



❖ ' The Sky Mirror ' : By Anish Kapoor

**Anish Kapoor quoted in the book 'No Idling':** *"What's success really when it comes to art? A nice table in a restaurant? A better seat on a plane? People being nice to you in front of your face? I've learned a lot of lessons over the years and I admit I've been ambitious, but I have to say the real lesson I have gleaned, the one that matters to me, is this." He gestures around his studio. "You can be as well-known as you want; you get the awards, the acclaim. But if it's not happening here, within the studio, with the work, then that's that. Here is where it begins and ends. You have to remember that. Art is only what you create."*

## ❖ Excerpt from the book ‘Composed’ by the songwriter Rosanne Cash

*[Introduction : For over three decades Rosanne Cash has been one of the most compelling figures in popular music, having moved gracefully from Nashville stardom to acclaim as a singer-songwriter and author of essays and short stories. Her remarkable body of work has often been noted for its emotional acuity, its rich and resonant imagery, and its unsparing honesty. Those qualities enable her to establish a unique intimacy with her audiences, and it is those qualities that inform her long-awaited memoir. ‘Composed’ is the story of an artist finding her voice—both figuratively and literally—in the context of her family legacy, of the commercial imperatives of the music business, and of a desire to preserve some measure of privacy in a life that has been too often subjected to public scrutiny.]*

It was late in the making of *King’s* that I had a dream that changed my life.

I had met Linda Ronstadt a few times—in Los Angeles, while I was recording at Lania Lane; when I opened for Bonnie Raitt at the Greek Theater and Linda had come to see the show; and on a number of other occasions, as we traveled in the same circles and worked with many of the same musicians. Her record *Heart Like a Wheel* had profoundly affected me as a young girl, and I had studied it assiduously as a great example of a feminine point of view concept record, the best one since Joni Mitchell’s *Blue*, I thought, and equally important in the template I was creating for what I might do in my life. I especially admired her thoughtful song selection, which resulted in a very well-balanced album, and I wanted to make a record with a similarly unified concept, but as a songwriter.

Just as I was beginning to record *King’s*, I had read an interview with her in which she said that in committing to artistic growth, you had to **“refine your skills to support your instincts.”** This made such a deep impression on me that I clipped the article to save it. A short time after that, I dreamed I was at a party, sitting on a sofa with Linda and an elderly man who was between us. His name, I somehow knew, was Art. He and Linda were talking animatedly, deeply engrossed in their conversation. I tried to enter the discussion and made a comment to the old man. He turned his head slowly from Linda to me and looked me up and down with obvious disdain and an undisguised lack of interest. **“We don’t respect dilettantes,”** he spat out, and turned back to Linda. I felt utterly humiliated and woke from this dream, shaken to the core. I had been growing uneasy in my role in the Nashville community and the music business as a whole. I thought of myself primarily as a songwriter, but I had written only three songs on *King’s*. **I was famous and successful, but it felt hollow, and the falsehoods were piling up. With more success had come more pressure to be a certain way, to toe a certain line, to start a fan club (which I refused to do), to participate in big, splashy events, and to act as if the country music scene were a religion to which I belonged. I resisted the push to conform, to buy into a certain narrow aesthetic, and to become part of the established hierarchy. I didn’t want a lofty perch; I wanted to be in the trenches, where the inspiration was. My unease led me to that dream.** Carl Jung said that a person might have five “big” dreams in her life—dreams that provoke a shift in consciousness—and this was my first.

From that moment I changed the way I approached songwriting, I changed how I sang, I changed my work ethic, and I changed my life. The strong desire to become a better songwriter dovetailed perfectly with my budding friendship with John Stewart, who had written “Runaway Train” for *King’s Record Shop*. John encouraged me to expand the subject matter in my songs, as well as my choice of language and my mind. I played new songs for him and if he thought it was too “perfect,” which was anathema to him, he would say, over and over, **“but where’s the MADNESS, Rose?”** I started looking for the madness. I sought out Marge Rivingston in New York to work on my voice and I started training, as if I were a runner, in both technique and stamina. Oddly, it turned out that Marge also worked with Linda, which I didn’t know when I sought her out. I started paying attention to everything, both in the studio and out. If I found myself drifting off into daydreams—an old, entrenched habit—I pulled myself awake and back into the present moment. **Instead of toying with ideas, I examined them, and I tested the authenticity of my instincts musically. I stretched my attention span consciously.** I read books on writing by Natalie Goldberg and Carolyn Heilbrun and began to self-edit and refine more, **and went deeper into every process involved with writing and musicianship. I realized I had earlier been working only within my known range—never pushing far outside the comfort zone to take any real risks ... I started painting, so I could learn about the absence of words and sound, and why I needed them.** I took painting lessons from Sharon Orr, who had a series of classes at a studio called Art and Soul.

I remained completely humbled by the dream, and it stayed with me through every waking hour of completing *King’s Record Shop* ... I vowed the next record would reflect my new commitment. Rodney [Crowell, Rosanne's then-husband] was at the top of his game as a record producer, but I had come to feel curiously like a neophyte in the studio after the dream. **Everything seemed new, frightening, and tremendously exciting. I had awakened from the morphine sleep of success into the life of an artist.**

❖ Found on Rahul Inamdar's copy of 'The Fountainhead'

This isn't a book.

It's Howard Roark's Soul.

If, while Reading this book,

You don't find a Howard Roark  
in you,

burn this book and set his soul  
free.

But, by chance,

if you find him in you,  
give him your body.

Rahul Inamdar  
28/Nov/09

❖ Robin William's interview in the series ' Inside Actors Studio'

<http://www.youtube.com/watch?v=owGMZ6yJ57o>



*While Robin Williams is most famous for his many successful and award winning Hollywood film performances, not everyone knows that he is also an outstanding stand-up comedian His lightning fast mind and surreal acting capabilities enable him to effortlessly play half a dozen characters within a span of couple of minutes. While this video is shot formally as an interview – it can be more accurately described as Robin William's performance. It is an opportunity to see a supremely talented artist letting his guard down and following his instincts into a mad, uncontrolled but brilliant performance.*

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About 'Treasures'

*It's a compilation that I put together every once in a while, of things that I have found to be beautiful and meaningful.*

*Do share it with others who you think will enjoy it.*

*Drop me an email at [shaileshd.email@gmail.com](mailto:shaileshd.email@gmail.com) if you want to add someone to the circulation list.*

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