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### Being In The Moment: Art and Mindfulness (Urban Abstractions)

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## Being In The Moment: Art and Mindfulness (Urban Abstractions)

### Abstract

NTI's third art exhibition will continue to explore and develop the conversation and related themes of Australian Artists in the Asian Century. being in the moment: art and mindfulness will feature contemporary local artists whose works respond to teachings about mindfulness, and the concepts of attention and awareness.

### Keywords

mindfulness, being, moment, art, urban, abstractions

### Disciplines

Arts and Humanities | Law

### Publication Details

M. O'Donnell 2013 Being In The Moment: Art and Mindfulness (Urban Abstractions) Nan Tien Institute Berkeley Nan Tien Temple Gallery 3 October - 24 November 2013



being  
in  
the  
moment  
art and mindfulness

# being in the moment

## art and mindfulness

3 October - 24 November 2013

Hai Hui Hall, Nan Tien Temple, Berkeley, NSW, Australia

### acknowledgments

#### Curatorial Team

Friederike Krishnabhakdi-Vasilakis Curator

#### Management Team

Venerable Abbess Man Ko Abbess of Nan Tien Temple & Fo Guang Shan Australia

Siena Morrissey Marketing Director Nan Tien Institute

Nan Tien Institute (NTI) gratefully acknowledge Nan Tien Temple for their generous support and assistance in providing the gallery space for another exhibition highlighting the outstanding regional collaboration of artistic talent from the Illawarra region in NTI's third regional group art exhibition. These exhibitions are a learning hub for the NTI student community, local communities and the hundreds of thousands of visitors from all over the world that spend time in the tranquil environment of Nan Tien Temple each year.

In 2014, NTI will open their new campus including their very own art gallery across the road from the Nan Tien Temple. This multicultural Arts Centre and Gallery will provide a significant home to artefacts, artworks and international exhibitions, and complement the cultural diversity of the local community by including selected works from local artists.

NTI would like to thank our international visiting guest lecturer, Professor Urban Kordes for sharing his knowledge on Mindfulness and Cognitive Science in his opening address at the launch of this exhibition. We thank all the participating artists for their continued interaction with NTI and their commitment to the exhibition and the opportunities that Nan Tien Institute are developing for regional artists; The South Coast Writers Centre (SCWC) and its poets for their part in the cultural dialogue across art forms, and Wollongong Council and the community for their support.

Those deserving special mention are: Friederike Krishnabhakdi-Vasilakis for her ongoing diligent and tireless efforts invested into curating this exhibition as well as co-ordinating all of the artists and poets, and for her commitment to assisting NTI's mission to build relationships with the community through art complementing the cultural diversity of our region.

NTI would also like to acknowledge Alena Kennedy from the Illawarra Association of Visual Artists (IAVA) for her generous assistance in this project and for allowing us to use her artworks on the cover of this catalogue and the invitation.

Many more staff than those mentioned have made valuable contributions to the realisation of this exhibition including various media representatives, volunteers, members of the community, staff and extended colleagues.

Thank you,

Siena Morrissey

Marketing Director

Print: Kwik Kopy, Wollongong NSW 2500

Graphic Design: Bryan Teng

ISBN: 978-0-9923601-0-8



cover image: Alena Kennedy, *Gum Tree at Karijiini*, acrylic on canvas, 92 x 101cm, 2011

# being in the moment: art and mindfulness

Welcome to our second exhibition in the series on Australian Artists in the Asian Century. Once again, Nan Tien Institute is very grateful to Friederike Krishnabhadki-Vasilakis, curator of the exhibition, for showing in words and pictures how art makes us more mindful of our environment and culture and how mindfulness intensifies a moment of reality as a work of art.

Throughout history, artists and scientists describe their ground-breaking discoveries as appearing spontaneously out of nowhere. In Zen, it is said that great art belongs to those who have experienced the state of emptiness which touches on absolute reality. Discovery requires complete focus, akin to the state of mindfulness.

