The background is a complex collage. On the left, a stone wall with faint, illegible text is visible. In the center, a stone archway leads to a dark interior. On the right, a large tree with vibrant autumn foliage in shades of orange and yellow stands prominently. The overall scene is set against a backdrop of a stone wall with faint, ghostly text.

LIVING STONES

Richard Carton's silent journey

This page is a dense collage of artistic sketches, photographs, and handwritten notes, organized into a grid-like structure. The content is divided into several sections, each with a title and associated text or images.

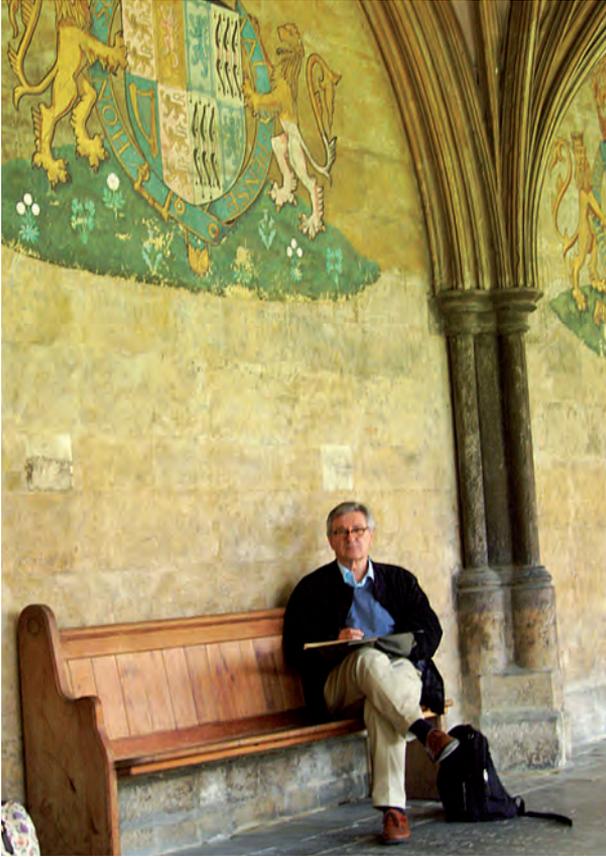
- Top Left:** A large sketch of a face with the title "The Face" and a date "1911". Below it is a sketch of a building facade with the title "The Church" and a date "1911".
- Top Center:** A sketch of a Gothic-style window or doorway with the title "THE WINDOW" and a date "1911".
- Top Right:** A sketch of a building facade with the title "The Church" and a date "1911".
- Middle Left:** A sketch of a landscape with trees and a building, with the title "Landscape and Monument" and a date "1911".
- Middle Center:** A sketch of a building facade with the title "The Church" and a date "1911".
- Middle Right:** A sketch of a building facade with the title "The Church" and a date "1911".
- Bottom Left:** A sketch of a building facade with the title "The Church" and a date "1911".
- Bottom Center:** A sketch of a building facade with the title "The Church" and a date "1911".
- Bottom Right:** A sketch of a building facade with the title "The Church" and a date "1911".

The page is filled with detailed drawings and notes, including references to various artists and architectural styles. The handwriting is in cursive and appears to be from the early 20th century. The sketches are executed in pencil and ink, with some areas of color wash or wash.

LIVING STONES

Richard Carton's silent journey

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My sincere thanks go to all those at Norwich Cathedral who helped make this exhibition possible, especially the Reverend Dr. Peter Doll and Ms Julia Jones.

I warmly thank Joachim Schlandt for writing such a perceptive Foreword. The original German text is on show in the exhibition and on my website.

A huge thank you goes to my sister and brother in law, Brenda and William Hammond, for all their support.

I thank designer Alexander Hertel for his expertise, creative ideas and patience.

Finally, love and thanks go to my wife Beatrice, without whom this project could not have reached fruition in this form. Her vision, artistic knowledge, creativity, energy and enthusiasm are matched by her skills in organization.

I could go on...thank you again.

In memory of my parents.

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Printing: Type Design GmbH, Düsseldorf

Richard Caston's deciphering of Norwich Cathedral

Translated from the German.

Richard Caston has taken the time needed, to calmly, peacefully enter into a deep conversation with the cultural and historical monument that is the Cathedral of Norwich. He has slowly discovered its structural, cultural and religious history as well as its actual presence. Month after month, he has, equipped with paper, pen, ink and paints, visited the Cathedral the same way a portrait painter or ghostwriter would approach his subject. It was the start of an amazing dialogue which he documented with drawings, watercolours and text notes, almost like in a diary, over a period of one and a half years.

In these reflective writings and drawings, Caston shows broad architectural perspectives, selected details and the traces left on them by time. However, for him, the reproduction of the architectural structure and its successive changes of style and use of space; the rendering of the progress of construction technology, of the refinements of design of the artisanal detail or of the fine art and craft of the sculptors as they integrated various ideas in what they shaped, was by no means only the recording of history.

Here, a legacy, subjected to change over time and to the contributions of generations of commissioned architects, artists and craftsmen, is rediscovered. It is seen as it stands today under today's sky with its changing light, between regrown trees. In a way it is seen with the cultural consciousness of modern times. One is invited to discover the

Cathedral's own spirit. In his drawings, watercolours and texts (as research material for his paintings), Caston has captured atmospheres and has suggested them through brilliant light, deep shadows and the movement of the trees in front of large, awesome backgrounds.

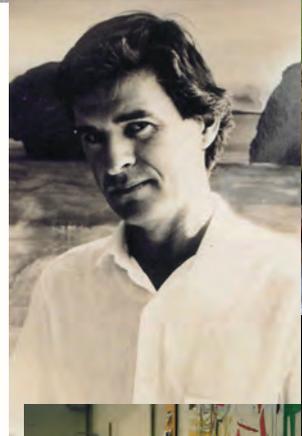
Thus, the painter combines views of the Cathedral and of nature in search of lost time with his perception of atmosphere and spirit and the genesis of his painted images of this monument. These show the integrative power of Art which can conjure up a relationship to objects and to experiences, as could never be expressed by words alone.

