that offer insight into a world beyond the graphite and ink; where a mind filled with experiences, desires, and beliefs exist. The work is an impartial blueprint to a city still in the making. The use of a visual forum exists not because it is in itself an end. I want the viewer to see the attentiveness and care of an artist who spends time with his creation, because that creation is purposed to communicate the love of the artist. In this, may they appreciate that the concepts being investigated are important, just as the search for truth

is important. In my work the physical marks and images allude to what is important to me; the unseen.

In general terms the unseen is what causes us to awe and wonder. It does not deteriorate or die. It is always before us, with each new generation, feeding us hope to keep laboring and living. “So we fix our eyes not on what is seen, but what is unseen. For what is seen is temporary, but what is unseen is eternal” (2 Corinthians 4:18-19). In my work I analyze the unseen, question it, attempt to break it down, fit it into something tangible, and ultimately see it for what it is; an eternal glory that far outweighs these temporary circumstances. In a more focused definition I am talking about the spiritual world. My work does not question the existence of this realm. On the contrary it supports not only the existence, but the great importance the spiritual world plays in the happenings of the physical world, and visa versa. My work functions through the lens of landscape, architecture, and the human figure to lure the viewer into a visual narrative that will offer a spark to ones emotion and imaginative spirit.

CHAPTER 1

ANSWERS OFTEN COME IN THE PRESENCE OF QUESTION

I remember as a young child the fascination I had with older people, particularly my parents. It seemed I could ask them anything, and they would have an answer. I was fully willing as a five year old to submit to that authority. If Dad says it was so, so it was. It did not take too long before I began questioning the very authority that so delighted me in my innocence. The answers given to me no longer fit within my self created framework. I began to question with less and less confidence in finding sufficient answers, and then my questioning stopped. I became my own authority, and all answers were submitted to me as judge and jury. In becoming a creator, I have re-learned the importance of the question. Even more important is questioning with the hope of infallible answers. The goal is problem solving.

My work hopes in the answers to questions posed by the human condition. My parents could not answer all my questions by their own authority. Their greatest gift to me was to point me to an authority greater than themselves. It is in that authority my work illustrates outcomes to some of the most difficult age old questions. So why do these old questions of “What is life’s purpose?”, and “where do we go when we die?”, still carry on? Many people have stopped asking these, but that does not negate the questions, or nullify the answers. My work submits to the ideas that this life has a known purpose, and that there is life after death. It is important to view my work in that light. Questioning in my work comes in several forms. The one pertinent to this section is that of labor. It may be more accurate to say that it is the absence of labor in the presence of

labor that produces the most questions. My work is labor intensive, but no matter how much labor I put into my drawings there is always more to be done. This began my first two questions. How do I finish? And can I really ever finish? In the drawing titled *Organic* (Image #1), I was hoping to create an image that the viewer longed to spend time with, and still they would never ‘finish’ the image. The drawing needed to be infinite. What emerged were the uses of white space and the absence of recognizable form. Areas of the drawing faded into the white space implying that there was no ending. Because no recognizable form exists the viewer is left only with their own devices to translate the image. Some of the most interesting areas in the piece are completely white. There is no visible labor. By laboring intensively in one area, I’m opening the option of such labor existing in the adjoining white spaces. This is a simple way to imagine and take part in the creative process.

My use of labor intensive mark making alludes to infinity. The only way I could finish the piece was to yield to that fact. I can only make the marks so small with the tip of a sharpened pencil. I worked beyond my own eye using a magnifying glass to find even greater detail. What next a microscope? What about color, the use of other materials, and surfaces? One simple revelation is the fact that I have limits as a creator. As a maker it was important for me to recognize they exist and submit to them. In my first four pieces (Images #1-4) I only used graphite pencils. In the later four (Images #5-8) I scratched pigment from the printed surface, thus limiting marks to what can be removed. My limitations became a healthy boundary to end each piece, just as the white space becomes a boundary where my detail can be contained. This parallels the limitedness of my own expressions to the infinite unseen. The *Organic* drawing began to

resemble a microbiological landscape; infinity inward. In allowing the marks to dissipate into white the drawing found its completion. This was a final step in the physical process, but conceptually I could find no ending, because the end itself is limitedness, and eternity.

