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A Creative Venture into The World of Words

A Review of GV6 THE ODYSSEY: Poets, Passion and Poetry Directed by Bob Bryan

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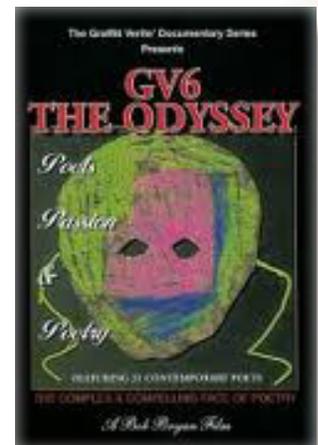
What is poetry and from where does it emerge?

What is likened to this creative process?

Is it spontaneous, not unlike any other form of creative art?

How does poetry affect the poet, and what kind of feelings does it ignite in the reader?

How and why does an audience identify with a poet's personal associations imbedded deep within the poem?



The questions that attempt to identify poetry are but a focused attempt at identifying the creative process and its creations at large, what we generally refer to as 'art'. Long debated has been the definition of art perhaps because the ambiguity of 'quality' seems as subjective as it is intuitively objective. How can there be a universally accepted definition of poetry when meaning is as much a reflection of self as it is of its creator? At the same time, there are large groups of people who concede that 'this' is poetic, and 'that' is not.

There are as many words endeavoring to define poetry and its creative process as there are poets. Yet poetry means so much to all of them. Bob Bryan has done his best to deal with these questions through his own creative endeavor, a film titled **GV6 THE ODYSSEY: Poets, Passion and Poetry** wherein words define them selves on two levels, audio as well as visual. Words are heard in the subtle and concise form of poems reflecting the infinite dimensions of poetic meanings through the dynamics of voice and tone, while images simultaneously allow a visual experience of how words are interpreted through body language. In addition, the 31 diverse writers share

their poetic worlds by producing 'scenes' of their experiences during the precious moments of the creative process. Each poet delves into his/her personal vision of poetic meaning, including the roles external stimuli play in awakening internal associations, what meaning each derives personally from the creative process, and what triggers each to face conflict within and without by gathering his/her glimpses of life inside the boundaries of a known language and form.

This 'poetic world' is a very private world. Nonetheless, it reflects the world the poet dwells in and interacts with, but on a different plane. A poet

perceives a 'scene' from a unique perspective, from different angles unseen by any commoner. The hubbub of mechanical ruts makes walking through these illusive doors of perception, existing on a deeper level in the realm of yet another dimension, extremely difficult. Wordsworth described poetic expression as a "spontaneous overflow of powerful feelings," but is poetry really just an overflow of feelings verbalized through words? The verbalization of every experience depends on two factors, association and word experience. And both factors are subjective. Besides this "overflow" is not 'common' nor an ordinary flow of words, but perhaps a 'connection' somewhere within between our intellectual, mechanical, emotional, sexual, and intuitive 'centers'. Perhaps it is this unique and temporary connection that begins a process creatively compulsive and so full of life. Creation is pro life, a static expression of a living experience, and not merely an arrangement of selected words.

No doubt that poets are choosy about words, but words are only a medium for the recreation of a 'scene' perceived by the poet when he/she is 'linked' within. The intellectual center gathers and unifies scattered pieces of the 'scene', called ideas by some and impressions by many, supported by the mechanical center which keeps on bringing associated impressions to the fore. Meanwhile, the emotional center provides this intellectual exercise a touch of finer energies imbuing the poet with passion. When the poet is thoroughly 'connected' he/she may walk into the 'spaces of time,' reflecting glimpses of the unknown we call 'insight'. The architectural and structural exercise is done by the intellectual center either in tandem with the verbalization of the scene or subsequent to the penning. Normally, the matter determines its own form in the course of being produced. Still, as the film clearly illustrates, poets have only their word experiences to choose from. These word experiences compel the poet to subjectively select words that best reflect their moment of 'connection, vision, glimpse, insight, sense, or emotional realization.' The creative process is a continuous affair and the construction engineer and the architect inside the poet is actively present when the words appear. They play with words and let words play with them.