Joachim Schlandt
December 2013, Munich.



Joachim Schlandt is a leading German architect based in Munich. He has led major projects throughout Europe.

- 1946 Born in Norwich.
- 1961 - 62 Drawing lessons from Geoffrey Arnison.
- 1963 - 65 Studied at Norwich University College of Art with Henry Clyne, David Watson and visiting lecturer John Wonnacott.
- 1965 - 68 Degree study at Ravensbourne College of Art and Communication, near London, with Adrian Berg, Brian Fielding, Anton Ehrenzweig and visiting lecturer David Hockney.
- 1967 *Four Young Artists* exhibition, with Christopher Castle, Paul Devereux and David Richards, Assembly House, Norwich. First visits to Stonehenge and Avebury.
- 1968 - 70 Advised by John Dove and Molly White, worked as an illustrator in London.
- 1972 - 73 *Auguries, Portents and Visions* exhibition, with Christopher Castle, Paul Devereux, Colin Figue, Michael Gillingwater and Mort Kean, University of East Anglia and The Royal Academy.
- 1971 First solo exhibition, Arts Centre, Lowestoft. Teaching at Lowestoft College of Art, UEA and for Adult Education. Inspired by Colin Self, for whom he briefly worked as an assistant.
- 1973 First exhibition in Germany with Paul Devereux, Die Brücke, Düsseldorf. Extensive travels in the United States, where he visited the Hopi territory in Utah.
- 1974 Moved to Germany to take up the post of Head of Visual Arts at the International School of Düsseldorf.
- 1976 Taught and co-developed the Visual Arts Curriculum of the International Baccalaureate with Norman Perryman et al.
- 1977 First solo exhibition in Germany, EP Galerie, Düsseldorf.
- 1978 *Research into Lost Knowledge Organisation Artists* exhibition, Acme Gallery, London.
- 1981 Solo exhibition, EP Galerie, Düsseldorf.
- 1982 *Ancient Landscapes* exhibition, Hobson Gallery, Cambridge, with Christopher Castle, Paul Devereux, John Michell and others. Solo exhibition, Manus Presse, Stuttgart.
- 1983 *Earth Mysteries* exhibition, with Christopher Castle, Paul Devereux and others, October Gallery, London.
- 1984 - 2010 Regular conference presenter on visual arts at the European Council of International Schools.





- 1985 Solo exhibition, Inter Art Galerie Reich, Cologne
- 1986 Solo exhibition Galerie Kurze, Gütersloh.
- 1989 Solo exhibition, Inter Art Galerie Reich, Cologne
- 1989 - 2010 Developed *Drawing for Understanding* courses in art and architecture in Florence.
- 1995 ECIS Artists exhibition, Montreux.
- 1996 *The Creative Example* exhibition, ISD, Düsseldorf.
- 1997 *Teenage and Renaissance Art* exhibition together with student work, Studio Arts Center International, Florence.
- 1998 Studied with the *Project Zero* programme, with Howard Gardner and David Perkins at Harvard University.
- 1998 - 2011 Senior examiner for the International Baccalaureate Organisation, assessing student work in Germany, The Netherlands, Luxembourg and Switzerland.
- 1999 Organised ECIS Art Conference in Düsseldorf.
- 2000 *2000 Years of Humankind* exhibition, together with students work, Acropolis Congress Centre, Nice.
- 2004 *Odyssey*, exhibition, Acropolis Congress Centre, Nice.
Hosted John Wonnacott as keynote speaker at the ECIS Conference, Acropolis Congress Centre, Nice.
- 2005 Visited Japan and studied paintings by Yokoyama Taikan and Takeuchi Seiho.
- 2006 Solo exhibition, Galerie Nicols, Düsseldorf.
- 2010 Group exhibition *Mit Leib und Seele*, St.Mauritius, Meerbusch.
Solo exhibition *The Art of Healing*, Florence Nightingale Hospital, Düsseldorf.
- 2012-13 Winter Exhibition, Inter Art Galerie Reich, Cologne.
- 2014 *Living Stones: Richard Caston's silent journey* exhibition, The Hostry, Norwich Cathedral.

Today Richard Caston works in his Düsseldorf and North Norfolk studios.

Invitation to Be

In this interview, Richard Caston reflects on some essential questions and candidly reveals the various levels of his approach, of his thinking and of his work.



Richard and Beatrice Caston

BC Why did you choose the title **LIVING STONES?**

RC The carved blocks of stone, as such have a life span. One can easily see which ones are the original stones brought over from Normandy and which are the newer, less worn blocks, which replaced them. As with us, life is gradually etched onto their faces – these are the stones I like to look at – the craggy ones that tell a story or the worn smooth ones that have taken on soft new forms. I imagine what they must have lived through - almost as if the past is recorded in the stone itself.

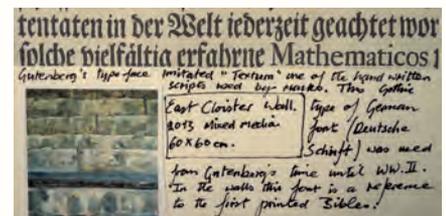
One can sense the past everywhere, in the walls, on the floors or on the worn steps – it's not difficult in such an ancient building – one is reminded everywhere of those who have come and gone before us. Of course we are just temporary witnesses – walking in the ancient footsteps, as it were – and we will be followed by others. We are looking at an ongoing process of erosion.



Invitation To Be 2013 mixed media 60 x 60 cm



Detail



Looking Back and Moving Forward



St. Benedict's Basilica in Leoben, Austria in 1899. The mosaic, depicting the saint, is a masterpiece of Byzantine art. The figure is shown in a seated position, with a halo around his head, and is surrounded by a decorative border. The mosaic is a fine example of the art of the Middle Ages.



