# YALE UNIVERSITY

## NOTE BOOK

Wed: nursery school.
Thur: weiss.
mentioned 4 class. of man

DARVON

ROOM 59
PHYSICS LAB
PROSPECT HILL

Name eva hesse

Address 1145 Chapel St.

Subject Painting

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suitcase

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PAINTING II

Mr. Stanley Meltzoff

# OUTLINE ON SPACE IN PAINTING

For an adult human being, space is perceived simultaneously with changes in the hue and brightness of light. This is not true of an infant, who spends the first years of his life correlating his senses to build coherent and many sided view of the world in which he finds himself. But once motion, touch and sight become connected to give the perception of space, only organic damage to the brain can disconnect them. The learning process continues during the whole of human life, although it is concentrated in the first five years. It is the effect of human experience on human sensations on this particular planet which lead to our perception of space. For an extended demonstration of this see "The Ames demonstration in Perception" by William H. Ittelson, Princeton University Press, 1952.

Even a continuous field of one color is perceived as being at some distance from the viewer, but as soon as the field is varied these variations are seen also as variations in spatial position. When sufficient elements are present, very specific judgments of distance are made which are perceived simultaneously with other simpler sensations.

It is this fact which makes a knowledge of the perception of space so important for those who make any sort of design or picture on a two dimensional surface. The success or failure of even simple flat patterns depends in part on the tendency of certain areas to advance and others to recede. If recognized and controlled, this may enhance the design; if uncontrolled, the movement in space may negate or conflict with the other intentions of the designer. In pictures the problem of control becomes more pronounced, and in any painting which pretends to represent mass in space, or to compose in three dimensions, a knowledge of the perception of space, the two dimensional illusions which produce the perception of space, and the historic conventions for the representation are fundamental. In fact, much of the history of painting of the last four hundred years is concerned with these problems. The kind and number of illusions which are used to make up this or that convention of space are among the fundamental distinctions used by art historians in separating one style or historic period from another.

The illusion of space depends on many factors. They are listed below.

I. Naive Perspective: that is to say, those factors which, all other things being equal, lead to the judgment of one visual element being closer than another.

   A. Qualities of light
      1. The greater the difference of the point from the field, the closer it appears
         a. On a dark field the brighter the closer
         b. On a light field the darker the closer
         c. The more intense the hue the closer
         d. The warmer the closer. It should be pointed out that warmth of a color is an associative not a physical phenomenon like the others

      2. With Two or more points
         a. The greater the range of value in the pair, or pattern, the closer they appear
         b. The greater the range of hue, the closer they appear
         c. Vibration of color complementaries is closer than harmonious color pairs

      3. Specific hues approach in the order yellow: white: orange: red: green: black: violet blue. Although the specific value of various hues makes it difficult to separate this effect from the following:

      4. The closer to black or white in value, the closer in space with middle greys the most distant

      5. Cool blue grey is the most distant color

B. Size of any element in a field
   1. The element or gestalt in a field stands in front of the field

   2. Of any two elements, the larger is the closer, providing either that no assumption is made as to size or they are assumed to be the same size

   3. Continuous variation in size as given by several comparative pairs gives
      a. The more rapid the growth, the closer

      b. The more rapid the change between any two elements, the closer the forward one is

C. Position
      a. The center of a field is the farthest away

      b. The edges of a field are closest

      c. In a continuous variation of position as given by several similar comparisons, the greater the variation the closer the pair

D. Much of what we see is seen in terms of what we assume it to be. If this knowledge changes, our perception of what is there changes. For example, we judge the size, and the distance away of a cubical block by the man standing next to it or the spoon standing under it.
   a. The overlapping area is forward but

      1. Overlap is deduced from continuous closed outline

      2. Overlap is deduced from relative regularity and simplicity of outline, hard as these are to define

      3. Overlap is deduced from what we perceive of concavity or convexity inside the two areas

      4. Overlap is deduced from relative motion of two forms given by:
         1. A series of comparisons
         2. Which edges are fuzzed and which sharp, the sharper seeming the more forward

      5. Overlap is deduced from the pattern contents of the two areas.

   b. The assumption of regularity and simplicity of form leads the eye to perceive an assymetry as a change of position in space; for example, a trapezoid on top of a square is seen as the advancing or receding side of a cube

E. Effects of Stereoscopic Vision. The ability of each eye to focus backwards and forwards in space and for the both eyes to focus in pairs and to receive slightly different views of the same scene leads to stereoscopic vision.
   a. Various optical devices using two images taken from slightly different points of view give great illusion of space, but are considered out of bounds here

   b. Sharp focus at the center of a visual gestalt and fuzziness at the edges which go away from the eye most rapidly, make the area of sharp focus seem in a different plane from the fuzzy areas. Which is closer, depends on other illusions.

c. Large, fuzzy areas at the edges of the field acts as repoussoirs; i.e., seem closer than the rest of the field.