Normally the word should blend the scene with some kind of refined emotional energies that touch the mind, heart and soul of the reader. This

is what causes the reader to identify with any one poem. At the reader's level, the success of the poem depends on how a reader identifies with the scene that the poet has reconstructed through the poem. This seems like the very 'scene' the reader himself / herself was perhaps unable to perceive before with clarity or to verbalize thoroughly, yet the poet's expression evokes an intense recollection or identification with the reader's personal experience. Words may differ, but the mood is recognizable, the word experience may also vary between poet and reader, but not the underlying affinity of ideas and/or impressions. The clarity of the scene depends on how succinctly and distinctly one perceives. The extent of SEEING is the success of the seer. Producing the 'scene' as seen is the success of the poet in the seer.

One cannot extrapolate any objective truth from a subjective viewpoint, as no answer can ever transcend the periphery of questions. No truth can ever be pronounced final as 'scenes' are layered. These layers are the layers and levels of our awareness and from each layer shall appear a new realization, a new dream that is like a dream inside yet another dream. Without the possibility of complete objectivity, these layers may extend infinitely. Dreams, reality, realizations thus prove to be synonyms in this meaning. We can add 'poem' to these synonyms, subjectively. But this realization must not prevent humanity from continuing with the journey from one realization to another, from one dream to another opening up doors of perception at different levels, from different layers. Poetry epitomizes these dreams and perceptions as against the so-called day to day realities. Poetry verbalizes these impressions one may happen to register from a different layer.

No doubt that poetry has lost its appropriate place from the lives of many. It doesn't touch and imbue the heart and souls as it used to once upon a time. The hubbub of modern days and its mechanical ways have killed this precious 'source' of life. The hidden persuaders of technology and its product have penetrated too far deep in the lives of mankind, displacing poetry from its rightful place. Yet poetry continues to survive this onslaught of technology. Technological evolution represents one side of mankind's growth, but it is not complete without the evolution of another very important aspect of man's growth.

One cannot evolve as a whole by emphasizing the material side of life while ignoring the mind, the heart, and the soul. Poetry is one branch of art that balances this shortfall of the evolutionary process. The poets in Bob Bryan's **GV6 THE ODYSSEY** are a wonderful representation of the beating heart of this creative evolutionary movement. Through the eyes of a man who is trying to SEE and capture the 'scene' as seen by various seers, the film transcends the rut of this every day life to explore the 'spaces of time' and bring the viewer glimpses of 'reality' from an altogether different layer, gathering some scattered pieces into a unified whole in an attempt to define poetry using poetry. This film is an eye turned inwards to SEE from inside to inside a world that exists beneath the surface of common perception. For me, the film proves this point that poetry is still **ALIVE!**

Although this review is filled with so many of my own notions of meaning, of poetry and art, and of humanity itself, I would like to praise the producer of this film for his reliance on the evidence to give evidence, choosing not to narrate his own views, but to explore both creator and creation itself. Normally a film maker focuses on the basic 'pleasure' instinct of the viewer rather than stimulating the subdued WILL to MEANING which Bob Bryan has endeavored to focus on, in his own quest for meaning. This film is a documentation of the glimpses of this 'poetic world' wherein a poet feels at home, wherein a poet returns, time and again, to evaluate his/her reality. This film penetrates this world of poets and presents a seventy-two minute concise and meaningful account of this world through the very words of those who wander it. Those who shall derive any meaning will also derive pleasure and a subtle charge from watching this film, a definite by product of meaning.

The process of creating is the process of growing, the process of changing the inner value system, the process of living, and the process of defying death. Unlike history true art is not merely created by the victors, nor does it succeed to move humanity as a static document of events or propaganda. No, poetry is an art that gives new meaning and dimension to an old story, the story of mankind's creative evolution, the story of the 'other' side of his destructive nature.

In poetry mankind's potential and essence survives, so long as the poetry survives.

Thank you, Bob, for adding yet another piece to this infinite puzzle the poet continually strives to pull apart in order to fit together.

by Ashok Sharda

For more info on director Bob Bryan and **Graffiti Verite'** please visit <http://www.graffitiverite.com>

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