

## CONNECTED

What was the actual source of the breakdown?

“We believed that we had created our own creative process that could have world-wide impact.”

“You need to be inside and outside to understand the real effects.”

“I am given this body and this face.”

“What does that mean?”

“These are people who see the world from a different viewpoint.”

“People should treat us differently because we are more deserving.”

“That is why you feel safe inside the bunker.”

“We are under siege.”

“Say it!”

“This is the beginning of something new.”

“I am so far out that I am in the dead center of things.”

“You do not want baby bear sleeping in your bed.”

“But it happens.”

“A lot happens that you fear.”

“I fear it all.”

“Baby bear is restless.”

“That is the new history.”

“This is not cute.”

“I know. But I do my best to live with it.”

“These are people who live with something that no one ever wants to deal with.”

“Do you want to deal with my failure?”

“The premise is that failure will be the basis for a lasting change.”

“There is this place that has all the answers.”

“If everyone knew that there was an answer here, they would be knocking down the doors to get in.”

“I want someone to knock down my doors.”

“There are moments when I think that the baby bear explanation is what I want. What can baby bear do?”

“This guy has genius.”

“One day, he will pull it all together.”

“There is one thing that we need to talk about.”

“You could have worked it out.”

“I waited.”

“I know that you waited.”

“It has little worth for me.”

“Then there is nothing left.”

“How much will this cost you?”

“You represent my connection for everything that I have put out.”

“And there is still something more that I desire.”

“This will be resolved.”  
“This part works.”  
“And this part is frustration.”  
“My whole lie is premised on this frustration.”  
“And I am totally in that situation.”  
“I am going to break from the pack.”  
“We each have our role.”  
“There is something that they share that I will never understand.”  
“Those are the terms of the tape.”  
“There is a moment that I tell myself that it is time to go to work.”  
“There is a moment that I tell myself that it is time to stay home.”  
“And baby bear invades.”  
“Nola would be good with this.”  
“She has one moment when she is not even involved.”  
“And another when there is nothing but she.”  
“I am here for you.”  
“She is here.”  
“I am on the phone.”  
“Text me out of here.”  
“These are different stories.”  
“Different levels of control.”  
“I have this.”  
“I do not have this.”  
“I do not have to feel great.”  
“There is that line.”  
“We have talked about it?”  
“I barely know who else is involved.”  
“This is going to be more than sheer will. This is based on real performance.”  
“And you only have so much of that.”  
“Or I have all of that.”  
“I am confident.”  
“Shut it down.”  
“I am good at this.”  
“This is all that I know.”  
“You are my fantasy.”  
“You are one of the good guys.”  
“The bears.”  
“The bears claw me.”  
“We are in negotiation.”  
“We are both unsure of ourselves.”  
“That is not this story.”  
“We started with an informed crew.”  
“People who watch from the sidelines.”

“From the shoestore.”

“From online.”

“This is a lot of cash.”

“There are good time. What about the bad times?”

“We do not call it that.”

“What is the name for it?”

“I need you to account for the bad times. How do you reduce them to next to nothing?”

“Who answers the emails?”

“We have pictures. And a lot of people have expressed interest in the pictures.”

“These pictures are programmed to erase.”

“This is a representation of the same thing.”

“Tonight is an expression of defeat.”

“You stay in.”

“You could have made this last.”

“Even in lasting, nothing lasts for you.”

“Who else is involved?”

“I don’t plan to figure out anything tonight.”

Lincoln was trying to defend his perspective of art. The artist developed a craft based on a desire to belong. Lincoln could criticize his rivals. But that did not diminish his own need to stay safe. The initial artistic gesture may have been daring in its own way. Nevertheless, creator was constrained by artistic principles. For some, a commitment to this view resulted in a greater need to conform. Even as he fought for the independence of expression, he wanted to be understood. There were moments when he imagined that creativity was nothing less than a need to answer important questions about creativity. This could become formulaic. While Lincoln gave in to this untamed character, he feared anything that was too chaotic. He wanted greater control over the overall process. At the same time, he thought of himself as an explorer.

He did not mind immersing himself in the bizarre. But everything was much more calculated. This could almost seem artificial. That did not diminish his belief that he was part of a dynamic experience. He may have wanted culture to be something ordered, but that did not reduce his love of adventure.

This was the image that he wanted to present to others. That might a, and it might have seemed rather rigid. There were times that he seemed to defend his creative duty.