F. Miscellaneous effects such as
a. In two patterned areas
1. The more subdivisions of pattern the closer
2. The greater the variation in pattern, the closer
3. Areas that go from edge to edge of a field are closer

II. Mathematical, or at least geometric, systems for the description of space called single point of view or linear perspective. These systems are quantitative, that is to say, they describe not only more or less close, but exactly how far. They depend on the optical fact that the angle of vision subtended by any diameter decreases in regular proportion to its distance from the observer. Certain conventions are adopted such as that:

1. A definite picture plane and stance of an observer at a definite distance and at a definite height in regard to the picture plane are assumed

2. It is assumed that all lines parallel to each other will meet in the same point if indefinitely extended; the vanishing point

3. It is assumed that all lines on the same plane will meet on a common line

4. All planes perpendicular to the picture plane and parallel to the bottom of the picture meet on a line called the horizon line which may be used to measure the height of elements in comparison to the height of the observer.

5. Lines on planes parallel to the picture plane remain parallel and do not converge

6. Several families of perspectives exist which are similar to the effects of various photographic lenses. Since all of these are conventions both the viewer and the artist must be educated in their use.

III. In actual practice painters work with complex mixtures of the illusions, perceptions, and conventions, outlined above. Devices used in the actual cookery of art are given in a somewhat disorderly fashion below.

A. Perceptual Illusions
1. Creation of textures on the surface of the picture with thick paint, or variations in the ground
a. Glinting of actual highlights stronger than white paint increase range of brightness of picture

b. Devices such as gilding, carved gesso, fluorescent paint, transparencies, selective lighting of certain areas all of which increase the actual range of light to one closer to that of real world

c. The frame, whose real three dimensionality may be used to key off the illusion of three dimensions in the picture

B. Linear perspective
a. Arrows composed of converging perspective lines may be used to center interest and create

b. The vista, or space beyond, which permits forward objects to exist in more space

c. The repoussoir, or object,placed in the foreground which permits the objects behind to be seen in space

d. The measuring of space with a series of layers like successive stage sets. The more steps in the measurement, the deeper the space appears.

e. The use of repoussoirs at each step

f. Twisting of the perspective paths in, and the successive layers so that the path in is less direct and longer

g. Hindering the view in, and halting it in journey to the horizon, creates great spaces

h. Doing all of this with

C. Atmospheric perspective applied to each metered step in space, both that of

a. greying of value

b. greying of color

c. sharpening and fuzzing stages of vision so that eye seems to be focusing in depth

d. Not letting a "distance in" be interrupted by areas of color or value which fall out

e. Changing the kind of light that various distances in receive

D. Using known distances, and objects of known size to permit quick measurement of spaces by comparison.

E. Color recession by using the same color in successive stages of more neutral value and hue.

IV. The illusion of complete three dimensionality is not necessary to a picture. Indeed, its use already implies a certain content and view of the world in the picture. Very successful arts have been based on the use of only a few effects combined into a coherent atmospheric graying, sharp focus for closeness, with a convention of placing the objects that are farthest away highest in the picture. Neither effects of hue, nor linear perspective are used. Safavid Persian Painting uses only overlap and height on the picture plane with extremely intense hues and no atmospheric perspective. In each of these arts, as in Italian Quattrocento painting, or in Dutch XVIIthe Century, painting a given set of conventions is used. Any violation of these conventions, or the intrusion of elements not normally present cannot be read by the viewer, and are seen as a puzzle, or misinterpreted. The choice of a given set of conventions is necessary to and goes far to make up the style of a period or an artist.

Velesquez - pictorial format has a new importance. new relevance. Paint is permitted to speak of its own biographies.

Closed Painting - sealed, Titian as example.
Whole is mysterious to spectator. Impenetrable
The result is levegation of passage. A consistency, little bravura stroke is present.

" Democratic gesture of Painting " Berenson
opening of facing - " Open Painting - Delecroix and Monet are examples.

Velesquez a door opener. Combination of transitory image and paint.

We and all artists, past, present, future are
Dealing with the Plane, the surface
with which we work. This is a reality.

The battleground for history of painting; the temperature dart. The Connotation The Plane Has to Spectator.

Piero della Francesco. The same regulation and power and structure of the man himself are the same attitudes that prevailed in his art.
Basic structural form upon which he builds.
Relationship of figure to background, a frontal presentation, with very subtle changes.
Melodic not climatic - continuous and sustained.
Users Albers + Picasso - simple stated. A will and a way.
The categorical plane - Anchored to some kind of certitude.

Baroque

Tintoretto - organized confusion - difficult to read. a different plane, ↔
* Shaken by a new kind of mind * Croce "A Baroque Mind"
new questions. It ain't necessarily so.
Copernicous - A MULTIPLE ORDER

It is no longer categorical affirmative of Pure
It says both yes and no.
clear " unclear.
A unsoluble problem and solve it.
Baroque vs Classical

The fundamental, not mode or mannerisms have never come to an end. Ever.
Everything in constant motion (scientist)
Some things definable in life, others never (philo)

The moral act and gesture of religious potency in (Spinoza kind of Rembrandt)
Rembrandt. The beginning of the open plane.