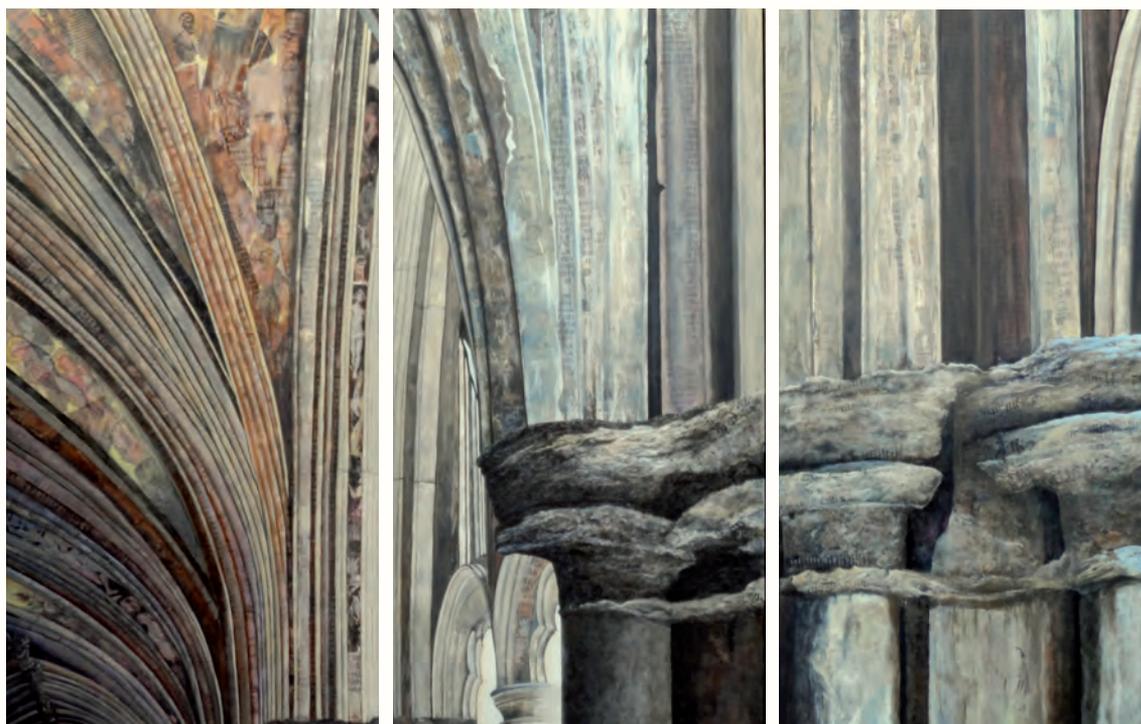
The four columns in the cathedral are a masterpiece of Byzantine art. The figure is shown in a seated position, with a halo around his head, and is surrounded by a decorative border. The mosaic is a fine example of the art of the Middle Ages.

The *time* element runs through all of my Cathedral work, especially in mixed media, where I have introduced imagery and lettering into the depiction of stones. In *Looking Back and Moving Forward*, for example, you can see a juxtaposition of the ancient - a Byzantine mosaic from St. Benedict's time, next to the new contemporary fragments. In this particular piece I also tried to show time in sequence – left to right.



Fortunately for us, thanks to some serious maintenance in time, the Cathedral is standing today and we can still walk into this extraordinary building, as they did nine hundred years ago. It is still fully alive, more so probably than at any time in its history in terms of the variety of religious and educational programmes- not to mention the cultural events, music and art.

Suffering 2013 mixed media 30 x 40 cm



Looking Back and Moving Forward 2013 mixed media 120 x 180 cm

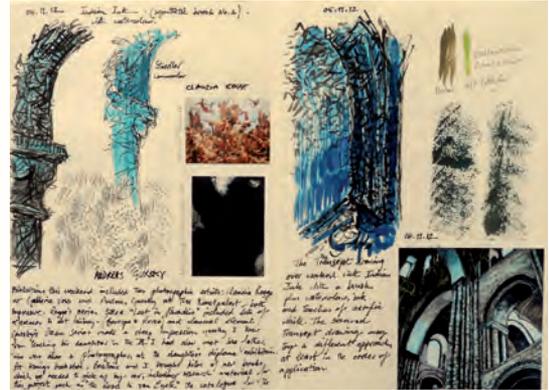
Aspiring and Transept Inundated



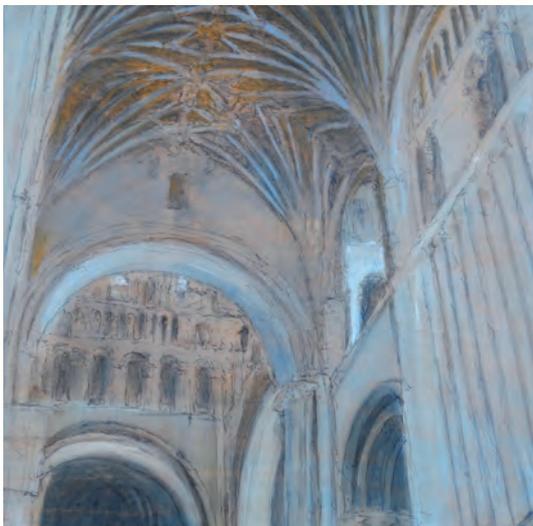
BC The second part of the title - *silent journey* – is somehow mysterious. Both *silent* and *journey* tell a lot about you. What would you want us to know about them?

RC Yes, it is *silent*, in working quietly, waiting and not forcing it, not imposing – together with the sense of *journey* – a journey of eighteen months, (although now I'm not sure it will ever end, as I'm just getting into it) – a journey into the unknown – baggage not required! You could say I needed to start at the beginning.

It goes back to the first visit to the Cathedral in order to actually start work...I was a bit overwhelmed by the prospect – there was so much potential. All those sense perceptions going off at the same time! What a building! I knew the Cathedral well of course, but where to start?



