

ARMANIOUS IS THE PAINTER AND HARTIGAN THE SCULPTOR

PART ONE : A conversation with Patrick Hartigan and Rebecca Holborn

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Rebecca: ... So, — coming out of thinking about Hany's work — I was thinking a lot about issues of violence, and I started to think about fascia.

Patrick: Fascia ...

Rebecca: Fascia ...

Patrick: What's fascia again?

Rebecca: So, I guess it can sound really daggy because it's been heavily used in like bad multimedia design art and lots of stuff like that that I really don't like, but fascia is — so, you know, that white muscular sheath that is around the muscle.

Patrick: Oh yeah ...

Rebecca: —but also we have, like ... in our bodies, we have sort of — I don't know if it is part of the real fascia or part of the idea of astral bodies [the subtle body], or ... I'm interested in ... I suppose I was looking at this issue of art history and "trauma" or violence, and so I was thinking about this idea of how ... when you somatically track the body, you can track it, ... and ... it can give you exact information about your life, — which is quite incredible, right —

Patrick: Mm hm.

Rebecca: So this is just somatics and violence, and things like that. But the way that fascia, for instance, works is that it builds up in our bodies depending on what our life experiences are. And in the ... like ... I'm not going to write about this bodily stuff, ...but in the sense of "trauma" ... — so you have collective, ancestral, past lives, um... infantile, and then things that happen to you every day. And what they say is that this is actually tracked in your subtle fascia, and it builds-up in areas depending on what specific things have happened to you in your life. Um, and it's all indexable and chartable.

— Not the inflated "trauma". It's just metaphysics, — psychosophy — the wisdom of the soul. It's just the impressions of the body, and this is true for everyone.

And I thought that was a really interesting idea. And the fact that fascia and fascism share the same etymology, around binding or bundling things together.

And I became interested in this idea of how somatics — emotions, history, and layers of identity — are used within fascist regimes, — how regimes such as Nazism didn't just control ideas, but actively worked on the body itself.

Probably the most explicitly somatic, in living memory, are of German Nazism, — the horrific medical experiments on Holocaust victims — some are recorded in the Nuremberg Trials ... But also, marching — mass rallies, ... the marching of children was particularly interesting — the Hitler Youth, and other fascist youth arrangements — Italy's Avanguardisti — for its *völkisch* somatic discipline and an example of transcendentalism as a craft of fascism ... And now today we are witnessing reproductive violence, starvation, forced movement of masses, terror and rape as weapons of war ... the complete decimation of territory — this is also of the body ...

And it's kind of a sub-area of thinking — not *witchcraft* exactly — but I suppose you could say, folk, — a bit folksy, or pre-modern — this idea of transforming bodies and emotions, and binding them together into a collective form — not as discipline but as something more alchemical.

Okay, so all that is pretty hardcore and can be a little grrrr ... and I was, well, thinking I don't want to write a text where it is about obvious violence, because I want to talk about complex violence. And then I was thinking about that whole alien thing ... and then I started to think, with your work ... because we were talking a lot about layers and history — and then there was another thing which struck me: why does everyone who has a past life regression always find themselves in a medieval village?

And I started to think about ... well, I suppose what I was interested in was ... is it possible to talk about some of these subjects, like fascia, within something that is quite beautiful and soft and poetic, like your paintings, ... and what I wrote down was "art history is the fascia of historical violence", ... or something like this.

But I wanted to try — I suppose what I was thinking would be fun to do — is to try to think about this by looking to the impressions of a painting, — or the layers of paint in a painting. Something along these lines.

Patrick: I'm really interested in all that. What you've just said feels like it somehow speaks to painting. Fascia speaks to the way memory happens within that bonding process ...

Rebecca: I wonder ... I suppose that's the question, how do I tease that out in the paintings. Because — oh, I'll just tell you my other thoughts. The other one... in your work you use a lot of ... maybe tropeing? Maybe? Certain parts of art history, or even ways of making things — folksy, or maybe handicraft-making. And then what's the relationship to that with lost history, or lost folk histories even, lost spiritual histories — but without wanting to continue hammering too hard on the spiritual thing.

And the other reason I like it is because you have a lot of references to Bruegel and other artists as well, but it could be fun to talk about the violence in Bruegel.

Patrick: Bruegel? Oh, that's interesting that you picked up on that. I mean, I don't even know which you are referring to.