Consistency of vision - In Baroque art everything to dissappropriate the plane. Break it up as in music.
Baroque palatte wider, more extended
Classical restrained, limited.

dark & light Tintoretto, - light & dark of life, soul.
color Monet & impressionists, splattered
similarity throughs time
Ours - explosiveness, just less control than past, their luck to have identity with the image.

Aristotle and Classicism - 1 then 2 then 3 = in depth
Baroque - diagonal - surprised openness,
largeness and scale.

Oct 24, 1958

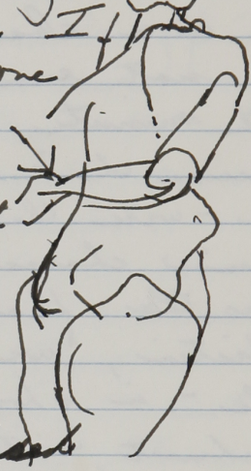
Ric Lebrun

drawing & painting 'Making shapes' same
ending, open, reveal, admit you to participate
in its making – this is object of both
research & attain profundity can be messy.
Mess is vital and necessary eventually becomes
order in a chaotic image.
The eye is not enough; a safe conduct, a passifier,
with minute perception, a keen friend,
so we assume it to be able to validate a image.
example – with the human figure
digression – examine characteristics and schools of thought
Our limitations the flat surface 2 dim plane
a contradiction, we attempt at 3 dim.
the riddle – in showing one side, the mission towards
accomplishment is define the entirety of the unit as a
whole. Superimposing what cannot be seen or
including a part of what can not be seen from
that particular point of view. Durer, Greco,
Michaelangelo.
Relation of figure to the rest of the page
an energy needs to be revealed from outside form
of figure in relation to empty surrounding surface
by limited page. ex. sky entering or profiles of legs
flying. Place a bid for animation of complete
surface. The mind needs to be the master of the
situation. Combine enough aspects to make it
alive. The broadening of form, spreading and
dissecting its possibilities. The human torso multiplied.
In love with the revelation of forms, the
compounded profiles. Not committed to a
single point of view. We take them and make a better
view of world, to make what it is not, not how it
looks. Move into essence, not merely appearances.

(compression and expansion)

Expanding shapes in painting when it exists to similar applications in drawing. Seek this out.

Contraparto - elements on plane
plus elements through space. (sculpture)
(this applies to all form, abstract or a shoulder)
connect points visually which correspond in a movent through space. If [illegible] in paint same color one light one dark. If black and white - same color.



discriminator - relent as well as add. relax on elements that you feel helps you out.

- Strategically placed areas can be understated and yet function.
- Placement of these emphasized forms where least expected.
(ex. over stated muscles unnecessary)
(don't mend do the opposite of what you had)
(change, but not timidly)

Drawing — Rico LeBrun — Nov. 3, 1958

The ideas of old masters - but different results

ex.- Picasso's Graeco Women from the Mediterranean mind, he disembodied Raphaels nudes for his own purposes.

MOTIVATING CONCEPTS - WHAT DO THEY MEAN
" " " STAND FOR

FEW modes of speech

* a) formal sculptural, unalterable, classic
b) pictorial, (obscure) suggestive, light & shade, drama of effect tells the eye, what the

* this is the approach we are led to.
They started with a supreme sense of order,
ours is a state of confusion
a) convinced mind with an idea
b) attitude towards figure = pride, man as center of universe
nobility,
c) forces put in operation, plane, form,
d) common index - all man made inventions

digression - Greek art always presented at the most relevant age. - youth - even the old always rejuvinated, Brancusi and Mondrian did the same thing.

Not linear contours alone, search in the inside, the interior of the form.

to current - Instinct rather than anatomical study
here discussions form making not " gestures

formal and pictorial related to plane
classical plane never broke - figure moves accordingly
unchallengeable order in both figure and plane.
plane and form follows the concept and belief.
articulation - make it count - categorical imperative
local color - each object identified by its own local color.
individual assertion - red has its own specific quality
defined & articulated
(do not mix the idioms)

drawing - Rembrandt - breaking plane - full participation

*

Painting - Pictorial image — spectator participation
+ intrinsically it is multiple configuration of form & line
orchestration

Bob Grey painting of horseman insufficient zoning - peripheal job - look up Goya El Greco

strategic parring all over structure of canvass

unity through transparency



steps increased in magnitutude towards the end. no band aids at end -
"I finish the way they start"
maximum & most potent at end.

* linear left
open leaves an option. classical is categorical and does not let this occur.

Dec 10

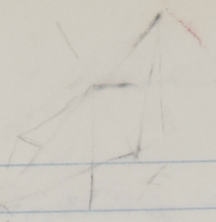
I have been working on a painting for 2 weeks, which realistically is a short time, however; it seem at this time for me, long. I felt all along that the image on the canvass corresponded although in its early state with the image I conceived in my mind. Possibly it was merely a surface arbitrary confirmation since it was so easily destroyed. I feel deeply engrossed and it is really the painters concern and not a substitution for the repressed problems.