Aspiring 2012 mixed media 50 x 50 cm



Transept 2013 mixed media 50 x 50 cm



Transept Inundated 2012 mixed media 50 x 50 cm

Steps of Illumination



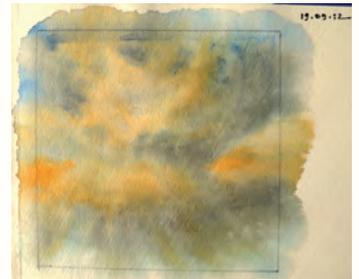
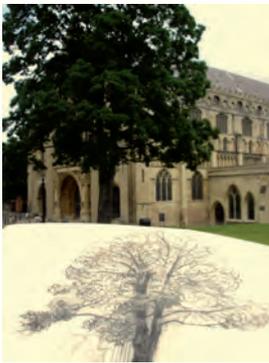
Gutenberg's Pillars 2013 mixed media 24 x 18 cm



Steps of Illumination 2012 mixed media 60 x 60 cm

Ruth Barker had brought us there to draw, when I first started at the Art College. I had always been attracted to old and historic buildings, especially ruins, including churches. As a boy I remember cycling around exploring churches – at places like Ranworth and Hemblington, making drawings and plans – then later came all those years of drawing in Florence, so I was quite used to church architecture and to working in churches. I thought it was going to be like that – but it didn't turn out that way. The prospect of producing an actual exhibition (eighteen months was not very long for that) - was a bit daunting. So there I was, in the Cathedral, with my drawing book and pencil in this huge, magnificent building, with over 900 years of history! What would Rubens do? That thought made it worse!

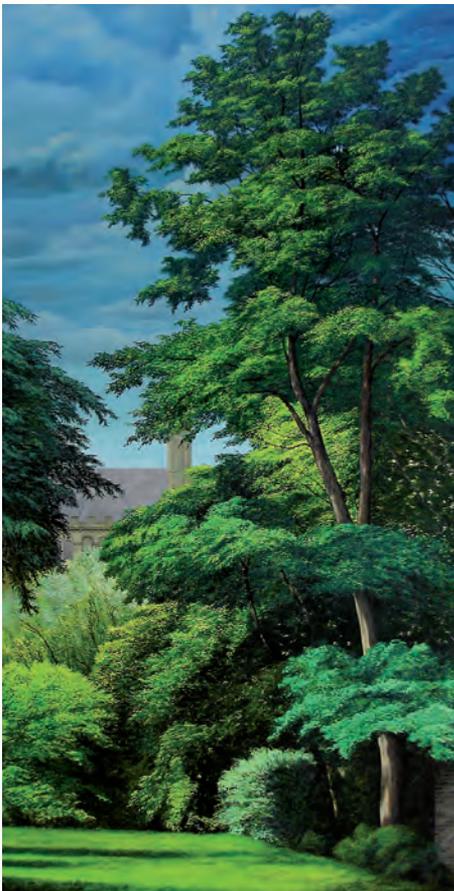
I had to slowly, calmly, feel my way into it. It was not up to me to impose myself. I soon understood that I couldn't do much with the Cathedral – it rather looked like the Cathedral might do something with me, and in retrospect, that is what happened. It took time... time to be there - quietly there. I was experienced enough to know that keeping a record was going to be vital, so I made drawings and I made notes and jotted down reflections in the workbooks. This way I could, later on, see where I had been, even if I didn't know where I was going!



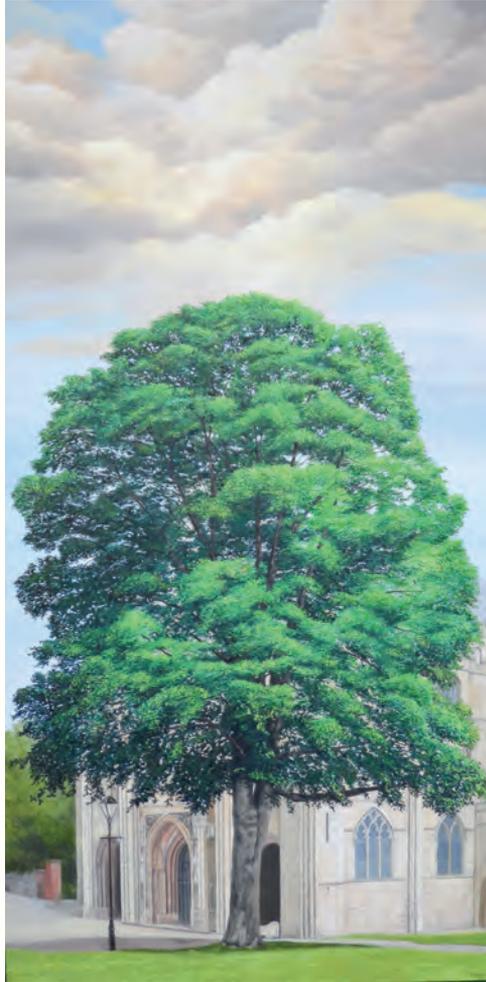


BC This catalogue looks like a workbook tidied up... You tell us about your entire journey, not only its milestones. Why did you decide to compose or design it that way?

RC The workbooks became such an important part in my working practice, that it didn't make sense to just print the finished works in the catalogue. It needed to capture what went into making this exhibition – to capture something of that journey and to put it into context – *process oriented* as they say. So I wanted to design a catalogue more in the style of my workbooks – tidied up but still an *open book*.