Rebecca: Oh, because you printed it out and stuck it on the painting, so they were the pictures of the paintings ... Oh, I'm sure it was Bruegel.

Patrick: Oh, that was Piero... della Francesca. I made a series of Piero collages. But Bruegel is an artist that I've also spent heaps of time with. His Seasons paintings at the Kunsthistorische museum in Vienna, these medieval scenes brought to light on timber panels. They shine in a very particular way, it always surprises me when I go back and see them again. Bruegel and Piero are two artists I have spent heaps of time with.



Patrick Hartigan, installation view with *Drawing* (2014) oil on board, and *Plantation* (2024), acrylic and collage elements on board. Exhibited in *Patrick Hartigan*, 1301SW, Melbourne. Photo courtesy of the artist and 1301SW.

They make me think about the way you are talking about the past and how that relates to all this. I think art history is talked about in such an impersonal way when actually it's, as you point out, this codification and line of messaging and governance that somehow describe the meeting point between shared and personal pasts.

And what you are talking about with the medieval thing — I don't even know what you said — but it's interesting. So you're saying that when people access past lives it's in medieval villages?

Rebecca: but ... you know, — it's kind of a joke — but whenever people talk about past life regressions or time-travel or anything, it's always ... past life memories or dreams ... it always seems to be in a medieval village. Well, it seems really common. Like even in that [Uber Eats] ad with Cher, and she goes, "Take me back to the '80s." And she arrives in the 1680s.

It's just interesting that that's what people associate ... it's very psychological — this medieval space, the medieval body as a repository of history ... anyway. Well, not strictly medieval, but ... like witch-trials and the pre-Enlightenment era ...

Patrick: Yeah, that's a big part of the framework for me.

Rebecca: Yes, I think perhaps it has to do with the rise of Christianity ...

Actually, I have no idea, but I was interested in why you were picking that period of time, or what it is particularly about that?

Patrick: That's the thing, I don't really know. I just kind of think to myself, or get a sense of a medieval quality and then start painting in that direction. I'm thinking back to that 1301[SW] show in Melbourne. I have been thinking about these two works because I had a job interview yesterday.

Rebecca: A job interview!



Patrick Hartigan, *Inner Light* (2025), acrylic on board, 119.50 x 124.30 x 10 cm. Exhibited in *Way Through*, 1301SW, Sydney. Photo courtesy of the artist and 1301SW.

Patrick Hartigan, *Bugler* (2021), collage elements on canvas (acrylic, cotton, velvet curtain and book page), 2510 x 2000 x 100mm. Exhibited in *Piero Collages*, Michael Lett, Auckland. Photo courtesy of the artist and Michael Lett.



Patrick: Yeah. And that medieval work [Plantation, 2024] was one of the paintings I was showing in the PowerPoint. It was hung beside an older oil painting of a rock sitting on a plinth, which had an inscription on it that spoke to the movement and figures in the medieval composition.

The rock painting had some cracks in its surface. It's quite an old painting of mine, like 12 years old. I'd bought a really cheap tube of white paint so all the paintings from that year have some form of cracking. Anyway one of the panelists asking questions after my presentation in the interview said this thing I haven't stopped thinking about. He said, "Oh, you know, practice is one thing but you still have to make the paint stick."

Rebecca: Oh yeah.

Patrick: I think it's really interesting, this word "stick", with paint. I don't know why. I've just been thinking that that's such a strange idea – paint sticking.

Rebecca: Hm.

Patrick: I guess there are other words I think of, like absorption, and the way paintings emerge as whole objects ... If you look at all the ways that painting happens, it's strange to have it reduced to that word ...

Rebecca: — Oh yeah, because of the idea that we are coming in and out of the picture as well, so as viewers or as makers as well ...

Patrick: Mm. I don't know, it just made me think of a sticker going on or something.

Rebecca: Or maybe ... it made me think as well that paint ain't just paint. Like even the medium of paint itself, with all of its different colours and where it comes from, it's all historical. And so it's always going to connect back to our ancestral roots of who we are, what our identity is ...

Patrick: Yeah.

Rebecca: And that makes me think, how do you disentangle yourself from ... 'cause I don't know why but I'm really stuck on this idea of talking about painting as an art history governance subject. I don't know whether I've gone too hard on that side of things, but ...

Patrick: No, I don't think so. I haven't heard anyone talk about that, but it's so true. It makes sense that something has been communicated through this. And the idea of it being an extraterrestrial population isn't taking it too far in my mind.