Jan. 9.

This canvass is a bitch. Now I can't read it nor do I understand it.

insinuendo - insinuate, intimate

enigamatic
beniel - banal



response to daily life

- genetic approach -
- fecundity

1. religion
2. father complex - we labelled, & today give it importance
3. 3rd complex - guilt (transposing the original sin) macochism
4.

guilt - if he believed he could belong
- intrusion of a disease
- tribunal possible a hospital
judge a Dr.

- marraige - reproduction, esp. as a obligations to Judiasim

- tortured himself by questions, cryle, mainly about love
- "I am expelled" meaning he is outside and can not love inside the human race
"I have to create otherwise I die"
- oscillates between fear & creation

- beaurocracy a machine crushing him
little man against larger machine

Chaplin - Arthur Koestler
Minnotti
Walt Disney

- surrealism - dreams
"my nature is fear"
refuge in solitude - easier to submit to father
he knew he should revolt, but submits to fate in trial

Existensialist movement - youth 1935 - 1955 although still prevalent today.
a ethical & moral movement
new reasons for life & rules of conduct to live by.
~~before~~ Exisist - opposed Marrism then powerful - defeat by ideas
first what was valid, using it for their terms. (Phil. allied to literature)

Buy and read - R. H. Barrow, Romans - NOW. coop
also read O. J. Brendel, "Prolegomena"
T. HAMLIN Arch thru Ages 2, chapts. 7-10, + 11 to p. 233
either - A Mauri, - ROMAN Painting or
or M. Swindler Anc. Pty. Chap 10
+ either P. G. Hamberg Roman Art or
F. Wickhoff " " or
E. Strong Roman Sculpture

TRAJAN -

Tentative P.R.A.
I. Plan
II AXIS
DOMUS FLAVIA C 70 - 80
DOMUS AUGUSTANA C 80 - 90

Henri
Perpe April 17

Kafka - Trial - Autobiographically
✓ Has all manners of Clawcrat
Least of all man to have what happened to him
has lived in security
he feels guilty about - bachelorhood - selfishness
loneliness
boarding house
erotic desires - young lady next door
excessive toleration - intellectually view pro's & cons
argument and advocate both views can be dangerous
Kafka impersonates enemies
main episode - visit to tribunal - all happens on the arrested Sundry
when arrest takes place (appropriate)
surrealist - reality with special mysterious logic
talking is not doing - he feels he is not taking action
seen - the devious intricacies of the law

ostensible
indict

portrait painted - symbol - he might become a new man
implied question 1. the dichotomy of reality & illusions
dilemma - " & appearances

2. original sin -
3. ostensible acquittal
4. he blames himself for not having lived an
existential existence - subjective
Christ - is bewildered - does not find himself here.
He attempts to identify with Christ, both were
tormented.
Everyman must live authentically, search for God
in his own way.

Tragic not alone tragic. He satires others &
himself - Caricatures have their humorous side.
To illicit comedy from tragedy

approaches
1. Anti-Semitism - guilt of Jews killing Christ
In this execution he feels eternal punishment for
the original sin.
Kafka in Czechoslovakia 1917 felt Pogroms of Poland
& Russia - Pre Nazi era
Christian country indict the Jew.
2. Freud - anthropological complex
Oedipus complex - father complex (implied country)
Patriarchal father
then Hume blames father for preventing marriage
tyrant
most oscilated between freedom & not understanding him
discipline lack of freedom

Weitz - Problems of Aesthetics  2 papers

art as play, game, sport, science, work, skill; - all these elements can be in art, but does not suffice as a definition

Weiss  2/5/59 I lecture

1. Definition of Art ... often identified with play - child, —
play — not so. play is: openness, non-directed, improvisation & spontaneity lacks form structure (Gestalt)
game 2. game is play with restriction - rules and things to be done. play under restrictions
sport 3. sport - has rules but is a contest, a struggle and an opponent, you give yourself fully
4. Art is spontaneity subject to rules
5. game - nothing necessarily accomplished
6. a similarity in art and sport, there is a struggle artists & his materials
7. Art - man shows superiority over world, (yet all these def. are inadequate).
8 Sport has relative opponent; barrier
9. Components, are all apart of what art is yet it is more of these things
solitaire (cardgame) challenges your mind but not your whole being
Science 10 Science - objective experimentation but not an objective of beauty. abstract formulative truth - immediate & concrete
work 11 work concentration of a means to an end
labor - aware of end — drudgery - monotony
12. Art is work (sculpture - drudgery)
a) concentrating energies
b) seriousness & enjoyableness both
13 more than work - not a definite means to an end seriousness - subjugating oneself, spontaneity attend to a value ready to sacrifice to an desirable end or value!
14 accidents in art come from 2 sources - one the person, artist involved, one the laymen. - only one of these has significance a great poet in illness can possibly create great poem.
15 Art has seriousness of work - but results are of different nature
skill 16 Skill technique - traditional theory of art, art as exercise of skill, the established definition of art

you are functioning well but not necessarily doing anything

craftmenship - skill employed to make something desirable,
technician - know how to use means
craftsmen - used skill to make something of value

