

videotape installation. Collaborative image processing revealed similar aesthetic senses and unity in our ideas about sources and themes. For example, we both exploit organic forms, irregular shapes and negative space to suggest human and animal forms in multilateral environments. *Trilogy* mixes our individual artworks in layered compositions of positive and negative shapes, utilizing bird, human and organic forms that interact and evolve into new relationships over time.

Our first session in collaborative seeing provided the catalyst for reflecting more thoroughly on themes and sources in our individual work. It also generated many new opportunities for individual and collaborative expression in traditional media and contemporary imaging technologies (See Color Plate A No. 2).

References and Notes

1. Edmond O. Wilson, *Biophilia* (Cambridge, MA: Harvard Univ. Press, 1984) p. 51. The term biophilia is defined by Wilson (p. 1) as the innate tendency to focus on life and lifelike processes.
2. Mary Ross and Yvonne Robare Hobbs, "Presenting Sculpture on Video," *Maquette* (May/June 1995).

Bibliography

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- Fire, John/Lame Deer, and Erdoes, Richard. *Lame Deer: Seeker of Visions* (New York: Simon and Schuster, 1972).
- Rand, Ayn. *Atlas Shrugged* (New York: Signet Books, 1963).

Manuscript received 7 December 1995.



Color Plate A No. 2 (above)
Yvonne Robare Hobbs and Mary Ross, *Periphery*. Cibachrome color print, 11 × 14 in, 1995. Ross's watercolor and photocopies are combined with Hobb's sculpture as source material for this electronically processed collaborative image.