Rebecca: Do you think that's crazy? [laughs through teeth]

Patrick: No, I don't actually. Because, erm, what is it exactly — what is being revealed in that history? We just think of ourselves as being the controllers of the universe and the controllers of ... but if we think about it along the alchemical model, and what sort of comes about through these distinct stages, there's not this emphasis on control ...

Rebecca: So, the painting is largely out of our control, because the paint and the alchemical materiality of a painting has a much more complex mechanism for its fate ...

But, what is behind there is ... let's just say it's a techno-electric something [?] ... it is not at all what we see in 3D.

So we are literally creating every single thing around us. So, our paintings are a major part of that, because that's the thing ... as you say, we think we are creating this, but it's part of this bizarre matrix.

Anyway. I just really like this idea.

Patrick: It is a good idea, because it puts the emphasis on something being revealed rather than us being the revealers.

Rebecca: Yeah. I heard this thing on the radio before ... — they were describing experimenting on rats in a lab, and they were saying they create a maze, and they put a cheese thing, and if the rat hits the board — the cheese ... it can access the cheese or whatever. And the rats think that they are in control, because they hit the thing and there's the cheese. It's the same situation — we think we are in control, but are we actually in control?

Patrick: Yeah, well there are elements of control ... what are they?

Rebecca: Well, what's it like when you paint — that's a good question — like, the physical process?

Patrick: Well, I think ... I can't really generalise about it because if we just look at a collection of works like this, every piece has such a distinct evolution. And ... what's it like? ... It's sort of like putting stuff down onto a surface whilst trying not to understand why I'm doing that.

Rebecca: So you're attempting to have zero position?

Patrick: I'm kind of tapping out to some extent, but there's usually a starting point, which might be, for example, a number or something. The starting point provokes the next move ... it's a series of provocations or a series of catalysts which just go from here to here to here... And a lot of the time, to no end. But it's like you're trying to get away from that idea that it starts, and it ends. At some point, it is just there.

Rebecca: Oh, so that's almost like a ... not a puzzle, but like a cipher-type situation.

Patrick: Yeah, and the objects — it's like the object and surface is waiting to have the cipher that belongs to that unique object revealed. Like this one here has to be on this grid, which is a cement board or something. It has a very particular grid, if you look closely.

Rebecca: But how do you know when to stop?

Patrick: Well, this is a very good question, and you don't always know. At some point it's clear. But even when you know something has got a presence, then you have to work out how it sits as an object on a wall. So, this painting, for example [Inner Light, 2025] — like I've never done that before, put such a deep frame behind a painting — but there was something making me see this object needing to come out from the wall like that. I'm still considering how I feel about it.

Rebecca: It's nice because it's quite architectural.

Patrick: Yeah, that's right. I suppose that's what's going on, there's an architectural quality to it that hasn't quite come together until now ... But I think that relationship with what's on the surface — the relationship between a substrate, what comes onto it, and how it exists on a wall, is how things become complete. These meeting points are like the cycles every painting has to go through.

This one, like ... — that slaty surface is something I couldn't have conceived of until it happened. The way this slate meets up with that dynamic of inwardness; the way the painting turns into itself.

Rebecca: For me, if I look at that — for example — I can imagine an endless projection onto it, because there is enough there to give me ... there is enough to concern me. So, then I can keep going with that forever. And then it's almost as if, when you finish looking, you are thinking ... 'well actually, I'm not sure anymore ...' ... and it can continue to change.

Patrick: No, I mean, that's good. The way I think of a painting, — it has enough to concern me too. It gets to a point where there is something there that I need to consider, or something I can't ignore.

Rebecca: But then what about style, because your style is very particular?

Patrick: I don't know ... what style — I see them as such different propositions. I feel I've always lacked — I've actually always felt very deficient in the area of style.

Rebecca: But it is so specific.

Patrick: Is it?

Rebecca: The colour, and certain references. But I wonder if these references are almost in your ancient mind [as in your primal brain] ... so certain things that are particularly pertinent for you. Like sometimes there are certain geometrical or ... I reckon that's a thing. And I reckon there is a bit of this either folksy — or I don't know if you would use the word ... primitive type — or proto ... I don't know what you would call that. But you know, there are certain things that are not unexpected in your work in a way ...

Patrick: Yes, they recur.

Rebecca: Ahhh, the recursive human.