Attention to the moment is also essential to appreciate the artist's creation. Mindfulness, with its origins in Buddhism, therefore gives a deeper experience of creation.

One of our artists, Arja Välimäki, suggests the mind cannot understand it, but being present with art is the creative process. Another, Kim Cotton, sees that mindfulness connects the artist and the audience through the work of art.

At Nan Tien Institute, our exhibitions are an integral part of our activities reaching out to our community and complementing its cultural diversity. Our new campus now in construction will feature a larger gallery increasing opportunities for exhibitions, like this one, related to the themes of our education programs.

Many people have collaborated to create this exhibition. Nan Tien Institute thanks Friederike Krishnabhadki-Vasilakis, independent curator, art historian and Director of the South Coast Writers Centre as the curator, Siena Morrissey, Marketing Director at Nan Tien Institute, as event organiser, and the Illawarra Association for the Visual Arts and the South Coast Writers Centre for their continuing support. To the artists, thank you for bringing your creative energy into our lives. To Nan Tien Temple, thank you for encouraging all the ventures of the Institute and for the quiet space for this exhibition.

I invite you to linger for a moment and enjoy the fruits of art and mindfulness.



**Emeritus Professor John Loxton**

Foundation Dean Nan Tien Institute

# being in the moment: art and mindfulness

This exhibition is the second in a series of exhibitions at the Nan Tien Institute's gallery that explores and develops themes related to Australian artists and writers in the Asian Century. As part of the vision, to bring together knowledge, culture and ethical understanding in a globally interdependent world, Nan Tien Institute provides the Illawarra region with a place for exchange in arts and culture within the Asia-Pacific region.

The artists and poets participating in this project are mostly living and working in the Illawarra and NSW South Coast. They respond to teachings about mindfulness and have been selected to contribute to increased awareness through the arts, history and culture.

"Mindfulness is a simple concept. Its power lies in its practise and its applications. Mindfulness means paying attention in a particular way: on purpose, in the present moment; Mindfulness is being here now, with kindness and openhearted curiosity. This kind of attention nurtures greater awareness, clarity and acceptance of reality, and wakes us up to the fact that our lives unfold only in moments. When we are paying attention to what we feel in our body, what we can hear, smell or taste, that brings us into the present. Communicating in that way improves empathy and compassion and improves relationships with everybody and everything we interact with." (Kabat-Zinn: 2005)

Mindfulness is about being aware. And awareness is the curatorial keyword for being in the moment – art and mindfulness. That is to say, being aware means being conscious of, or have knowledge of something.

The way the artists and writers explore awareness has its premise in being mindful in and of the moment; this can be through mindfulness meditation as a spiritual practice and understanding, as a reflection on Buddhist and other spiritually guided philosophies, as well as an applied method used in psychology to reduce stress related disorders. Giving something one's full attention seems to go out of fashion, especially in an age where multi-tasking has become second nature to most of us. However, mindfulness practice is intuitive; a child's learning experience is based on being aware, being in the moment. It is only with age that we 'unlearn' to dedicate our time wholly to the one thing at hand. We seem to become less and less conscious of the things that matter.

This art exhibition draws attention to ways within art practice that explore consciousness as the foundation of the human experience, an experience that responds to all senses.

Awareness, or being mindful, in the above outlined sense, seems to become more elusive than ever in daily life. Computers, smartphones, and other gadgets that force us to invent new words such as 'texting' and allow us to 'facebook', have created grammatical conundrums – to tweet or to twitter? At the same time, these technological advancements have enabled and thwarted our interactions with friends, colleagues and strangers; either way, some criticise this dependence on computer technology as moving away from what makes us essentially human.

This has been explored by Jean-François Lyotard (1984: 56), who points out in his contemplations about the postmodern condition that increased technological efficiency goes hand-in-hand with the lack of control of the individual over his or her dependence on technological devices in everyday life. His critique is that these advancements in techno-science make for a post-human experience, one where the human actor is subordinated to the machine. His suspicion of the 'inhuman', meaning the processes by which we are dehumanised by the forces of "development"...[that] replace us with computer technology' (Sim: 2001) is one with critical implications, especially when we consider the fact that he wrote this before the arrival of smartphones and global internet access.