Art is making something which in itself is excellent (beautiful)
Excellent is called Beautiful in Aesthetics
Imaginative creative craftmenship - resistance wanted here, is the element of the game. piece by piece to work element. Skill to craftmenship over these means.
a) excell. - that which is complete, unifies medium, fullfillment
b) perfect - the final beyond there is nothing
art is a final value but can be used for other purposes (sells)
Subjectivity - if it lack unifications of forms or ideas it has not achieved excellence. - example of being objective then showing there are standards, are objective criteria.
Greek view, art a making under the supervision of reason no longer fostered today.
revolt is against a dominence of one excellence and an attempt to explore another aspect or excellence.
Art has its own rationale - painting should be trees shy a house - then music should sounds like birds
emotions (can incidental) are incidental art transcends the individual subjugate the individual
Artist as a man - seperate + apart of society, artist gives himself to this project more fully than any man.
matter + form - Aristotle (timber + shape) associations by long habit make combinations artist penetrates into them again differently, with new experimentation
scientist - understands
artist - maker } must break patterns
through mastery of discipline one achieves freedom

Reading: P. 5-35, 72, 99-100, 175-184,

Feb. 12. 2nd lecture

{ Art has an excellence in itself
{ Has rules - technique - depends on time like Perspective (what changes, and subject to time)

{ Plato - Plotinus - sees and really knows
{ - no - a new vision although we are all caught by traditions
{ (today) always a new originality

Plotinus - art is one aspect of the manifestations of the Real & Beautiful. Happens three modes and artists soul.

- Internal judgments of a work of art - Parker - 6 ways
- Actual process > activity a important part of final product by itself not enough, a process as well as a product as philosophers we must see both sides
- Independent creativity not novelty (imagination)

6 ways - organic unity, theme, thematic variation, evolution, beauty, balance

- Greek thought - an artist is craftsman - corresponding to our sense they were astronomers our sense - independent thinker

Imitation - Plato Aristotle
Doctrine of Perception - natural beauty

Plato - Imitation
one issue - Plato rejects Artist - from point of view of politics + ~~objective~~ ethics.

2 point - Painter paints not meaning of chair but his own vision. If prime concern is art there, painter is therefore of lower order.

Why should we approach this from this point of view?

Art not trying to duplicate

Aristotle Better than average - tragedy
lower " " - comedy

- The character of things (not plastic arts, literary arts) never representation if you mean by this duplication however; associations can be readily represented.

revelation of reality, not artist not repudiated for he imitates and embodies universals and Forms.

Modern period represented by views of - Parker, Maritain, Croce: break with tradition of art as imitation.
what have works of art in common by virtue of being art?

Art: primary object is not to imitate but → duplicate or represent something having its own rationale, it can also associate landscape etc.

primary - integral character - for Fry - plastic form
Croce, - art identical with making: art as intuition
Maritain - artifact; obj. made by man via intellect

Can you have pure play of form - (decoration)?

- 3 levels - 1. its own integration of parts to one another (significant form) art for arts sake 3.
OF (IMITATION) 2. association in part or whole to familiar objects didactic 4.
understanding art or making art
3. objects refer to another order they then become symbols sentimentalism

3 sentimentalism - concentrates on 3rd level
2 didactic - " " 2nd
1 art for arts sake - concentrates on 1st. level - cannot stand completely alone

revolts in art go back to the first level
reactions to the other
innovators - leaders go back to 1st level (Pollack student of Grant Wood)

DIVERSION

(new critizism (internal complexities of poem) look at poem, its structure not in terms of authors life)
spectator does not have process just product therefore he can neglect biography.

Primary to art is First level

- in music - fugue is concentration of 1st level
program music" on 3rd level
- critizism - begins with work of art; they can carry forth in any direction (implied, he can add something more than exists)
requirement - How to Read a work of Art

- For First level to be art we must also consider definition of Art (1st. lecture) as something which in itself is excellent

Work of art could not help but communicate - relative to amount of concern of the 3 levels.

I

1. Perception | begin with Common sense perception
common sense object / artistic / religious
c a n

2. What is it to perceive? (Epistomology)
Knowlege

3. common view vs. gestalt
we have simple impressions which we associate

4. 2nd - gestalt psychology
awareness of whole

5. Perception has 2 poles
~~subjective~~ and ~~objective~~ subjective

has 2 sides
1. appearance
2. adum brat
(shadowed forth)
awareness of the concrete

record what remember
import beyond itself
all possible associations

II

1. all perception involves relationships it would otherwise not have.
2. there is a aesthetic dimension in ordinary perception.
3. to be appreciative we take objects of nature and give to them other than conventional implications
4. so right in nature we give aesthetic perceptions
5. Science claims they can note observations purely objectively
6. we have (aesthetic dimensions) art when we explain new relationships
7. aesthetic dimension when we go beyond noting
8. to be able to frame it apart and for itself (photography) isolates and relates it
9. artist can be appreciate of nature but does not have to be
10. man can be appreciate of nature and not be an artist
11. object has aesthetic dimension - but man brings this out

read 612-627 637-656

perception

a - mere noting
b - taking it out of context concept giving it stable relationship
c - multiple relationships - aesthetics, art

dimensions
meaning of aesthetics
a) immediately had
b) that which is put aside

art ≠ aesthetic are not.