So why is infinity so important? Infinite marks and space help bring my work into one of its conceptual meanings; eternity. This is an important idea in my work. Eternity is in part what makes me awe and wonder simply because it cannot be fully comprehended. That is also the essence of my artistic spirit. Where infinity is numeric, eternity is time based. The sand on the seashore or the stars in the sky cannot be counted. They are infinite in number and become a great object of awe. Eternity is infinite time. Scientists try to attach an incomprehensible amount of time to the creation of our universe. Our universe is so infinite it is simply beyond our comprehension. Six or ten billion years is not eternal. What amount of time is? If my work represents 10 billion years in the realm of eternity, or four months in the life of a human artist, it begins to have a sense of purpose. It is important that my work shows time. This may be better defined as iconic time. It is time that exists beyond our own. There is no future or past, only an eternal present. Other than drawing symbols of time, I spent time drawing, in a method of mark making that was easily recognizable as being time consuming. Other than the uncountable “infinite” number of marks, I want the viewer’s first response to be, “This must have taken forever.” *Stairs* (Image # 4) took me four months. At a recent Connecticut statewide exhibition where *Stairs* won first prize, the first or second question everyone asked at the opening was, “How much time did that take?” I’m sure other pieces that made it into the show, and some that did not, took just as much if not more

time. *Stairs*, however, won favor because it was clearly loved by its creator by exemplifying his care and time. The recognition of something we can't sum up invites our imagination to awaken and our questions to amount. The work asks to be engaged with for a long period of time by drawing attention into the piece as a visual narrative. The image begins to translate from twenty feet, but the process will continue within two inches from the surface under a magnifying glass. Though my work asks to be engaged with, it doesn't consume; it allows choice. These are medium sized wall pieces, not intended to engulf and force participation like an installation. The imagery, labor, and size are steps in a process I hope will engage and encourage investigation.

Apart from the formal elements that question infinity and eternity, my work uses symbolic images. These images also help to answer some of what is proposed by the form. In *Legs* (Image #2) I've created recognizable imagery in an enigmatic space. The imagery occupies half of the picture plane. The other half is white space. The relationship between the imagery and white space is clearly important, but uncertain. The imagery is caught in the midst of a narrative. The legs could be emerging from the white space, or the white space could be taking over the legs. Words such as creation and deteriorate come mind. The imagery itself is separated into three subjects; the legs, the snake, and the unusual looking fruit. Some clues as to the relationship shared by these are divulged in the details of the drawing. One example would be the genealogy of Jesus in the lower left leg. The genealogy is taken from Matthew, and functions not only to detail Jesus' Jewish ancestry, but also to remind the reader of an ancestry broken by sin, yet ultimately mended by Christ. With that in mind I am also calling upon the famous story of the temptation of Adam and Eve. This is meant to initiate historical attachments. Such

questions may come to mind: Are the legs Adam's or Eve's? Where is the other partner? I intended the white space to play a role in posing those questions. In the Genesis account, the temptation was beyond eating fruit that God commanded Adam alone not to eat. The primary temptation was the prideful lust to be like God. Lucifer, here appearing as a snake, was cast from heaven because he rebelled against his creator and demanded equality with God. Lucifer offered Eve, with Adam standing by her, this equality through the knowledge of good and evil. Adam and Eve broke God's command and ate the fruit. In moments; eternal joy was added to by sorrow, eternal life was compromised with death; and knowledge of only good was tainted with the knowledge of evil. The snake appears with eyes all over his head symbolizing knowledge. With great knowledge of evil one must watch their back so to speak. Even if you are 'that' evil, as the snake is, God's wrath is the fear. Thus, many eyes are needed. Eyes on the legs that were once closed open as knowledge of this evil grows. These legs are Adam's. He was the second to partake, and in moments he will symbolically disappear from paradise as Eve had just moments before. She was overtaken by the white space, that in this case represents human's scope of vision. 'Legs' is the most potent display of this historically symbolic imagery within the eight pieces. It carries much significance to the body of work, because it relates itself to the more enigmatic symbolism and imagery in the other works. As one could easily relate an acorn, to a tree, to a forest, to a landscape, so these themes and images relate throughout the whole body of work