There is a responsibility to human thought, he argues, that uses analogy and intuition,

contrasting the mechanical logic of the Computer that responds to a binary code. (Lyotard in Sim: 34) The human thought considers context, expresses and coordinate ideas in complex sentences, computer grammar and style checkers often aren't able to recognise faulty sentence structures, because they cannot recognise their relations to ideas.

Humans, on the other hand, know and respond to the world in the way humans do, through touch, sight, smell, hearing and taste. These sensory abilities allow us to make judgments, to experience pleasure and pain. At the same time it is our mind that directs towards the interpretation of these sensory experiences, directing our perceptions of our surroundings, our world.

We see this in Marcus O'Donnell's works. He uses photographic technique as an immediate method to capture the moment. By readjusting the focal lens of his camera, O'Donnell changes the sensory perception of sight, drawing attention to the space between representation and abstraction in photography this way. O'Donnell's images enable awareness rather than a clear defined judgement of the object before the lens, they challenge the viewers to disengage their culturally determined ways of seeing:

'They involve me in a practice of seeing differently. They represent other ways of seeing and knowing: the peripheral glance, the spaces between day and night vision, squinted, blurred vision. At another level they represent a dissolution of seeing, or rather, in the blurred figures that meld with the abstract urban landscapes they represent the dissolution of the hard boundaries between self and world that is also the space of meditative experience.' (O'Donnell: 2013)

The emphasis is not so much on what is in focus, but pays attention to the empty spaces. And this is what Zen Buddhism and Daoism teach: 'the sage is like water, not like the rock, the sage is soft and spontaneous and pays attention to the empty spaces not to what is in the foreground.

While awareness and thought are neither same, similar or in any way comparable, awareness may be seen as the precursor or pre-condition of thought; indeed one can argue without awareness and observation of the present, thought cannot evolve. Mindfulness – paying attention in a particular way, being aware of now –

has been described as 'a process of bringing a certain quality of attention to moment-by-moment experience'. (Kabat-Zinn: 1990)

This is illustrated in Greer Taylor's series 'descend', 'before' and 'echo'. Her work observes being in the moment as a constant morphing of existence:

'This work explores the from and to of becoming – the now of the moment as it becomes the next... Perhaps it can be seen as a tool to –find the moment while allowing it to flow into the next, and in that mindfulness we are connected to all things.' (Taylor: 2013)

This body of work and her installation work 'inversion', to me, speak to two of the three fundamental ideas in Buddhist philosophy, as they are: impermanence, selflessness, and interdependence.

Constant awareness of impermanence is key. Taylor imbues her work with an awareness of the beauty of impermanence, urgency that impermanence gives to our lives. Impermanence can cause us anxiety and the fear of meaninglessness; as when we push stuff to the background, allowing it to condition our life without notice. However, when we seriously confront our impermanence and appreciate it gives a kind of urgency, beauty and meaning to our life. (Garfield: 2011)

At the same time, awareness of interdependence of everything the universe contains, as Siddhartha Gautama – the Buddha – recognised it, 'depends for its identity on conceptual imputation, meaning the identity we find for anything in the world arises from our own conceptual categories'. (Garfield: 2011) The inversion of form or being can only be understood in relation to its identity: there is no inside without an outside (the hollowness of a pipe would lose its function without the plastic that forms the pipe). In 'inversion' we see the interdependence of the strings and the framework, which acts as a guide to give shape.

This relational aspect of art making is present in Kim Cottom's work. Meaning of the images is

achieved by the interplay between the artist's intention and the reception of the viewer:

'The creation of the works occurs with the awareness that they form a connection between the artist and the audience. When viewing the works subtlety and scale establish a state where mindfulness is central to the contemplation and individual understanding and interpretation of the works.' (Cottom: 2013)

In a sense, art practice is a way to be mindful in action, being in the moment. Arja Välimäki says, 'when I am making art I am present, I am in the moment.' Alena Kennedy's works, and the images by Sue Smalkowski are also fine examples of how the act of painting, for example, is an act of connectivity with the moment.