201 Linsey Chintendon - office
765 John Edwards college - Friday nights (beginning march) Weiss' home

Feb. 19, 1959

1st paper March 19
2nd " May 7 3rd lecture

1. Topic - in Nature of art itself - general
2. specific aspect
   9 pages or less
   crit. or
   compar.
   historical

common sense object -

new affiliations — common object — esthetic — elegious — aesthetic dimension -
Artistic (C | A | R) — surface -
artists in control ← → world in control — import - significance

— motivation in Art creating an aesthetic dimension, controlled by man - and not in nature itself

— art can be perceived, it is a common sense object has an import for man

- man sees with whole being not though eyes

- to be acutely aware in the perception C.S.O. does not necessitate
  " " in the purely artistic endeavor

- nobody start in the free, we have affiliations of perception

- Actual creativity is created at the time of production not before - it would be boredom, pure exhibition (virtuose with bad memory)
  lacks discovery
  each individual medium has a resistance of its own, (sculp. - marble) not preconceived for if there is a defect he continues works with the problem

- Art is a making
Bring about something that never was
Richness, control, medium that never was

- Possible to start from nature
then to aesthetic dimension - when you enter the second domain you break from past and leave nature.
- Can nature serve as a teacher.

Parker 6 internal judgements of a work of art
harmony, theme, balance, variations, evolution, symmetry
deficient - unnecessary
1. thematic variations - consequence of parts to a whole
open for variations
a plurality of themes subject to their own kind of variation
avoid monotonous
themes multiple & variations subtle
but must make up one unity
communicative vs. integrity of its own
so the theme is its own & the unity must be contained within its themes diverse or not.
comm. is not intrinsic for the work of art

- different levels of meaning - they form different relationships at different times

- inside of arch. must reflect same concepts considered on outside. different uses, diff. themes but they must relate & belong to eachother

- innovations in themselves are not good must be applied to a successful venture

Read ~~246~~ 246 - 273 ✓ 275-277 292-304

4th lecture

Feb. 26. 1. general motivation, art + play, significant form
2. Ex. in one art (themes)

last week nature of themes - each their own development - with a unity we achieve excellence

review of reading Medium - qualitive differences
same theme done in diff. med. - qualitative difference
a grade plurality
The Restrictions - limitations of a media
Representationalism
a) some pliable others not
Lessing - the nature of what is represented
- the nature of a given art does not conclude the representation - the medium does.
- they would be portrayed in the same way
- medium is matter, thus development and meaning this is interlocked
- anguish can be subject of a whole poem or sculpture
- some subjects preclude a specific medium - music
- can a medium say something new, or differently or better than any other medium

Related to problem of medium
Translation change transforms + transports
(poetry, music -
- a falsification (a musician faithful to score, impossible
a) not timing - it is a blueprint)
b) the falsification of representationalism
c) that the artist lies -
truth in another way paraphrase to his own medium from the outside

musician translates composers work

So medium do in this sense make a difference - does not make a difference in subject.

goes back.
Empathy - Aesthetic distance
isolating an experience, all art hold a fragment of world

and frames it.
- title significant for understanding intention
not as relevant for aesthetic distance
- inside the work is part of aesthetic field
can be looked at in 3 ways
1. fits aesthetically - part of work itself
2. say something - common sense
3.

2.

- arch. 2 aesthetic objects (ques. of aesthetic distance (isolating effect)
(and its separateness from world)
1. build itself
2. and situation of which it is a part

ideal objective - successful building successfully placed

aesthetic distance - separation - (ex. movies) not entering in situation
but placing it apart and viewing it -

classic dance - formalization - distance immediately
modern - participation of audience - transformation then
the process is more difficult

religious significance an involvement - aesth. distance differs here
without aes. esp. art merges with rest of nature
no framing - no art just natural
relationships not brought in focus for the
individual

art - meaning, new relationships
something new brought to world
subject it to a aesthetic judgement.

Tolstoy

Empathy reading in to the work of oneself.
to make contact to read it participate
I find its rhythms, I must live in those rhythms
I subjugate myself to understand it
it works both ways

Panofsky + Wimsatt + Beardsley - arguments against relevancy of intention

Intention - Excellence, not the artists ideals is what is judged
artist may had bad intent and achieve success in his art.