The strong symbol of a gothic-esque church in *Landscape 1* (Image # 5) is meant to provoke a throng of attachments and questions. It becomes a barrier that must be crossed before entering the unseen that lingers in the sky. Other symbols function

similarly. The graveyard in *Landscape 3* (Image # 6) speaks not so subtly of death. The ascending stairs in *Stairs* (Image # 1) and *Landscape 4* (Image # 8) reference a heaven bound journey.

CHAPTER 2
THE “UNSEEN” IS VISUALISED BY ILLUMINATING ITS PHYSICAL
ATTRIBUTES

The world is full of historical stories, prophetic predictions, personal testimonies, radical life changing happenings, catastrophic natural events etc, all attributed to a ‘higher power’. In the realm of human understanding this power is given almost as many faces as it has stories. There are contradictions and embellishments; horrendous acts done in the name of this ‘power,’ all contributing to throngs of disillusioned people. In contrast there are also unexplainable happenings that when witnessed can only be dealt with one of two ways; recognize a superhuman power, or ignore and disregard. These are events that function outside the boundaries of science. Many of these have encouraged great unity, like-mindedness, and good work that has progressed human kind toward common purpose. I believe ‘miracles’ do occur. Miracles are the physical manifestations of the ‘unseen’. Much of the imagery that I conjure for my work comes from meditating on stories rooted in such events. Many of these stories come from Biblical texts (see Moses, Elijah, Elisha, Daniel, Isaiah, Mary, Jesus, Paul, and John). These characters function as participants in miraculous events, as well as prophets bearing revelations of future events. There are countless other participants of this glory that represent a personal transformation that in no way pale in comparison to the physical expressions. My work uses Biblical faith as its foundation. The congruent theme of the Bible is God’s glory, which is also the central theme of my work.

One symbol I have developed over the past five years to represent the unseen is the opening sky. Often resembling a “V”, these openings give a glimpse into the spiritual realm that co exists with the physical. This symbol can be seen in *Landscape 1*. The “V” itself is simply a use of formal perspective. This epic event is one encompassing an indefinite distance. As the tear recedes into space it appears smaller. The sky is being split, opened, or torn in the same way the curtain in Solomon’s Temple was torn in two from top to bottom when Christ died on the cross (Matthew 27:51). The curtain was a barrier between the holy place and the most holy place in the temple. The holy place was regularly occupied, but only once a year was the High Priest able to enter the most holy place, into the presence of God, to make atonement, and worship on behalf of the people. The torn curtain symbolizes the end of that era. Now, through the sacrifice of Christ, anyone may enter the presence of God in Christ’s Name. This parallels the meaning of my “V”. Through it, the subjects of my narratives may enter into the Holy of Holies, His glory. The viewer is invited to be a subject of this, but is held at a distance. I use some device in each of my pieces that allows one to come to terms with the unearthly space in light of our physical understanding. These devices are the physical attributes of the unseen, or at least remnant shadows. In *Landscape 1* the church building is the primary barrier that must be crossed in order to enter the meaning of the piece, God’s glory. The building represents religion, and idolatry; human created institutions and law. It could be anything that is placed between us and God. I chose the church as a symbol for religion because of its controversial legacy. I define religion as a human attempt to get closer to God. The contrast would be God’s attempt to get closer to us. The Israelites were founded through the later, but over the course of time Judaism became a human driven

religion. Mosaic Law was comprised of less than 700 laws given by God through Moses in 1446 b.c. By the time of Christ there were nearly 4,500 laws added by men through the oral tradition. What Christ began 2,000 years ago has also been changed to fit within the framework of human thought, thus much of modern ‘Christianity’ is a mix of religion and Christ. That alone stresses the importance of returning to the existing original texts from which the Bible was compiled. The Israelites re-read the Mosaic texts throughout the Old Testament when their Judaic culture became compromised. To fully enter *Landscape I* the image calls for an introspective analysis of religion, church, and Christianity. This in itself may be the conceptual barrier that inhibits the unseen from being penetrated.