'For some people, engaging in an art form [whether it is visual art, music-making, dance or movement] helps to quiet the mind and body. I have always worked in this manner, immersing myself in my artwork, focusing on the feel of the brush on the canvas, the smell of paint, the sound of the palette knife scraping as colours are blended together, moving into an internal awareness and freeing the mind from distracting thoughts losing track of time and my surroundings, the outside world falling away.' (Smalkowski: 2013)

Her works *wetlands*, *habitat* and *refraction of light* allude to fleeting moments through the flow of paint on the picture plane. The viewer of her artwork 'is experiencing the wondrous, intense feeling of being present', mindfulness as all-body experience, and – as she puts it – perhaps, for the first time can let go, 'dwelling fully in the present moment.'

In Kennedy's works, *Gum Tree at Karijini* and *Ember*, the passage of light through grass and trees, ephemeral, becomes witness of time passing.

'In this exhibition I attempt to show how mindfulness is experienced both in my art making and in my appreciation of the subject of my art: the natural world. When I am immersed in nature I feel that the present and the past merge.' (Kennedy: 2013)

Nature and being connected to the land is a concept also underpinning Melanie Duncan's natural collages:

'If we pause, and observe quietly, we feel with reverence the essence of a place – the sound of the land. This reflection is responded to by using shape and colour as visual sound.' (Duncan: 2013)

In her *Mandala* she explores her concept of times as cyclical, representing layers of time. This also clearly reverberates her experience with the Anangu people in the Northern Territory and Aboriginal knowledge that everything is part of everything.

So, by exploring fundamental ideas that underpin mindfulness, such as impermanence, interdependence and connectivity with the now, the moment we live in, we essentially detect the finitude of our existence. Being in the moment becomes an opportunity to recognise oneself as part of a bigger picture.

Being in the moment means also being mindful of death. Therefore, to be aware in each moment of our life is to be aware of our own mortality. Our awareness of finitude in context means that every moment in our life is important, that the story that we are enacting has an end, but the structure of our entire life is beauty – that this life was a work of art worth creating.

## Friederike Krishnabhakdi-Vasilakis

Curator *being in the moment: art and mindfulness*, Director South Coast Writers Centre

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## 6:00AM

It's a good hour to be cracking open a cold fresh morning,  
the dew has kept it frosty and my hands without gloves are numb as blades of grass  
not moving in the wind, nor thinking about anything, nor text messaging  
or avoiding work emails. I want to be as the grass while the morning passes rich  
and crisp down my tastebuds, while there is no poignancy swirling in the breeze,  
can't hear it nearby in the traffic, can't see it in my reflection in the glass.

Adam Carr

## TO THE ARTIST: YOUR PRESENCE IS REQUIRED

As water, yielding  
may I find my level.  
Inevitable;  
this unfolding.

May I find my level;  
may the current thrill through.  
This unfolding:  
this human instrument.

May the current thrill through.  
Bear witness, silent:  
this human instrument.  
See, a colour greets her sisters!

Bear witness, silent:  
things find their order.  
See, a colour greets her sisters;  
a painting quietly disrobes.

Things find their order.  
Unasked; radiant  
a painting quietly disrobes  
as water, yielding.