He might seem almost haphazard. Or he appeared too zealous. This could also be the basis of his cynicism. He did not recognize a substratum of social interaction that could support his journey. He needed to deal with disappointment. But that kind of knowledge was very different from what he expected on a personal level. He might be too relentless, almost too a fault.

There was not a deep level of human sympathy. He was attracted to intense emotions. This was almost a reflection of his own struggle. But he found difficulty piercing that shell that others put up. For him, this might have seemed like an affront. He wanted things clearer from his own perspective. There would be no hesitation on his part. This could easily be the basis of a bad reputation. He thought that he was being honest. But this kind of frankness could be brutal without any intent.

What did he think characterized a work of art? He favored an authoritative representation of intent. Coinciding with the extravagant, he admired balance. The unusual became understandable after a short process. Nothing was too arduous for the viewer. That did not detract from the overall encounter. Art was supposed to be challenging. But the challenge was more of a puzzle. It was not meant to be a protracted experience. The work of art invited a resolution to its questions. The dilemma might be essential to the open invitation. Nevertheless, he did not want the work to go off the rails. The artist needed to constrain this development.

What did it mean for the artist to advance this inquiry? The achievement of the outer reaches needed to be a careful expedition. There were moments when the artist might lose the way. Lincoln did not want to get stranded in this zone. He could sense how he was drawn in by these influences. It almost made him sick. That was why the dissemination of the work of art might appear to be more important than the work itself. The creative urge was immersed in this desire to find an audience. The artist might battle for the integrity of the message. But the actual content drew the lines in a very inflexible manner.

His work might seem admirable. This was where life blurred the distinctions. The individual was more adamant in trying to achieve his goals. Was this art? His intent dominated the gesture. Either it was too rough or too clean. At no point did the artist really push into stratosphere. He knew just enough that he could avoid a judgement that would have condemned a less ambitious creator. That did not give him an artistic vocation. It only motivated him to be productive. That was really all that there was to this endeavor. Why would anyone hope for more? He not only avoided the historical questions. He was suggesting that they were not important.

Lincoln did not want to think of himself as a hack. And he needed to push out in this realm for his survival. He was doing everything that he could to beat back these accusations. That made him such an adept creator. This might not have been art. But it enhanced his personality. And it kept people interested.

Someone could observe other artists, and this kind of thinking would threaten their integrity. He doubted the importance of such an outlook. The artist could not make claims on what people should think. This created a greater burden for those artists who might have been particularly difficult. They might assume a greater level of devotion on the part of their audience. He might have considered this theatrics.

What would it take to critique one of these works? This was where the chaotic troubled the efforts of the viewer. Where was the route to achieve coherence? Even in recognizing what initiated this chaos, the individual had difficulty following where things came in play. This was the very place that Lincoln avoided.

When the artist took that risky gesture, Lincoln was not there to support that moment. On his view, it did exist. He didn't see art as something explainable. But the mystery should never be that overwhelming. That almost contradicted his viewpoint. If art evaded the mystery, then it might as well be explainable. Although the work might allow multiple interpretations, each one was a variation on a few basic patterns. The artist could understand the symbolic and the formalistic. There would be a lot more personal investment in relating to new forms of personal expression.

Lincoln was more tuned in to raw emotions. The artist could invoke these feelings. That

was enough for him. But he did not recognize ability of complex works of art to stretch the bounds of known experience. The painter might spend time to mix that color that would be applied to a minuscule area on the work of art. Eventually, the eye would focus on that mark. And it would speak for the overall creative process.

The eye could see how that mark did not quite accord with the apparent intent of the work. It showed the greater risk that was being tempted by the artist. Lincoln wished that he could attain this artistic gesture. But he shied away from these ambitions.

“It wouldn’t take much for the artist to lose interest.”

Would Lincoln ever be this passionate? He threw himself into his work. But he was protecting himself.

“I need another drink.”

Was he trying to sugar-coat this struggle? It wasn’t simply a matter of creating more works. What realization did he offer his viewers?

“In all this nonsense there is a brilliant moment. It may not be something that you like because the creator can be much disruptive in achieving his vision.”

“Do you ever feel that you are just doing a job?”

“I am not that kind of artist.”

“Are you doing enough to discover the energetic flow?”

“What are you seeing?”

“No one sees much of anything.”

“What should I be looking at?”

“The red spot.”

“Would you call it red?”

“This is just one big mess.”

“Tell me about the family.”

“You can spend money.”