Sustained by Nature 2012 oil 120 x 60 cm



Crowning Glory 2012-13 oil 120 x 60 cm

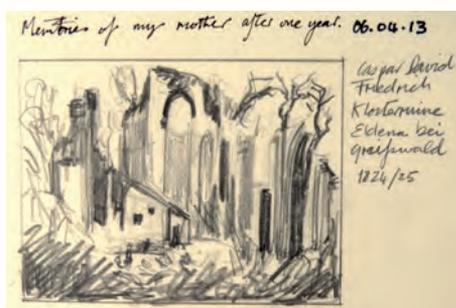
I like to read catalogues with plenty of pictures – there is a bookshelf full of them in the studio. Some go into process and context – I'm thinking of the *Van Gogh at Work* exhibition catalogue from Amsterdam and of course the one on David Hockney's landscapes. Stephen Taylor's *Oak* also documents a whole creative journey he experienced, centred around a particularly meaningful oak tree, a sacred oak as it became, over a three year period



BC Your birth-place, your birth city Norwich has a *sacred* connotation for you best found in its historical places and architecture. After having seen and worked in many parts of the world you have come back...

RC I just read today in a letter, that you may leave the city of your birth, but it never leaves you. Norwich has always been *home*. This is Norwich - *my city* - home of the Canaries and Cotman - my family is from here!

Now being a visitor to the city, I think I appreciate it more – especially, as you rightly say, the historical architecture... the churches. Everywhere you walk, especially in the Cathedral area, is just packed with beautiful buildings – some fine examples of stone and brickwork and of beautiful windows - not just Elm Hill; also some fabulous Victorian factories. When I have to drive into the multi-story parking, I always keep going to the top level, just to enjoy the panorama. The Cathedral still dominates the skyline. Norwich is a treasure and is important today for art – there is a lot of it going on.





BC You live with great intensity, you keep sharpening your senses, especially your vision... all this through drawing?

RC I was lucky – I had brilliant drawing teachers – mostly in Norwich. John Wonnacott was a sensation...I remember having *pre-match* nerves before his classes! What intensity! John taught me that it wasn't the drawing that mattered, rather the *seeing*.

I also learned much from Colin Self - how to take a drawing further and further. I saw him one day at Waterloo Park. He was drawing a hedgerow. Seeing the intensity of his vision made a deep impression. It wasn't just the amazing drawing itself, but seeing him actually at work. After that I always tried to teach drawing by demonstrating and by drawing together with students – especially in Florence. There we would all sit for hours drawing together in museums and churches. Nobody seemed to mind that we were in the way. Whole parties of tourists would come by and signal to each other to be quiet - *drawers at work!* The point of it was, we were not just drawing - each time there was something specific to understand, for example in a particular sculpture or piece of architecture, and the drawing method would help students to see it.



Pillars in the Ambulatory II 2013
pen and ink 32 x 24 cm

Opening the Gates of Feeling



In Norwich I wondered what my specific understanding would be in the Cathedral (to anticipate your next question)...what kinds of drawing would bring me to a deeper level of seeing. How should I draw?

I decided to just jump in with an open, loose approach to allow for something to happen. It had to be felt, in the same way I would draw a figure or a tree – not intellectually analysed, not an architectural study. I could reach out with the pencil into the spaces and stone structures and become absorbed, almost dissolved, as though I wasn't there. In this state of mind reached only through drawing, one is in fact intensely there, at the same time it is not the same self who is thinking about lunch and tomorrow's football match.

It helped if I allowed the pencil to move freely – now on a pillar – now dashing across a space and hitting the back wall – that kind of freedom. Losing control of the pencil point by holding it loosely at the far end also opened the gates of feeling. It was later enhanced by using wooden boards as a drawing surface instead of paper – the resistance of the hard wood made the control of the pencil point even harder. Nearly all my work for the exhibition started in moments of intensity through drawing.

Drawing changes consciousness – the actual brain frequencies. You can sense it with the children groups in the Cathedral. One time, while I was at work in the Jesus Chapel, a teacher told me that thirty tiny tots would soon be coming in to draw. They were suddenly all around me and I was just thinking that now was probably a good time to leave. But within seconds they were all fully focused and intensely drawing, so I stayed with them.



In February I spent an entire week working at the Cathedral mostly in the Jesus Chapel. It was here that I had felt best, secure and peaceful, able to concentrate for long periods. During one session I became aware of feeling cold. It had been several hours of sitting and the weather outside was grey with a cold east wind blowing. Looking at my drawing I felt disappointed with the result. What was I doing here anyway? At that moment a shaft of sunlight shot across from a small window on the south side, across the high altar, hitting my paper. I almost jumped out of my skin! Apart from the drama of the moment, it was an insight into the theatre of this architecture, designed to produce extraordinary moments. It came right on cue.



Silence in the Ambulatory 2013
watercolour 35 x 28 cm

BC This is a real hymn to drawing! Its complement in your life as a painter is painting, is the creative process. How does the one serve the other?

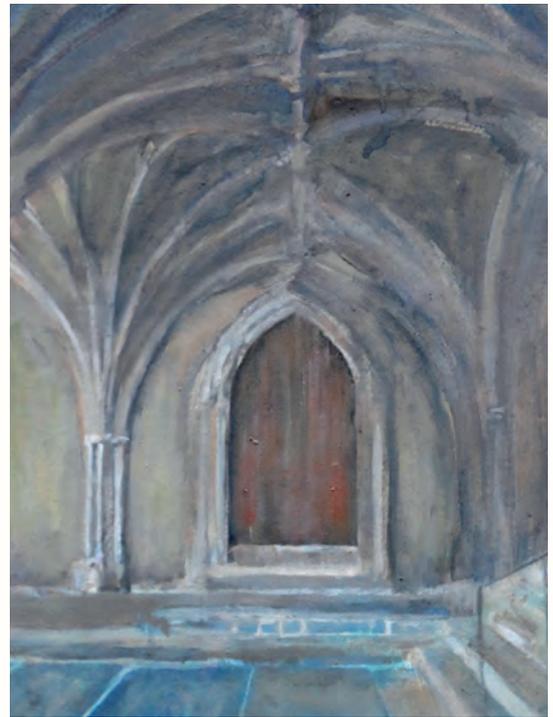
RC Drawing at the Cathedral provided the direct experience of actually being there. Working later in the studio I was able to recall not only how it looked, but also how it felt. In my studio work I tried to find a way of expressing those feelings and the ideas that they stimulated. There was obviously going to be a collision between the loose pencil drawings and my enjoyment of precision and detail in painting. Both are serving a vision, be it in different ways. To bridge the gap, as it were, I began to experiment with different materials and techniques. First came the drawings on wood, enhanced with colour and then the mixed media works – these were completely new and really only came into being because of the process documented in the workbooks. They had been a sort of missing link in my work as a whole. The body of my work is more integrated now, without being hampered by a particular personal style. I feel that I could do anything next.