Unknowable; radiant /surprising; radiant / unfathomable; radiant/ unexpected; radiant/  
natural; radiant; /noble; radiant/

Moir Kirkwood

## Walking alone

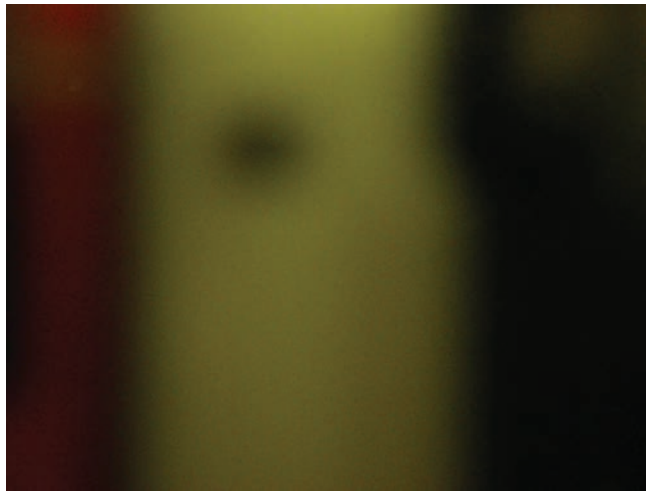
on Towradgi Beach  
waves are water slices  
shaved in succession  
by the continental shelf

the next one forming over  
as the spent one recedes

and I understand  
that our past motion  
is your energy stored  
inside of me.

Tim Heffernan

# Marcus O'Donnell



*Urban Abstractions, London 1 2010*, digital colour print on German etching paper, 70 x 93cm, 2010



*Urban Abstractions, Sydney 1 2012*, digital colour print on German etching paper, 70 x 103cm, 2012

In my August 2010 exhibition, *Urban Abstractions*, I explored the space between representation and abstraction in photography and ideas of the liminal city. All my abstract images are created in camera through focusing techniques rather than through image manipulation post-production. They involve me in a practice of seeing differently. They represent other ways of seeing and knowing: the peripheral glance, the spaces between day and night vision, squinted, blurred vision. At another level they represent a dissolution of seeing, or rather, in the blurred figures that meld with the abstract urban landscapes they represent the dissolution of the hard boundaries between self and world that is also the space of meditative experience. I have currently been working on three series of images in Sydney, London and Berlin:

- "City fields" - pure abstract color field photography, that abstracts contemporary urban landscapes;
- "Passing moments" - that catch blurred figures at railway stations, churches and art galleries in moments of looking and reflection;
- "City abstracts" - which present abstract architectural fields which more clearly map city buildings and streetscapes.

Each relate strongly to the proposed exhibitions themes of mindfulness, seeing, reflective consciousness and our relationship to urban spaces. They explore the liminal or spiritual spaces that are both seen and unseen in our contemporary lives.

## Melanie Duncan



*Ground music*, acrylic and pigment on canvas,  
122 x 122 cm, 2012



*Singing tree*, acrylic and pigment on canvas,  
122 x 122 cm, 2012

My work is based around notions of deep geological time, signifying nature's cycles. Inspiration is sifted from nature, the ocean, and trips to remote Central Australia, where connection to land and the stories entrenched within it stand strong and remind us that time is not linear.

Fragmented memories and the energy of a place are interwoven with the concept of time; from daily and seasonal cycles, to the magnitude of millions of years; where one-year is barely a ripple, and the disparateness between the ocean and desert is evident through the imprinted memory of an ancient desert sea.

I use processes where each layer represents a slice of time, with each depicting the next; where the image grows and unfolds on its own accord, with its own story to tell.

# Sue Smalkowski



*wetlands habitat*, oil on canvas,  
100 x 100cm, 2011



*refraction of light*, oil on linen,  
120 x 120 cm, 2012

Making art can help us become mindful in the moment, just like when one learns to be present in the moment through the practice of mindfulness meditation. In art, we often speak of that moment in art making when "flow" occurs-- an experience of losing oneself in the experience, but at the same time being present and engaged in the process. Art expression itself is a way of creating something new from what you already have, but may not have fully recognized within yourself. (*Art Therapy and Mindfulness Practice* by Cathy Malchiodi, PhD).

For some people, engaging in an art form [whether it is visual art, music-making, dance or movement] helps to quiet the mind and body. In a sense, it is form of relaxation, but it also more than that. Just as in mindfulness meditation, creative expression can help you slow down and experience the present moment-- and in being more present, you can begin to respond to challenges rather than simply react to them.

