

# The Coming into Being of Form - Heart No. 4

Jonathan Chequers

Sculptures, text and photography of Images 1 - 6 by  
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Image 7 - Photography by Sisi Burn



**Image 1**

The first stage of the working process of the relief begins with a seed shaped form, this is wider in the middle and tapers to the top and bottom. Approximate size 1.8m high x 1m wide.



**Image 2**

A rhythm or pulse starts from the bottom towards the right and upwards, from the top comes a hint of a downward flow on the left. In the centre the beginning of a motif harmonises this circulation. I am still searching for the exact position of all the elements and how they may interact with each other. The outer form has become more defined.



**Image 3**

The central form has grown into an expanding concave motif and become a rather static dominant element (indeed too strong). The rhythms on both left and right become clearer. However, the sense of circulatory movement within the whole has been lost.



**Image 4**

The central concave space has now been reduced in size, and its new vertical element gives a sense of consciousness to the whole form. Rhythms of left (downwards) and right (upwards) have become more defined and stronger. The central concavity has extended a little further down the form and started to integrate with the lower rhythmic elements. At the top of the form a series of rays have been added. They are of similar size, fanning out to give a sense of the expansion beyond the heart itself, in giving to others.

The working process shown here is that of the fourth relief in a series of nine that artistically research the many complex and multi-layered aspects of the human heart. The heart and its functioning has many inherent sculptural elements, including: flow, circulation and rhythm, expansion and contraction, in and out, and centre and periphery. It is also the centre of our being and emotions, and yet greatly misunderstood as often being considered as solely a physiological pump.

The adjacent photographs record the key stages in the artistic development of one such relief. The photographs were taken at the end of each artistic session, about one morning per week in the Sculpture Studio, with the whole process taking about 20 weeks to complete. I start initially with an imagination and make some sketches exploring various possibilities.

Then once the clay work is commenced these initial thoughts and motifs become transformed during the actual interactive, experiential creative process.

There is a further element of transformation in this creative process for me. I try to use my artistic work as a form of meditative practice. This art process is complemented by study of other artists' work, authors and poets in order to develop and seek new insights into the deeper content of this complex spiritual theme. So, by working on this theme for five years, it has, at the same time, helped me transform myself.

For this particular work, I explored the following themes: circulation; the rhythm of contraction and expansion; within this constant action/movement the heart as the centre or anchor of our being, yet empathetically also reaching out beyond itself to others.



**Image 5**

The central, organising motif has become divided into major and minor forms, both with a more rounded, fuller shape. Extending downwards is an elongated, slender concave that gives a sense of anchoring to the whole work. This also makes a stronger polarity between contraction and expansion giving a greater dynamic to this central motif. The central fan at the top has evolved into a head-like form whilst the others have changed little.



**Image 6**

The forms fanning out at the top have either been reduced or removed because their presence competed against the central motif. Both the downward and upward pulsing rhythms have been slightly reduced in size, but clarified. This makes the expansive central motif more dominant. The rhythms at the bottom help to both create and react to the deep cavity. This gives the complete form a sense of an ordering principle and wholeness, whilst also being dynamically attuned to the totality.



**Image 7**

The completed work. Overall there is a circulation of an upward flow to the right and downwards on the left. The remains of the fanning forms at the very top have been removed. This has freed and strengthened the circulation by changing the top right hand side to permit a greater flow from right to left. It has further enabled the central concave to become the dominant motif, extending and expanding beyond the circulatory movement, whilst still being strongly anchored below. The whole form has been given a final textured "skin", giving it more vitality.

The above images have been chosen to give an indication of the pulsing that happens within a working process. During this process the initial seed (1) goes through an expansion (2), finds a new element which forms a deepening, but also stalls the form (3). With the clarification of the central motif comes a new possibility for movement (4). The form again contracts, but also elongates (5). A slight loosening can be felt (6). As well as bringing the form to a conclusion of the theme, the final stage of the form also brings the whole working experience into harmony.