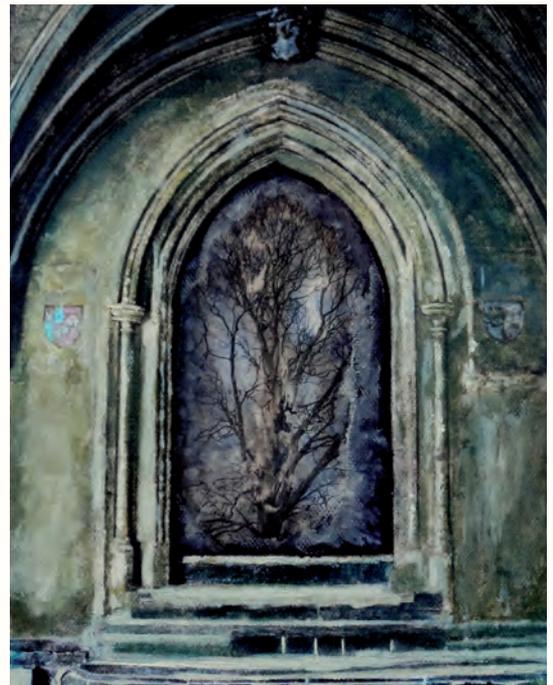
BC How do you see your role and responsibility as an Artist in the world?

RC The role of any artist must be to communicate a vision – and, at the same time to hold up a mirror for the viewer and show a familiar reflection in a new way – one the viewer has never seen before, but one that afterwards will never leave him or her. It is hard to imagine life without our favourite works of art or pieces of music. That is what makes creative work as an artist so demanding and such a tremendous challenge. In the days of the great 15th century artists, such as Masaccio and Fra Angelico, it was an honour to paint for the church. Here the artists reached their highest level for that particular society, touching their deepest beliefs and spiritual values. Their work was celebrated. Today it is not so clear. Gerhard Richter's window in Cologne Cathedral may not be considered to be his greatest achievement by everyone, fabulous as it is.

The vision I try to express is based on human experience – my own experience, so both the agony and the ecstasy as I know it. It is however basically life affirming and is linked to the value of human life and our position as part of the natural world in a mind boggling universe. So I would like my work to bring a sense of hope, the value of human life and the wonder of life. These are certainly the aspects I have felt most strongly during my work at the Cathedral.



The Door 2013 mixed media 24 x 18 cm



The Tree of Life 2013 mixed media 24 x 18 cm



Prayer, Study and Hospitality 2013 mixed media 120 x 160 cm

BC We already saw in a previous question that you live intensely – we also read between the lines in your research workbooks. Where (on earth!) do you find all your inspiration?

RC I have always been inspired by nature, particularly Norfolk landscape, and by ancient sites, such as Avebury in Wiltshire. I have exhibited in several exhibitions connected with earth mysteries. This is what led me to the Cathedral in the first place.

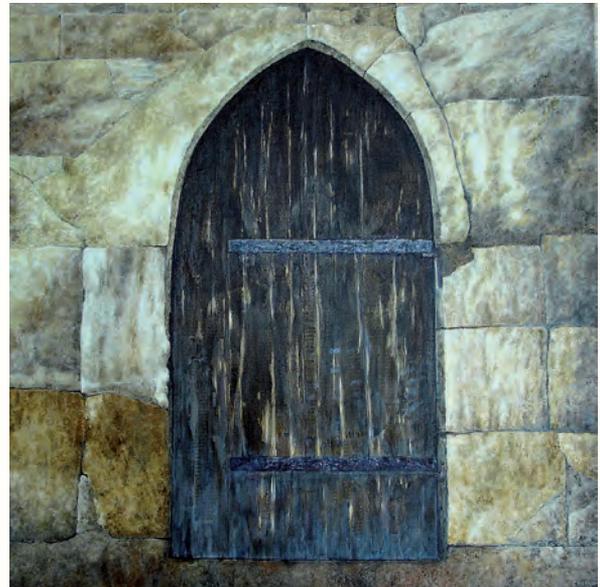
It is probably part of my romantic nature – as I like paintings of ruins by artists such as John Sell Cotman and Caspar David Friedrich. Much of my inspiration comes from looking at paintings. I have already mentioned a list of artists, some being my actual teachers, others being my masters via their work.

For this exhibition I concentrated on collections in several cities such as London, Cologne, Berlin and Amsterdam, not to mention Düsseldorf, where I saw an impressive El Greco exhibition. It was important to see works by Pieter Saenredam in Amsterdam and Jan van Eyck - his *Madonna in the Church* in Berlin is amazing, a tiny painting. I have incorporated some of my favourite paintings onto the walls of the Cathedral. In *Prayer, Study and Hospitality* you can find works by Giotto, El Greco and several others around the door. My tree paintings are actually inspired by the Japanese panel painting I saw in Tokyo. The shape of the canvas is the same format as screen paintings.

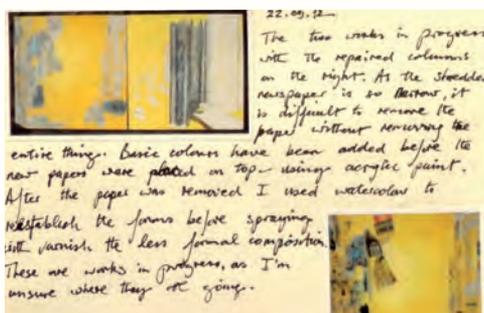


BC Before we draw a temporary line under this interview, two more questions:
How important is reflection for you?