“Do you like my business plan?”

“How long do I need to stay with this?”

“I need an eraser.”

“We are coming to that.”

“When will I read my place?”

“You have been skimming all this.”

“Where is that headed?”

“I am being chased.”

“What is the book that you are working on?”

“Some government shit.”

“What are they afraid of?”

“They are afraid of everything.”

“You expect me to do something that I cannot do.”

“What if I realize what the work is about?”

“How can you be that way?”

“This describes a way of being.”

“I am not around.”

“Who is around?”  
 “Who is advising you?”  
 “I am too involved.”  
 “They are having a party, and I have not been invited.”  
 “What really interests you.”  
 “If Julie stays here long enough, what will she learn?”  
 “Give me a pencil and a piece of paper.”  
 “Do you have the answer book?”  
 “I remembered every word in there.”  
 “What are the questions?”  
 “What are the questions for Lincoln?”  
 “Does the artist make a deal with the public?”  
 “I will do not evil,”  
 “That is all that matters to me.”  
 “What do you do to make up for your limited talent?”  
 “I have no equals. I have an audience.”  
 “This will not last forever.”  
 “Chew on this.”  
 “I thought that I was following this discussion.”  
 “Am I interrupting you?”  
 “Lincoln, there are so many things that I would like to tell you.”  
 “Is that what she said to me?”  
 “Confessions.”  
 “I am not taken by distractions.”  
 “What is on the screen?”  
 “On the canvas.”  
 “Tell me about the wedding?”  
 “Where is this headed?”  
 “Lincoln, you are good with the geometry.”  
 “That was not my skill.”  
 “What got me here.”  
 “I thought that you were going to save me.”  
 “Do I have to talk to this guy?”  
 “We have already talked about paint.”  
 “Let’s say that we had something more important to talk about.”  
 “We are all working together.”  
 “I am not trying to say one thing.”  
 “I do not see this shit as connected.”  
 “It is.”  
 “I am hesitant.”  
 “You work together.”  
 “You try to understand the work.”  
 “This is map-making.”

“It is a map for our lives.”  
 “Who is working with you?”  
 “You can leave now.”  
 “I do not want to be exposed.”  
 “This is not just about Lincoln.”  
 “What is the full story?”  
 “Do this quickly.”  
 “Lincoln, you should be making notes.”  
 “This is so beyond notes.”  
 “I need someone to explain.”  
 “That guy explains.”

“I got my guy back.”  
 “So there is a lot of pain in my story.”  
 “There is no theory.”  
 “When it comes to theory, I just feel aggressive.”  
 “You have the right emotion.”  
 “The clumps of paint.”  
 “My art.”  
 “I see it for what it has to be.”  
 “When we are looking for the art, it is only the emotions. And the emotions are hollow.”  
 “Where does heart take you?”  
 “It is the increments of emotion.”  
 “How are you different than Brad?”  
 “Lincoln, how are you different than Brad?”  
 “I am going to do some real anatomy work.”  
 “You lay me out on the table like this.”  
 “That is all part of the work of art.”  
 “No one can know.”  
 “No one can ever know.”  
 “What is it? Crypto or paint mixing.”  
 “You can make it, but what do you care about mixing?”  
 “I want to give back.”  
 “You would do something else.”  
 “Your charity is not going to help us.”  
 “This is going to get drastic.”  
 “I built a house.”  
 “You remodeled it.”  
 “That is lucrative.”  
 “I want to buy the place.”  
 “Keep going, then you can leave.”  
 “And you need this.”  
 “I hear the echo.”

“Get me in the other room.”  
 “It does not exist.”  
 “When will we get this done.”  
 “NEVER.”  
 “Lincoln, I love that painting.”  
 “I died for this.”  
 “And what did I do?”  
 “The intelligence services need to review this.”  
  
 “I will.”

In achieving a style, the artist demonstrated authority. This motivation developed from the assertive lines of paint. This power twisted around the canvas. The eye followed these movements. At the same time, the presentation defied the assertiveness of the artist. The artist surrendered to process. This was a difficult step. Lesser painters would have lost the trail. They would have given in to the chaos. But the maker did not submit. The artist’s confidence resisted the narrow expectations of the audience. The creator was not there to trick people. This was the basis for devotion on the part of the viewer. A level of personal commitment was needed to embrace the work. This meant leaving behind tired expectations. Art enlivened the individual. However, this was not a matter of giving in to trite poses. The work was meant to disturb the daily routine. It made the individual questions long-held allegiances. This kind of upset was the basis for this encounter with the work.