Patrick: I'm just thinking ... I often equate style with a way of doing something that is repeated, or repeatable. I love the idea that there's something distinctive and people can recognise it, but I've always just assumed that that may not be the case.

Rebecca: But I feel like there is a playfulness there, like ... there is this kind of — well, for me anyway, I don't know if this is true, it's probably weird talking about ... but there is a bit of a Bartleby-esque—ie. I mean, it's not in your face, but it's there — this refusal to paint. And I think that when you go into that kind of art making, there does tend to be a bit of a ... you are looking at playful, and sometimes even avoidant ...

Patrick: Avoidant is an interesting word.

Rebecca: I don't know if it is the perfect word for this, but ... oh, it's not avoidant, but ... you won't be revealed in a way. It's a moderation that is designed to hide ... to be avoidant. Well, I'm not saying you are obviously like that, but I definitely think the playfulness might be linked to this nature, — psyche.

Patrick: Yeah, I don't know if avoidant is the right word either. I know what you are saying about hiding though. I think there are hints of needing to get away from anything that might bring it into a state of known-ness or something ... it feels like there is no future, there is no way to continue this if I'm building on a known.

Rebecca: Yeah, ... but there's this incredible freedom in not having something be defined — for both you and for the viewer. But in a way that freedom is ... — it's political. Because you want to ... you know, it's not purely about joyfulness, it's also about avoidance. Like avoiding definition, and entrapment.

Patrick: Yeah, maybe avoiding entrapment is the ...

Rebecca: 'Cause that's a really interesting thing. If I could work out what it means in the end ... like, when you're creating a sense of freedom, but within the idea of what we were talking about at the beginning.

Patrick: Yeah, that's interesting for me, because — I don't believe in freedom or that I'm practicing freedom. I believe that I'm responding to something. I just don't know ... ah what is it? Is it that coded history? Or is it some ... you know, is it a sort of listening device that is trying to tap into some material situation?

Rebecca: ... 'cause I guess that's the question — what is your modus operandi? When you paint, why do you paint? Or something like that.

Patrick: Yeah, I don't know. A lot of the time it feels like there's this blind search for something. Someone once made a joke that he thought I was a bit like a truffle pig.

Rebecca: [laughing] What, 'cause you're looking for something?

Patrick: Yeah ... I can smell something!

Rebecca: You're a detective?

Patrick: Yeah. I'm just sort of ... I can smell it and I'm just going to go and look for that thing. And if I'm lucky, I can find something.

Rebecca: I wonder if that ... I was going to ask you the obligatory question — what is the link to the writing. But I wonder if it's the same.

Patrick: I guess it is the same. Yes. The word structure is quite interesting to me, as a thing. Because you know when you are listening to music —

Rebecca: Yeah.

Patrick: — like I remember when I was a teenager ... I was kind of an unhappy teenager, locked inside.

Rebecca: Were you in Sydney?

Patrick: Yeah. I wasn't happy. And I was sort of ... there were dark things going on. And I remember listening to some classical music at that age, and I would just play it again and again and again. It was these piano sonatas – I remember thinking, or just becoming aware of structure, and how something holds together. Like fascia!

And so the truffle pig is maybe not the right image, because there is this scent of something — but actually what you're working with all the time is this underlying sense of something more structural. And that's again what's interesting about your comments earlier about fascia and governance and about codification and about personal past meeting art historical past, and all those things, and those past lives or whatever. I think there's something structural there. There is a structural sense.

And maybe that also relates to the meeting of an object and a substrate, and something that comes into context within and gives it voice.

Brancusi had this great comment — he said about sculpture, he said he wanted to give materials “voice”, ... or give matter “voice.”

And so often these objects have an evolution that can —

Rebecca: Oh, that's amazing, I love that comment!

Patrick: — Yeah, because often these things just drag on for years, these objects. They are just sort of there. It's like I'm waiting for the object to find its voice.

Rebecca: ... It's like you don't even know it's there, but you know it's there. Because fascia is in thousands and thousands of layers ... and it can build up into thick bits, or it can be really scant...

Patrick: And it's structural too.

Rebecca: Yeah, — and you can't see it. So again it is this idea of trying to give voice to something ... you are trying to find something that you know is there but at the moment it doesn't exist physically in the world, but you are just trying to find it.

Patrick: That's it. Fascia is a great analogy because it is both invisible and holds everything together — also what you were saying before about violence and painting ... it's about the insistence of an object on our consciousness. There is a sort of violence to that.