RC One needs to look back on what one has made in order to understand and to move forward. Much of the actual work on paintings and drawing takes place quickly and intuitively – usually after long periods of just looking and reflecting. The workbook is an ideal vehicle for reflection as one can even reflect later on the reflection and pick up conversations again. I am always surprised how all the strands of the reflection fit together with research and the everyday findings from other sources – becoming one whole integrated process. Everything seemed to fall into place on this journey.



The Door to Knowledge 2012 mixed media 60 x 60 cm





Leonardo da Vinci Pillars 2013
mixed media 80 x 40 cm



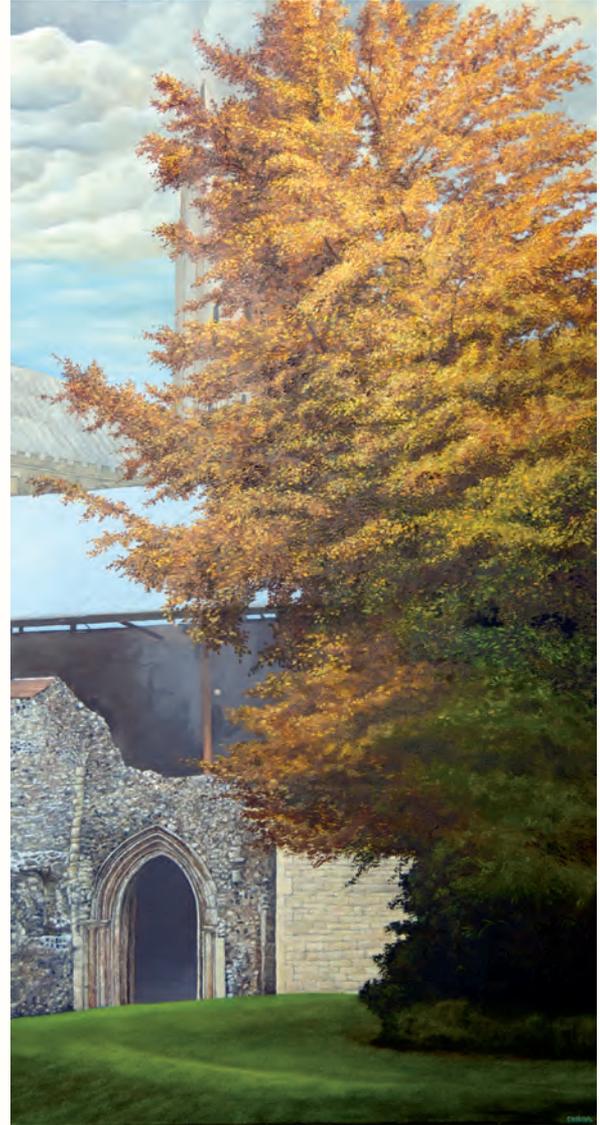


BC You view this exhibition, this homework as a tremendous challenge. You have very high expectations for yourself and for your journey. What do you hope your guests, the visitors of this exhibition, will see, understand, enjoy and ...take with them?

RC I would like visitors to first and foremost enjoy looking at the works on show – to be captivated by what they can see. Communicating with viewers completes the creative cycle, so I look forward to meeting as many of them as possible and to getting feedback.

I depict some archetypal images in my work, such as the doors, windows, trees and pillars – images one finds in painting throughout history – that have symbolic meaning in many different cultures - images that can also evoke personal meaning. I have listed some in the Glossary.

I would also like to think that through this exhibition, the visitors' own experience of the Cathedral itself could be enriched and made more intense - that the work might bring attention back to the Cathedral itself. In this way it could help contribute towards the Cathedral's life.



Past, Present and Future 2012-13 oil 120 x 60 cm

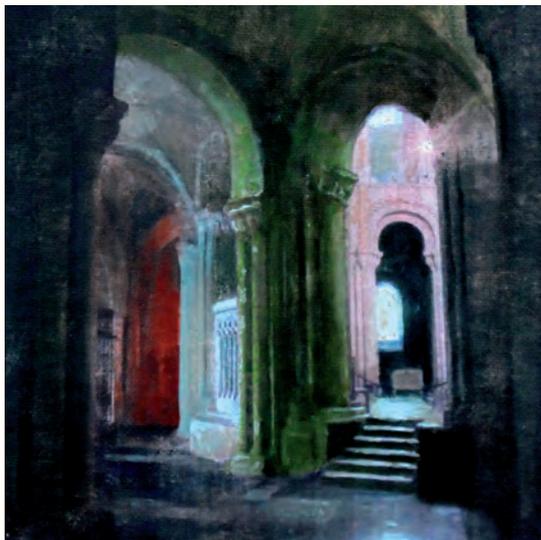




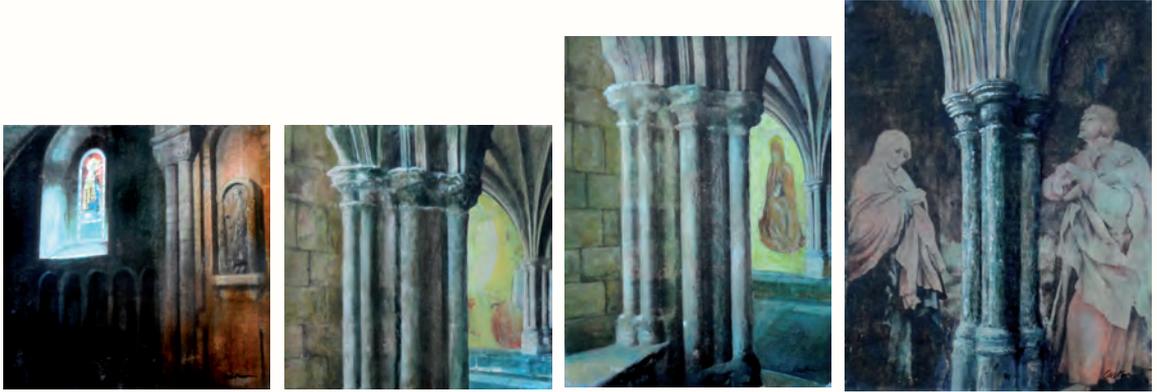
Not everything I show in my work can actually be seen in the Cathedral, as it is imagined to make the stones come alive – to express something. This includes the lettering, historical and contemporary imagery in the stone texture and works of art from my favourite artists, some of which are shown as frescoes painted on the walls. The work is about perception and feeling – about being open to experience and not standing in one's own way.



