

Stand n Point 20180808

It's August 8th, 2018. It's right at 10 o'clock in the morning and I just wanted to make a couple quick notes. I was listening to my previous notes this morning on Stand and Point and during listening to the notes, I was in the audio note, I was referring to the story about Mr. Knauff and the red brick porch that I served as his helper on when we constructed it. And I remember it was over a few days. You know, we worked on it for, it may have been a better part of a week, but as the story goes, on the last day after everything was cleaned up and all the leftover materials and debris was back on the truck and all the tools were cleaned and back on the truck and all the cleanup was done, Mr. Knauff had asked me to follow him across the street and he had stepped up on the sidewalk and turned around and looked back at the house that we had worked on and he told me to come stand beside him. And it struck me during, you know, during that process of me listening to that story that in some respects Mr. Knauff was standing and pointing. You know, that's the title of the first presentation, to Stand and Point. Stand and Point. And it struck me that that's exactly what he was doing. He was standing and pointing back at what him and I had built together. And, you know, in the end I was just kind of thinking that that's probably the most powerful message that I can share with the listener during that presentation. I guess in some respects it's kind of like facing backwards at the end of our life and looking back on what we helped to build. You know, it makes me think of the Founding Fathers, you know, this grand experiment in democracy. At some point I have, you know, I would think, I would imagine that at least one or some of them had the depth of understanding and reflection upon, you know, what they had helped to build together and the part, you know, the role that they played in that accomplishment. So, yeah, I'm just trying to refine my approach to others and, of course, Stand and Point. That's my first step. The other thing I've been trying to bear in mind while I'm working in this time of trying to refine my approach and also become perhaps more clear and concise on how to share the material was about, at one point during the creative process, I kind of thought about this sequence of the presentations and then later I was introduced to the concept of, and I don't remember who it was now, but I was listening to an author, I think it was, or a professor during a presentation and he had said something about, you know, kind of look at it like going to the zoo. And I remembered when I had listened to this about how, you know, it's kind of arbitrary if you go and visit the giraffes first, that doesn't take anything away from, you

know, visiting the lions. It's kind of arbitrary the order in which you, the order in which you view or select to view the different attractions. And it reminded me of G. Spencer Brown, and I don't remember the exact phrase that he used, but he said something about the order in which it's presented is somewhat arbitrary. So he basically said the order of the material is crucial or critical. I can't remember which, I think it may have been crucial, but the order in which it is presented is somewhat arbitrary. And the same thing, it made me, you know, when I read that about visiting the different attractions at the zoo, it was a reflection of that same thought or concept. And then it made me think of the connect the dots, because although the dots, so you connect the dots and an image emerges, and the dots are numbered or lettered, they're labeled in some form of sequential order. But as the person sitting down to work the puzzle, it really wouldn't matter if they started, let's say, at the number one and then drew the line to reference two, then to three. They could start anywhere in the middle, and they could actually draw different segments or clusters. Of course, the more dots they connected with the lines, the more of the image would become clear. But it's really, it would really be arbitrary which order or sequence that they chose to connect the dots, which order or sequence they chose in order to connect those dots. In the end, as they connect the dots following the scheme, I mean, obviously that in order to produce the big picture that was intended, you would have to follow the scheme, meaning number four would have to go to number five. But you could arbitrarily choose which sets to complete, which sets to connect, and still in the end the big picture would emerge. So anyway, long story short, that's kind of how I see, I started to realize that that is the case it is for the Connect the Dots puzzle. And I think that has to do with a kind of a personal, you know, the temperament and the experience you are here, where that person is at the time. I think as they're exposed to insights, some of those insights are much more apparent based on their current views and their experiences than others. And so they might connect, or I would say they could connect some, they could make some of the connections, and upon reflection maybe others, and then upon further experience, additional connections. But again, in the end it's a personal process, you know, everything's a process. And so in the end, you know, you end up with different parts of that Connect the Dots puzzle following that scheme. And that picture, you know, I talk about clusters in the jigsaw puzzle, but certain things start to stand out, and patterns begin to emerge. I think that's really what I'm driving at there. Patterns begin to emerge, and then after you've identified enough of the reference points, and you've identified the scheme of connecting them,

when you've connected enough of them, then the big, the image of the big picture begins to emerge. That's kind of what I was driving at. And, you know, in some respects, I guess almost everything as far as making connections, you could almost say a lot of that applies to the jigsaw puzzle too, although it's fitting the pieces together rather than connecting the dots. But, you know, you could start with the border, you could start with a cluster, like I had said in a previous recording, you know, you could start, you know, draw a distinction. You could start to distinguish which of the pieces have a flat edge, you know, that's probably the border. So you set those to the side, and then you, like I said, if it's a cityscape, it might be a billboard. And so, you know, it would tend to be that it would be easy to distinguish that cluster from some of the other puzzle pieces. So you could kind of set those to the side, and then you start to put pieces to fit pieces together. And again, I see that as a process, it's arbitrary. It is crucial or critical to carry, to follow the scheme, meaning you don't want to start cutting puzzle pieces to make them fit. But the order in which you would assemble them, or fit them together, make connection, and connect them in the case of the connect the dots, or fit them together in the case of the jigsaw puzzle, that order would be somewhat arbitrary. So anyway, just kind of working through and closing, you know, I keep remembering that line from that show Vicki and I watched together, nobody's real. And you know, in the end, I guess that's kind of what keeps me honest, I guess. I really do want to keep it real. I want to share the best I can with others. And I know that's not always going to be easy, but it's really all I have to do is do the best I can with what I have to work with. Like I said, I guess in closing, I'm just thinking about Mr. Knauff and his act of stand and point. So anyway, that's all for now. Signing off.