The other methods I use to depict the spiritual realm manifest in a more enigmatic form. The white space is a good example of this. White space is much less obtrusive because it doesn’t lead so directly. That doesn’t change my intentions. Where the church building is meant to antagonize and restrict, the white space is meant to encourage imagination, thought, and wonder. Fog, snow, mist, and atmospheric perspective cover what is known to be by leaving to the eye an element’s incomplete condition. My work believes in the unseen, but only by making suggestions based on what is known can the unseen be visualized. When fog covers a known path, and I can’t see five feet in front of me, I don’t cease to believe that the path exists. What if the path is unknown? If I wanted to continue I would use whatever bits of information I could gather to keep myself on that path. Nighttime and darkness lead us to a more Biblical analogy. Psalm 119:105 says: “Thy word is a lamp unto my feet, and a light unto my path”. *Birth, Death, and Rebirth* (Image # 3) and *Legs* (Image #2) are both pieces that depict a partial human. The white space hides the completeness. These are not severed limbs, or a mutilated torso. They are

subjects caught in the processes of physical life, physical death, spiritual life, and spiritual death. They are emerging from, and being covered by, white, the unseen. In *Birth, Death, and Rebirth* the torso is constructed with landscapes, enigmatic marks, human faces, and contemplative lyrics and words that move in and out of white space. The landscapes are abstracted by fog, and atmospheric perspective. Dizzying perspectives alternate throughout the space to create a visual journey that affords its own limited omnipresence. The torso itself rests partially in water, and is caught in a narrative of either submersion or ascension. In either case the event of symbolic rebirth is generated here in a physical form. The same regeneration is happening in the spiritual sense as the unseen encapsulates the subject.

Death plays such an important role in my work because it is an immediate gateway into the unseen. King Solomon, hailed to be the wisest man of all time, stated that “He (God) has also set eternity in the heart of men; yet they cannot fathom what God has done from beginning to end” (Ecclesiastes 3:11). The words of this statement still resonate today. Immortality is rooted in our nature. Death remains a tragic end if eternity isn’t considered. My work considers death through Christ’s example; human birth, human death; risen from death into a physical eternity that is free of death and sorrow. My work depicts symbols of death, but only in light of resurrection. In the details of almost all my works there are images of humans ascending into the sky. One exception is *Stairs*. Where the other pieces invite viewing, this piece also invites participation. In *Stairs* countless humans stand at the presence of a grand staircase. These represent the living here on earth. Our viewpoint is in the position of these people. The staircase is a physically impassable boundary between earth and heaven. It’s timeless and flawed; warped and

broken, a host of parasitic vines. The stairs represent human history, humanity, and creation. It is only passable by supernatural ascension. The tiers of the staircase are the days of creation and the cycles of life. The vines clinging to the railings are sin, filled with faces of those who will never enter the glory, but are earnestly seeking the narratives' progression. Three gigantic spirits hover above the earth, waiting for the eminent return of Christ. Their names are written in their garments; Faith, Hope, and Love. These names are taken from 1Corinthians 13. At the top of the staircase rests the incomplete heaven. This heaven exists in the contemporary era of the narrative. It is incomplete because sin and death still function here on earth, fully visible to heavenly beings. Beyond that heavenly city, the stairs bend into another unseen. There rests the new heaven. It is incomplete, yet still in the making. Its completion is anticipated through the watchful gaze of the three spirits. This heaven will be eternally established when sin and death are conquered once and for all on earth.

