5. **PROCESS OF ELIMINATION**

With the pulverized linestone powder produced in *Not a Single Point*, I construct a simple viewing apparatus using wood and glass, into which I pour the sandy grains. As they gradually accumulate, I carefully take the time to inspect every particle, until the living image of me has been totally buried behind the dark powdery pile.

After removing a stopper to restore the flow of the powder, it eventually finds its "**angle of repose**," leaving an empty negative space that resembles the space between Jesus Christ and John the Baptist in **Leonardo Da Vinci**'s *Last Supper* — an empty space that's said to represent the **Holy Grail**.

The word "grail" is derived from the old French, *graal*, and the earlier Latin, *gradale* — a deep platter used for serving food at medieval banquets, over multiple courses.

In this sense, the original meaning of "grail" was not a cup or a chalice, but a "graded" series of courses (as in an elaborate meal). So the grail, usually considered to be an *object*, may be more accurately understood as a *journey* with a series of stages or steps.

The notion of such a quest was first mentioned in print in **Chrétien de Troyes**'s unfinished romance, *Perceval, the Story of the Grail*, written around 1180. In this text, the grail is described as a golden serving dish, and equal attention is lavished on a special lance — perhaps for the hero of the story, **Perceval**, to use to "pierce the veil" (from Old French: **Percer**, *pierce*; **Val**, *valley*) of his own perception.

With her deep love of **Richard Wagner**'s final opera, *Parsifal (*for Wagner, meaning: **Parsi**, *pure;* **Fal**, *fool)*, about the brotherhood of knights who guard the Holy Grail, I wonder whether my mother consciously considered my paternal grandfather's given name, **Percival Harris**, when deciding to marry my father.

Once the powder finds its angle of repose, clear glass marbles fall out of my mouth onto the slate floor. This gesture of "**losing my marbles**" signals a willingness to go beyond conventional sanity in whatever ways might be needed.

Each marble is like a jewel in **Indra's Net** — a spherical world reflecting all the worlds around it, having emerged, as for **William Blake**, from the grains of sandy powder:

> *To see a World in a Grain of Sand*
> *And a Heaven in a Wild Flower*
> *Hold Infinity in the palm of your hand*
> *And Eternity in an hour*
> *It is right it should be so*
> *Man was made for Joy & Woe*
> *And when this we rightly know*
> *Thro the World we safely go*
> *Joy & Woe are woven fine*
> *A Clothing for the soul divine*

Performed in 2015 — Duration 2:04