The viewer could feel complacent about this experience. The artist was unyielding. The intent was to make the individual question beliefs. This invited a more dangerous perspective about the world. A person could not be satisfied with short-term rewards. It was necessary to dig deeper. What could be the impulse that set off this process. The artist became engaged in this ongoing interrogation with the world. In this sense, the work always seemed to open up a new way of looking. Even the initial impression was subject to further revision.

The overall encounter was explosive in nature. The initial identification with the artistic intent was upset by the constant revisions. The volatility characterized the presentation, but it did not allow complacency. Any easy view seemed to be contradicted by the actual design. Every clump of paint worked against the overall philosophy. The disruptive character was part of the appeal. But the audience was not supposed to feel comfortable.

This went beyond a new way seeing. The art required a new way of being. This added to the conviction of the painter.

“Are you willing to take on that risk?”  
 “Who is watching?”  
 “What do I need to do?”  
 “I am showing my anger.”  
 “Anger about what?”  
 “I feel as if I am wasting my time.”  
 “This was my life.”  
 “You need to be working at home.”



“I breathe oxygen.”  
 “And this is my forever.”  
 “How did I end up here?”  
 “You need to talk to a friend of mine.”  
 “This is so bad.”  
 “Lincoln, can you handle it.”  
 “Abstraction is our distraction.”  
 “Scare me.”  
 “What else do you have back there?”  
 “I needed to ask if he was a problem. I did not want to sympathize for someone who had  
 little sympathy for others.”  
 “Where does this start?”  
 “I need to escape.”  
 “Break it down.”  
 “This is the long version.”  
 “Phone it in.”  
 “He did.”  
 “You are almost there.”  
 “This is not a story of almost.”  
 “I want to be sympathetic.”  
 “What is this about?”  
 “I cried.”  
 “There is no money involved.”  
 “On the count of four.”  
 “We still have time.”  
 “I want to get it all done.”  
 “Pay for this shit.”  
 “That could have been my story.”  
 “What are you seeing?”  
 “You smell like a peppermint surprise.”  
 “Will there be rescue?”  
 “I have a little show for you.”  
 “Do you get nervous when people do not respond to your silly questions?”  
 “I get nervous when they respond to my smart questions.”  
 “Deep sea creatures.”  
 “What is that about?”  
 “I am trying explain my motives.”  
 “Do this quickly.”  
 “Everyone seems to be interested in one way or another.”  
 “I was part of the fun.”  
 “The switch.”  
 “I cleaned up for this.”  
 “This will never result in happiness.”

“What was excluded?”  
“Audience participation.”  
“I assumed that you depended on the audience.”  
“I did not want the audience to interfere with the quality of the response.”  
“You better be on themove.”  
“Is this place safe?”  
“This is more than a little fun.”  
“I do not want to waste your time.”  
“You have completely changed.”  
“There is a chance for you.”  
“You are blessed.”  
“He is too cynical to do a thing.”  
The work still was completed.  
“He had contracts.”  
“Who else is watching?”  
“I have nothing more to say.”:  
“Save it for next year.”  
“What should I be doing?”  
“Talking about shit.”  
“Keep talking.”  
“Come into town.”  
“Where are you going?”  
“Do you truly love me?”  
“Truly.”  
“That is all that he needs.”  
“A blotch of paint.”  
“You did not do your makeup well.”  
“I can do a touch up.”  
“Do you have to look at this all the time?”  
“We both love it.”  
“Too much filler.”  
“What does that mean?”  
“I do not get the gesture.”  
“It is on big scribble.”  
“Scribble away.”  
“That was a moving experience.”  
“Keep busy.”  
“Where have you been hiding.”  
“Get rid of the shit.”  
“Feel powerful.”  
“You need to make this a go.”  
“Today is a go.”  
“Get in the next room.”

“Those are the Philistines.”  
“They are preparing you for the slaughter.”  
“Who was here first?”  
“What do you believe?”  
“In a big net.”  
“You have no idea what you are doing.”  
“Do it in good time.”  
“Good time.”  
“Got that.”  
“Do it once and for all.”  
“That will more than work.”  
“Everyone sits around and watches television.”  
“They die on camera.”  
“Will you cry for me?”  
“Why would you even ask that question?”  
“Ask away.”  
“Catch your breath.”  
“Go at it full throttle.”