Art transcends maker + must be judged ~~by~~ itself
(movie mag. are based on fact that these are not seperate)

Intention would be a good guide (titles have this purpose)
not for understanding making, only if this is necessary
the way is not the mediator
work can not be explained by intent; this does not imply that art is chance
the medium + work until being used, made cannot fulfil the intent

adherents: intentional fallacy (pound vs mod. crit (bell)

materialized form, idea (subj. matter) + content. = unity of 3 realized in aesth. exp.

("a poem should not mean but be," a poem can be only through its meaning")

Classification the specific arts
9 basic arts in 3 grs. spatial, temporal, energetic
why does one have art
how is achieved

views Maritain - (expression theory)
1. art creativity like what God has done
a superabundance of good he must give it an exterior (essentially expression)
Weiss 2. artist faced with reality which he seeks to master, which we cannot control; art finds this in another form.
we exist in a field of existence
art 3 levels temporal - mythos, story, poetry - 1. borders 2. populates 3. fills
spatial - architecture, sculpture, painting
vital, energetic, performing, music, acting dancing 1. defines 2. populates 3. fills
you can try to encompass dimension
work inside
fill it

(chance can achieve one level but not many, a melody but not a symphony)

Classification - a) a device
b) many ways depending on media

2. Principle of Classification
Weiss's  basic focus

art - producing - all use energy in this sense all energetic while work in process
product - what it does in existence (painting give something of the nature of space)

so all arts take part in time & space
but products are class. in one of these levels

Architecture a) blueprint
b) any way of defining, bounding encompassing space
c) pragmatically orientated (mostly) can have purely experimentally

false (Hegel) arch. lowest of arts - lacks a unity of elements
arch in its nature can have various elements
d) architects attempts to live up to craft, and once in a while the art

temporal - myth - borders or defines
story - populates
poetry - fills
spatial - arch. - borders
sculp. - populates
painting - fills
energetic - music - defines
acting - populates
dancing - fills

{ myth, arch, music - encompass a dimension
story, sculp, acting - work inside a dimension
poetry painting, dance - fills a dimension

463-482 483 490 496-8

Def. a)
Arch. is the art of bounding space
multiple activities as part of arch. (auto making)
bird cages

b) A control of an area
c) not merely enclosure, but transforms the space
therefore an art
d) little progress due to concerns as patron, construction
etc. the art of arch. relatively sparse

1. - SPACE - CONTROL, AES. DIM. commodity
2ND - primary concern - engineering
3rd - commodity - rel. converge meaning beyond

The aesth. side many subdivisions - I 1) outside
outside, 3 parts - inside 3 part
a) related to other outsides (city planning)
both natural and man made
2) outside in and by itself - light & shadow
planes & recession
3) outside in relationship to inside - has bearing on inside
in motivation & import

II 1. inside - has to bear on outside
2. interior structure - ceiling to walls, inside to other
parts of inside - space to space
3 actual structure - boundary to boundary
all 6 aspects must be in terms of aesthetic values of
Delight, Firmness or Stability, & Commodity = aesthetic
rel. = common sense

Problem of monotony - Symmetry, Balance, Repetion
in ~~art~~ arch. we have a maintainance of these
aspects

Why?
Because arch. involves masses

Commodity – something in arch. itself which tells of the world beyond

Arch – helps to define a civilization like all other arts
ex. room in a college must convey a meaning beyond itself, not alone aesth. pleasing.

form + function  Sullivan = "Form follows functions"

1. form is obviously aesthetic dimension
2. function is "the common sensical object

"be genuine, sincere" = together to have meaning

3. a third meaning = to have import
2 alone are naked need the third
the 3rd allows for a unified whole

dimension = (The Religious Dimension (numerous or Commodity)) greater significance in arch. to give arch. meaning

1st. in arch. is yet control of space. aesthetic dimension

Rel. sign. why? that which is darkly apprehended = numerous,
abstract theory of Education = grasp meaning + then give expression: you then articulate in artistic form.
artistic + import

Copy + revival wrong! Why? ugly unstable = not aesthetically wrong or use any

commodity but Wrong: not in terms of world that we are apart of.
architect Should not attempt to embody the tastes of his times, via the other arts.
But must capture this through its own media and expression

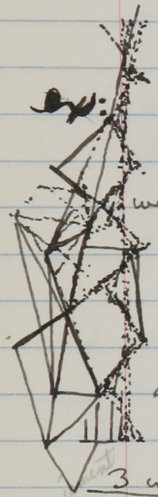
Artist discerns then embodies = creative aspect
cannot try to embody his time

this is going ahead of timely, purely didactic, functional

arch is obtrusive; cannot be avoided like the other arts.
He imposes himself on you & environment
Therefore he is obligated to deal with this dimension
Commodity

Hegel "Arch as lowest art"
true but not intrinsically so.
they themselves brought this about = gives least concern to aesth. dimension

Lever Brothers Building most successful in 20 cent in terms of all 3.



we live in an artifactual world; operate by machinery & controls
control universe from outside
artist incidental reference to outside = he tries to make this equal to whole world. in his work to control through his expression

Langer = art is illusion Feeling & Form
art is fiction - science is real

3 ways art can appear together

1. one art can accompany another
2. supplementary arts - ex. painting a statue however they don't make a new art
3. New Art - Opera. 2 constituting something new

ex. dance - Cage & Cunningham = Which ? probably the 2 ND.
? arch & sculpture can they coexist to form the 3rd
we have seen the 2 ND. reuse niches
if in the combination - they affect each other to make a difference - then the 3rd is achieved

reading P. 500-513 Langer - F. & F.