Rebecca: I like that idea of the insistence of an object. I suppose you can steer it off the ... I mean, it doesn't have to be read as overtly political ... and to bring it back to understanding aesthetics ... in that realm of thinking.

Patrick: I think muscle memory and pain / body ... all that is really connected. Any form of mark-making and making involves the muscle and nervous systems....

Paintings are generally built up, layer on layer, or that's how we tend to think about them. Often there's a particular end in mind, and a logic to the construction. Whether there's an end or an image in mind, or not, I think things do this sort of ... things need to turn away from the image at some point.

Rebecca: Yes, I guess for me, if you go ... serious play ... but, then the artist I really liked ... — Alastair Mackinven, the British painter.

Patrick: I don't know his work but I think he was a friend of Andrew Hunt, who I did the show in Manchester with. He has a gallery in an old house called Moon Grove.

Rebecca: When I look at his painting I can really see that he is really doing that. With Mackinven I can see clearly this way of 'lifting'. I feel like there is something very British about this, you know, like Rose Wylie does that too — this kind of literal lifting from the consciousness around you, but without having a specific agenda of any sort. I think this might be British satirism mixed with proto-mythic.

Patrick: That's right.

Rebecca: And I suppose it's a similar thing to what you're doing, but it's also slightly different because you're not ... yours is more of a material enquiry, or folk ... something like this.

Patrick Hartigan, *Bugler* (detail), exhibited in *Piero Collages*, Michael Lett, Auckland. Photo courtesy of the artist and Michael Lett.



Patrick: It's interesting you say that. I relate to Rose Wylie's process — where she works on the ground and lets her canvases ferment. She is a painter who I relate to.

Rebecca: Yeah, so ... I was also thinking — art historically, it is almost linking back to Dadaist ... — or this type of world. Just in terms of the experimentation of material, and the somatic theatre of material maybe ... The idea that the body is a robot, or that all the world's a stage, or that we can control the body with points — or *someone* can control the body with points — “Points”, Picabia [1945 -1952], or even Jean Cocteau's Oedipal Stories [La Machine Infernale, 1934], or Bellmer's reorganised dolls [1930s].

Patrick: That's interesting. That also rings true somehow. I'll have to think about it, but that sounds great.

Rebecca: [takes breath] So... I already asked you about whether you are choosing specific art histories, but you answered that.

Patrick: With the Piero works, I remember being introduced to his work when I was at art school, glimpsing them in this book, and doing a series of watercolor studies in the year after leaving art school. A few years later I went and looked at the frescoes in Italy, and then at some point I ended up with the Skira publication that eventually got used in the Piero collages.

I even knew or imagined one of the works way before it happened— this kind of talks to what you are interested in too, about those codes and lineages. Anyway I had this very young thought that I was going to make some sort of Piero projection work, where the bugler image — the guy who's playing the bugler in The Legend of the True Cross [c. 1452–1466] — was going to be overlaid with a shower of leaves. I did these sketches of it, and — as I said — fresh out of art school, I became fixated on this image of the bugler, staring blankly amid the carnage of war, and the leaves somehow relating to the blowing of that instrument. Which twenty years later became one of the Piero collages [Bugler, 2021], all the way down to these little offcuts of green fabric that fell on the page. It's the same scenario only as a collage rather than a projection. And those weird sorts of premonitions happen quite a lot, the way personal and art histories coalesce. It's like you can hear something and then 20 years later it happens, but in an entirely different way.

Rebecca: Oh, it's like — oh, sorry, I always talk about really hippy stuff so you will just have to bear with me on it. But this idea of psychic painting as well. And so the psychic can be within the contemporary, but you can also get psychic 'feedback' from past lives, and other people's lives.

Patrick: Yes, this is a thing. Why wouldn't it be a thing?

Rebecca: Yes. Well, this is what Wilhelm Reich was talking about when he wrote about the Character Armor and the Body Armor. For me, it's — how do you talk about these things in a way that doesn't seem totally bizarre and otherworldly – the idea of conflict and psychic consciousness, and art history. Because it is always so quickly inflected by the Right — or worse, subjected to the tyranny of fashion.

Patrick: And descriptive ...

Rebecca: Yeah. 'Cause that's the nature of materiality — that it is a psychically connected thing to do. That's why people like painting, I suppose.