CHAPTER 3

QUESTIONS POSED BY THE HUMAN CONDITION HAVE ANSWERS

My work represents a Christian world view. A world view is a set of beliefs that provide answers to questions posed by the human condition. There cannot be two correct contradicting world views. If Christ says “I am the way the truth and the life. No one comes to the Father except through me,” (John 14:6) and Muhammad says “Surely *this Quran* guides to that which is most upright... that they (followers of Islam) shall have a great reward.” (Quran 17.9) One or both are wrong because the Quran and the words of Jesus contradict. One can be right, but they cannot both be right. This can apply to any world view. I have placed my faith in Jesus Christ as the answer to humanity’s questions. He becomes my hope to questions posed by the human condition. He is the foundation in which my work stands.

A successful world view must apply to every human equally. In *Stairs* I’ve drawn countless and diverse people standing in the presence of heaven. The symbols are somewhat complicated and require some educated problem solving and translation. In *Landscape 4* (Image #8) the imagery is more broadly translatable. Its elements are simple. There are trees, rocks, and a stone staircase. The railing gives it a definite human presence, which can be interpreted from a broad symbolic or a specific theological perspective. The premise is that God is easily attainable. Nature shows His glory and design. The themes of my work can be applied across racial and cultural lines. How can I presume to say this unless I believed this message of hope and salvation was intended for all? I feel the best way to critique such a statement is by looking at how other cultures

react to the message of Jesus. Is the message of Jesus universal? Is it a successful world view? I will share a story of how a missionary couple set out to make the message attainable to a people they shared no cultural commonalities with. This story does not specifically appear in my work, but it carries the same intrinsic hope, and eloquently narrates the need that my work is based upon. It is important to support my claim that there can be one truth that offers equal hope to all.

Earlier this week I sat in a lecture given by Don Richardson. Don is one of the most respected missionaries of the twentieth century and today. He authored the book *Peace Child* which was later turned into a movie in 1972. The story is an amazing account of how, beginning in 1955, Don and his wife Carol went to work in the Sawi Tribe of what was then Dutch New Guinea. The Sawi lived in almost complete isolation from the outside world. They were cannibalistic headhunters that lived in the constant rigors of warfare and pains of sickness. Carol and Don, who was carrying their 7 month old baby, entered the tribe and quickly became loved and coveted. Carol was a nurse. Her much needed medical expertise greatly contributed the young family's integration. The Sawi language was unknown and had never been written. Don went about learning the language which has 19 tenses for every verb. Carol gave medical aid and saved numerous lives by the simple use of antibiotics. 2,500 Sawi were treated by Carol in the time it took Don to translate the New Testament. The 3,000 person tribe was finding relief from there physical ailments, but the warfare and violence that threatened them was undeterred.

Don struggled to show the tribe the power and importance of Jesus' substitutionary atonement, and how it alone offered the hope that they daily lived without. The Sawi prided treachery and soon hailed Judas Iscariot, the betrayer of Jesus,

as the hero of the Bible. War continued to plague the Sawi as they fought with two neighboring villages. Don and Carol confronted the Sawi with the ultimatum that they either must make peace and stop killing each other, or the Richardson's would have to leave. The Sawi didn't want Don and Carol to leave, but peace was not any easy thing. What manifested was the Sawi tradition of the Peace Child. Tradition said that if a man offered his child to be raised by a warring village, as long as that child lived in that village there would be peace. This was an honored tradition. Along with this, no man would ever be killed if he was holding a child. This brings a whole new significance to Don unknowingly carrying his 7 month old baby into a tribe that would have otherwise likely taken his life.

The sacrificing family often had multiple children, but in the case of the Sawi, the only man willing to give his child for peace only had one, and could physically have no more. His wife cried and pleaded as he ran with their baby tucked in his arms from their village. He carried the baby into the enemy village and offered it to a man there to be raised. Peace was settled. A ceremony took place to bind the arrangement. War ceased, killing ended, and Don found his means of sharing what Christ did for all of Humankind. He was able to explain that Jesus was the only son, a peace child, given from God so we could be free from death. The Sawi understood, and quickly turned on their hero Judas for betraying Jesus, a peace child. Cannibalism and headhunting never fulfilled their humanity. So they left it for something that not only filled their present lives with purpose, but gave them hope for eternity.