I have always worked in this manner, immersing myself in my artwork, focusing on the feel of the brush on the canvas, the smell of paint, the sound of the palette knife scraping as colours are blended together, moving into an internal awareness and freeing the mind from distracting thoughts losing track of time and my surroundings, the outside world falling away. Minutes blend into hours, and there are no thoughts apart from what's happening in the present. The abstract nature of my work makes the subject simultaneously familiar and unfamiliar. This dichotomy drawing the viewer closer to the work, encouraging contemplation through a visual examination of my painting's intricate processes of layering and scraping.

Art can wake us up, it can shock us, and true art does this without having to try too hard. It does this by simply existing. The experience of sitting with an art work or listening to prose or music is experiencing the wondrous, intense feeling of being present—perhaps, for the first time, for many, it is one of letting go and dwelling fully in the present moment.

## Alena Kennedy



*Gum Tree at Karijini*, acrylic on canvas, 101 x 92cm, 2011

In this exhibition I attempt to show how mindfulness is experienced both in my art making and in my appreciation of the subject of my art: the natural world. My works are acrylic paintings either on canvas or on board.

The natural world provides me with metaphorical perspectives on life. I am intrigued by its randomness and order, its aesthetic beauty, vibrancy and intelligence. Intuitively I sense the life force which helps me to feel connected to myself and to all of creation.

When I am immersed in nature I feel that the present and the past merge. The moment becomes a mirror or blueprint of the eternal. Small provides a glimpse into momentous. This reminds me of the first stanza of English poet William Blake's poem: *Auguries of Innocence*:

To see a world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And eternity in an hour.

Sometimes I realize that the moment is a sacred space.

I see painting as a cosmic process, moving from idea through chaos, through separation and gradual ordering until I come up with one of many possible solutions. As in life and in all cosmic and evolutionary processes, I understand creation of art to be part of a fractalised many branched tree, with the branches representing infinite potential processes and outcomes, while I have to choose to create just one of them. My act of creativity is borne out of love, desire to express and to share my delight.



*Ember*, acrylic on canvas, 92 x 101 cm, 2011

This is my painting.

Child-like strokes of hand and brush play  
across the canvas.  
Careless and experimental, I enjoy the  
sensation.  
Spontaneous washes of vivid colour mix  
and interact,  
Creating wonderful textures and blends.  
Transparent watery glazes contrast with  
thick opaque marks.  
Cools and warms overlay each other:  
A three dimensional space-scape  
That draws me through the picture into an  
unknown realm.

There are so many choices,  
Ways of living this life.  
With such unlimited potential  
I falter, am overwhelmed.

I cover a pleasing shape  
And experience immediate regret.  
Tentatively I place colour daubs,  
Observing their relationships.

Despite my intentions,  
I don't quite know what I want, or why.  
The future is unclear and my eye knows it is  
not yet the time.

Distant hills float above open spaces  
Of grassy wind-swept plains.  
They flicker under the moving shadows  
created by gathering storm clouds.  
Sunlit pinks and golds  
Struggle to hold their place  
In the blue forboding  
Of unexpected events.

I continue,  
Constantly changing and adjusting,  
Patient yet anxious.  
I paint my life's yearning;  
Mistakes and learning,  
Adapting, evolving.  
Trusting, yet doubting whether I can  
uncover the mystery  
And allow my story to unfold.

Until slowly, gradually  
It starts to form an image of balance and  
cohesion:  
Harmony of form, colour and composition.

Final touches and strokes,  
Subtle, careless, careful  
Are a defining movement.

The finished picture  
Awe me with what it reveals:  
What I did not know I was painting.

## Greer Taylor



*before*, acrylic and oxides on board, 106 x 188 cm, 2009



*echo*, acrylic and oxides on board, 120 x 184 cm, 2010



*descend*, acrylic and oxides on 3 joined boards, 90 x 270cm, 2011

It is a thing to listen for as my body sink into a rock while the sun melts through my bones as I descend into the depth of timelessness, being in the moment and becoming everything.