Patrick: I just noticed, that painting [looking at a work in development across the room that has paint lifting off the surface] — that's an example of paint not sticking.

[both laughing] ...

Rebecca: Paint not sticking ... So, in the new show, it will look like this?

Patrick: It will be about 15 works in that big space. And I have about 20 things I'm sitting with at the moment. And what I would usually do with a show like that is take 20 things across and see what conversation happens — the conversation in the space.

Rebecca: Yes, because everything is a little bit gesamtkunstwerky in its installation.

Patrick: Absolutely.

Rebecca: Yeah, I was getting really annoyed about this talking to someone the other day. When a body of work is not translated into the space, it's arrh...

Patrick: Yes, that's like ignoring substrate ... ignoring the architecture.

Rebecca: But also your work is playful, ... and so there is this playful thing. I went to this Buddhist temple the other day, because there is this huge one near where we live in Kensington.

So, when you go into the temple they have ... well, ... I started to get beyond just visiting and started to look more closely ... So they will have a gong, and like a bucket, and you can turn it around and pick a fortune, ... and then go over somewhere else and give some fruit to the gods, and you might light an incense stick ... and then some man will come out and do a funny music thing. And it's basically like a playground.

And so it's this idea of play, and how we connect to the gods. And also the importance of play in our lives in order to understand the world, understand ourselves. And so, yeah, I suppose it's about thresholds — hm, is that the wrong word? — but anyway, it's about that space between us and the spirit world. You know, that very important space, and it's all done through play.

And so it's interesting when you have an exhibition and everything is slightly different, but very materially, you get that sort of play ... somato-sensory play thing happening.

Patrick: Yeah, that makes sense. And they create notes between each other ...

Rebecca: It's the same with music, or even poetry — that's another type of serious play — like a pick-up sticks of combinations and outcomes — or it's like a board game — it's pretty cool, but like – whose game is this? ... That will be a big thing about how this will look — possibly?...

Patrick: It's like... what you were saying, like a board game, like a series of tendencies or like an instruction. And a sense of connecting planes.

Rebecca: But when you are painting something like that, is it performative for you? — or is it ... do you have to completely — like sometimes when I'm writing, I have to allow myself to really go into the story and not at all stop myself, in order to get my story to be the way I want it to be. And I wonder if that's the same with painting?

Patrick: Yes, it's the same with painting. I think there's a level of letting go... Someone said it's like getting on the dance floor. You know, if you don't let go to some extent... but then there's an interesting struggle there... you know, even the attempt to let go has meaning. And you never totally... you know what I mean...

Rebecca: And that's when the magic happens. With painting or whatever you are making.

Patrick: Do you think of it as structural?

Rebecca: I feel like it's extremely indulgent *instinctive* behaviour we are not really allowed to do in society, and so it's a real luxury to allow yourself to be able to do that. But I do feel [that it is] mildly dangerous and frivolous, but then what I think is that if you actually go there, and allow that magic to start happening, it feels like an incredible pool of knowledge that we haven't got access to in other ways, which is probably quite incredible.

Patrick: And that feels quite structural to me ... sorry to keep using the word ...



Patrick Hartigan, *Messenger*, 2023, acrylic and collage elements on board and frame.
Exhibited in *A Clay Hand*, Moon Grove, Manchester.

Rebecca: Structural! That's magical then ...

Patrick: Yeah. There's some sort of structure – or fascia – that is sitting beneath that frivolous play.

Rebecca: Yeah ... something important happens... at that point.

Patrick: And maybe there is... something... like scientifically, people talk about pattern and maybe even something like contestation... in terms of the play and the sort of ... like maybe you can anchor it with certain things... but ...

Rebecca: We can direct it or control it?

Patrick: I just think there are certain human ... the way art gets spoken about in terms of consciousness, I think all that makes sense to me... you know, the recognition of pattern and... things that we tend to like looking at, or we tend to find interesting. But I think it's just that there's something so different there... it's instinct.

Rebecca: It's instinct. So, if you trust your intuition, — it actually gives you this magical answer ... that's structure, but it's invisible.

Patrick: Yeah, what's that? Is that consciousness?

Rebecca: Yeah, it is... [actually, it's soul]

Patrick: That sounds like attunement to me.

Rebecca: Attunement?

Patrick: Yeah... which I think is kind of what happens with consciousness. There's an attuning quality... we think of it sometimes as some sort of unconscious thing, but I think it's attunement...