Don struggled to share eternal hope with a culture that lived with unhindered death. He found success. We all face death. In my work I want to share hope of life even

in the face of physical death. It amazes me how all humans share commonalities that cause us to covet peace and life. Don told stories of multiple other peoples that became open to Christ's love, solely based on the personal historical traditions engrained in their heritage. Many of their stories date before Christ, yet Christ is the perfect fulfillment of their deepest tradition stories. Don spoke about another tribe in Africa who, like the Sawi were completely uninfluenced by Mosaic tradition. Within the folk lore of this tribe was a god who became angry with his creation and flooded the whole world. All perished except one righteous couple whom the god hid in a cave atop the highest mountain. The tribe believed this supreme god was still angry with them. Apart from his ancient love they were burdened by lesser spirits whom they appeased with human sacrifices. Two missionaries were killed by this tribe to fulfill that purpose, both close friends of Don. Over time more missionaries came. The people were delighted to hear that God was no longer angry with them for the sins of their forefathers. They were able to rid their fear through the promise of life given by Christ. The 'angry' God of their fathers wanted so badly to show them his love that he gave his son as an atoning sacrifice. (How Shall They Hear, Richardson)

It is important to question our need, because whether it's apparent or not it is there, as are the answers. Don and Carol met the physical needs of the Sawi, attacked their legacy of murder and treachery, and offered instead a source of hope, peace, and salvation.

CONCLUSION

Unlike our Western tradition, where many create new to outdo what's been done, The Eastern tradition is based more on the presupposition that we are only co-creators. We can never truly create something new but only celebrate what already is and hope in what is to come. As creators we extract from common experiences that have cycled throughout time. That is my work. I am making visual interpretations based on the need humanity has for Jesus Christ. These needs I have observed directly or indirectly within humanity. I am a needy creature. I need to love and to be loved; comfort and be comforted; experience joy and share that joy; hope in what can't be taken away. But this world has often to let me down or left me in need. That is why fixing my hope in this world, and this life is futile. I think in ideals, and this world offers only a glimpse into that paradise. If this world and universe were everything then why do I dream outside of them? In professing Christ as Savior I have found the one true ideal. My work is fixed on the unseen, because what is seen will pass away, what is unseen is always before us.

TECHNICAL INFORMATION

·Images # 1-4 are graphite drawings done on 30"x 44" Somerset Satin paper. They are mounted on foam core.

·Images # 5-8 are pigment prints printed from an Epson 7600 series printer on Red River paper. They are etched with a dry point tool and an x-acto knife. These images are matted and backed with foam core.

·All the frames are constructed with poplar.

BIBLIOGRAPHY

New International Version, Bible, translated, 1973.

Richardson, Don. "How Shall They Hear?" Perspectives lecture. Groton Bible Chapel, Groton, CT. 18 March 2008.

ARTIST ON STUDIO



IMAGE IDENTIFICATION

Image #1: *Organic*, 2006

Image #2: *Legs*, 2006-2007

Image #3: *Flesh*, 2007

Image #4: *Stairs*, 2007

Image #5: *Landscape 1*, 2007

Image #6: *Landscape 2*, 2007

Image #7: *Landscape 3*, 2007-2008

Image #8: *Landscape 4*, 2008

IMAGES OF WORK

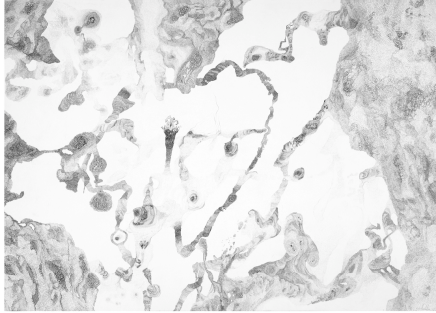


Image #1



Image #2



Image #3



Image #4



Image # 5



Image # 6



Image # 7



Image # 8