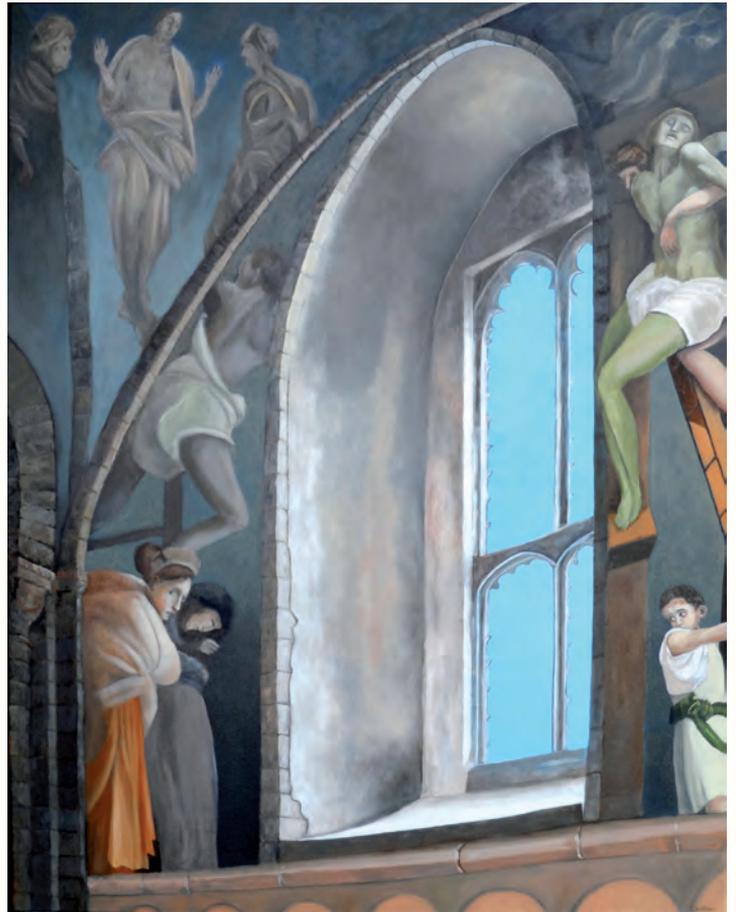
The Pillar of Life 2012-13 oil 90 x 60 cm



Sudden in a Shaft of Sunlight 2013 mixed media 20 x 20cm

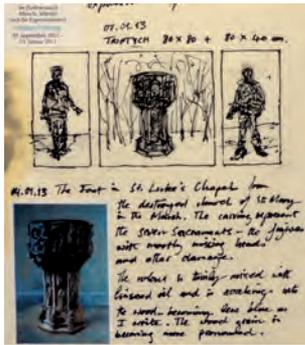


Window in the Ambulatory 2013
mixed media 32 x 24 cm



Vision (figures after Rosso Fiorentino) 2013 oil 90 x 70 cm





Keeping the Water of Life 2013 mixed media 60 x 40 cm

The Font as Chalice 2013 24 x 18 cm



Without words to describe the symbols represented in this body of work, they might remain a closed book...

Arch

- half circle (Romanesque) arch
- aspiring (Gothic) arches
- linking forces to channel and defy gravity
- the ambulatory arches formed into cross vaulting seen as ascending tree branches, as stone trees in an organized forest

Bench (stone)

- place inviting one to sit and to contemplate, to read, to reflect, to write (draw)

Candle

- moving light
- consuming light
- presence of the spirit

Door

- threshold, access to possible unknown passage
- access to knowledge (library)

Font

- a receptacle for water (see water)
- symbol for a sacred rite of passage (baptism)

Frescos

- visualised storytelling on church or Cathedral walls
- images for contemplation and inspiration

Geometry

- relationship to nature and the cosmos through numbers and proportion
- sacred geometry, such as the *Vesica Piscis* in the architectural proportion, Christian symbol, regeneration

- golden section to create architectural harmony and proportion, infinity

Light/Darkness

- the light as life and as life affirming
- the dramatic play of light and shadow throughout the day
- light as hope, allowing for vision

Pillar

- strength, carrying, support, stability
- reaching upwards
- massive pillars like tree trunks
- groups of narrow pillars showing strength in numbers

Steps

- ascending and descending
- change through effort and challenge
- getting closer to *the heavens*

Stone

- material formed over millennia
- telling of ages past, witness of time
- solid, strong
- *living* through significance given over time by humans

Tree

- linking earth with the heavens
- sacred in many cultures
- cycle of life
- life giving on earth

Water

- life, vivacity, purity

Window

- Letting in the light
- Letting in the world without
- Invitation to be curious
- Invitation to see

In the very drawing is similar to medieval still and formal, but attention to the drawing made it an early, naive of objects and the hands...
The drawing makes the same mistake as the medieval one: it is not a drawing of the object, but a drawing of the object as it appears to the eye. It is not a drawing of the object, but a drawing of the object as it appears to the eye. It is not a drawing of the object, but a drawing of the object as it appears to the eye.