This work is a call, a song, an acknowledgement of the essential rhythms of time and existence. It is a work about surrender and flow – about descending into dark and nurturing depths of bright and clear light. It is also a work about mortality and tenderness...

This work explores the from and to of becoming – the flow of the moment as it becomes the next... Perhaps it can be seen as a tool to find the moment while allowing it to flow into the next, and in that mindfulness we are connected to all things.

This work is from a slowly evolving, ongoing series of works that explore 'becoming' which I see as closely associated with mindfulness and being in the moment. Titles such as: *before*, *echo*, *descend*, *settle*, *passing*, *further...* All ideas that are not placed in a specific time but are about being and about finding a connection.

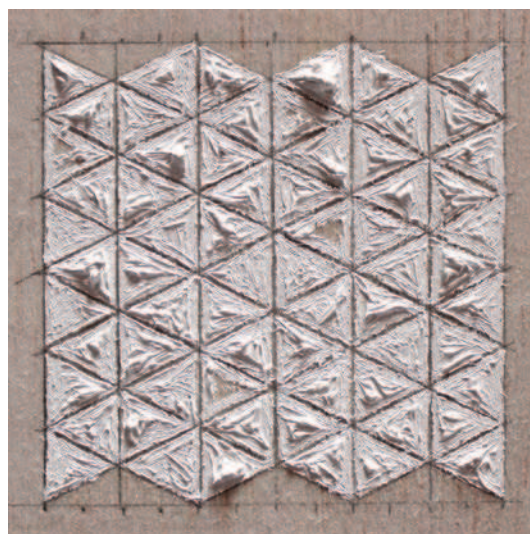


*inversion*, steel, automotive paint, silicon thread, acrylic, 235 x 280 x 280 cm, 2013

## Kim Cottom



*'Untitled #1'*, oil on balsa wood,  
7.5 x 7.5 cm, 2013



*'Untitled #2'*, oil on balsa wood,  
7.5 x 7.5 cm, 2013



*'Untitled #3'*, oil on balsa wood,  
7.5 x 7.5 cm, 2013



*'Untitled #4'*, oil on balsa wood,  
7.5 x 7.5 cm, 2013

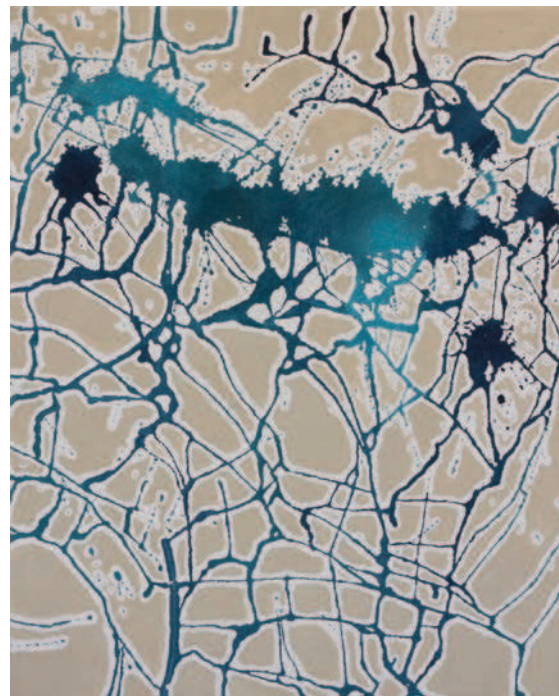
Communities within contemporary society and culture can create a sense of belonging but also isolation when highlighting the similarities and differences that occur between individuals. These works were created with this notion in mind, aware of the simultaneous diversity and similarity within society and culture, and the individual.

Mindfulness is an important concept in these works, both in their creation, as well as in the viewing of them. The process of creating mindfulness occurs in the application of paint as a meditative process whereby the paint connects the artist and the audience with these notions of difference and sameness. The creation of the works occurs with the awareness that they form a link between the artist and the audience. When viewing the work's subtlety and scale establish a state where mindfulness is central to the contemplation and individual understanding and interpretation of the works.

# Arja Välimäki



*Being Present*, acrylic on canvas,  
76 x 61 cm, 2013



*Being Present II*, 2013, acrylic on canvas,  
76cm x 61cm

Being in the moment is being present.

'The state of presence: it's not what you think it is! You can't think about presence, and the mind can't understand it. Understanding presence is being present.' By Eckhart Tolle

My recent life experience has taught me to be present. Sometimes it's those hard life events that can trigger you to find peace and to find your way to be in the moment. Now I can see that this recent difficult life experience was a gift. I have discovered the reason for my passion for art – when I am making art I am present, I am in the moment. I start my day with a walk at the beach and then go to my studio to paint. When I am painting I am not in my mind and I don't have to think about or understand anything. Being present with my art fills me with joy. This joy is rippling out through my life. When living in the moment I can find a joy in everything I do during my day.

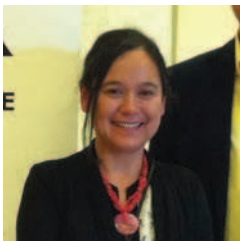
## about SCWC

The South Coast Writers Centre (SCWC) provides the essential infrastructure for Australian literary culture in the Illawarra, Kiama, Shellharbour, the Southern Highlands, and South Coast of NSW incorporating the local government areas of Bega Valley, Eurobodalla, and Shoalhaven.

The South Coast Writers Centre's mission is:

- to promote the development of writing and literary culture in a regional context
- to facilitate a high standard of professional development and practice by writers in the region
- to develop existing and new audiences for writers and writing
- to value the distinct literary cultures of the South Coast and Southern Highlands
- to maintain an awareness of issues of access and equity in all the activities of the Centre, including employment policies, promotion of writers, community development and audience development
- to maintain the participation of membership in the running of the Centre
- to develop the SCWC as part of the arts and cultural infrastructure of the South Coast and Southern Highlands region

## Curator



Friederike Krishnabhakdi-Vasilakis

PhD Creative Arts, MA Anthropology, Art History, Media Science, Dip. Children's Writing  
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## being in the moment writers



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## about Nan Tien Institute

Nan Tien Institute (NTI) is Australia's first tertiary institution grounded in applied Buddhist wisdom.

NTI commenced its tertiary education program in 2011 with a postgraduate Master of Arts program, and is expanding to offer a range of postgraduate, undergraduate, professional development, and interest subjects, as well as research programs. NTI's vision is to be recognised as Australia's most unique university, providing innovative programs in Arts and Humanities, Health, Social Sciences and Management, Technology and Buddhist Research.

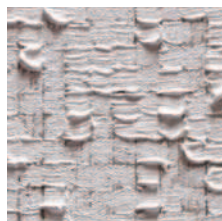
The Goals of the Nan Tien Institute are:

- to provide quality higher education for the 21st century for local and international students
- to nurture compassion, creativity, adaptability, flexibility and morality in students through a holistic approach to learning
- to enrich cultural and community life and promote the philosophy of harmony and wisdom in public life
- to encourage students, academics and staff to work cohesively in harmony and make a constructive contribution to humanity and society
- to provide a conducive environment for learning and foster self-awareness and self-education, applying the philosophy of wisdom to daily life

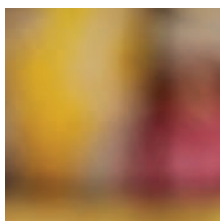
## being in the moment artists



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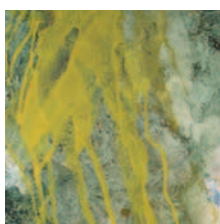
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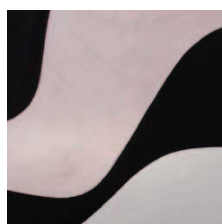
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