March 12

Architecture - Vincent Scully

1. historian - bound by what has been done, occurred
   architecture - what should be done
   > yet neither one does

2. arch. specific, tied at all times to a human situation
   must be in relation to a time + place.

3. arch is the whole human environment, built by man
   buildings which enclose space, + related to city + related to world
   encloses space — related to other build — related to universe

4. encloses space is only half of what arch. is
   a total human environment
   + technique - a method partly rational partly unrational
   therefore a whole (religion, myth
   a) craft
   b) whole visual environment

5. limitations - cannot deal with image (not the case)
   it can embody images, the nature of human life

6. interior enclosure - exterior

Crossos a) hollow - enclosure, sky + hills boundry
to seize powers of the earth

Mycene Tholo tomb, ideal world in breast of earth
occupant goes back to earth
ideal order of world distinct from changing aspects of nature

Roman enclosure - clear shell - no outside, it is pure barrier
physically tangible + solid - man made
seperate from nature

Sophia - not human image

Johnson Wax exterior clearly shell - abstract holloness of space is expressed
on the outside forces you to inside which is idealized
enclosure + protection + dream can have references to nature.

greek temple apollo — exterior in relation to nature - inside unimportant
can express like sculp. different states of human being.
relatedness man + nature

Chandagrah not just shell - human force related to nat.
rescources are as great in all arts
functions etc. are not limitations
can be free - more accurate since it is in specific situation.
when inside you have the pressures of outside upon you
party forces moving up, raising, some withdraw forcefully downward & inward
7 specific moments specific meanings.
essential - what is the meaning?

Rudulph *

1. arch. problems confronting one who wishes to build
A. meaningful form - (whole)
- it has very little to do with functionalism
- modern arch. has never achieved greater functionalism
- most arch. have always avoided some problems

necc. element for meaningful form 2
a) Environmental
b) Material
c) Psychological Demand on diff. types ie) church
d) Spatial considerations (inner + outer)
e) Spirit of the Times - innovators and genuises
f) functionalism

arch. problem is to create meaningful form. The building must incorporate the human life of man and makes and must fit into its environment. To create meaningful form or S.F. in Arch 6 elements are necessary considerations. 1. Environment 2. materials 3. Phychological demands on diff types of build. 4. Spatial considerations 5 Spirit of Time 6. functionalism

1. environment: relations of one building to another
ex) dominance of civic building
a) Heirachy
b) not today – each arch. tries to do most with his space
c) need a unity of planning
ie. – Lever House, payed little attention to environment
d) imitation also ruins possibility of heirachy
e) relation of height width, intervals of space
materials
ie. mart. chase – grit brick – high
mercantile. streamlined bulk but low
f) problems & no solutions
still space – no longer solution
2. marco – beautiful proportions
beacon St. – via bricks (unity if any)
proposed embassy for Jordan – material limestone
2 roofs upper shade
harmony by contrasting or ~~dyst~~ attempting similarities

2. materials – steel typically American
1. Mies Van Rohe apart. space – universal space, he believes in
2. truthfulness to structure is neither beginning nor end to arch.
3. steel cage – necessary to cope with population
" to span gap of these huge forms
4 economy of means has led to instability
5. articulation of materials – what is structural or non structural
6. uses of structure change. Ren. – axial relat.
early mod. – bay system
7. method of construction can dictate structure
(natural regionism comes into account, cost of labor
" " mater.
8. mechanical equipment can ruin pure structure

9. Art is more important than truth
(regarding truth & material)
10 they should be sympathetic one to another
the combination of mat. is important
conclusion - overall organizing device

SPACE - the most potent element with which arch. works.
a) physcological implications - can create any mood or effect.
b) creates sequence of space - light & shadow exterior
c) any good arch. plan creates a sequence interior
not all given away at once
becheons on and on
d) contenious wall entwining & encircling
e) light - its manipulation in terms of space
a) constantly changing
b) or one way but meaningful
f) between buildings

Symbolism
& physcological impact } a) shape
size which dominates
b) what is inside i) machine
church
c) full glass - living room
2 in. - bed room
unclear glass - bathroom

Spirit of Time - a) industrial Revolution & its affects
b) rapid change

consideration
Concl. first - environmental
2. materials
3. - phych. demands
4. spatial - each age has new way of looking at it.
5. spirit of time
6. functionalism

Reading assign. PP. 318; 324-26
329; 331-342
345-350

Sculpture - Bob Engman — Sculpture is anything in 3 dim.
one part of a visual system - Thru own dynamics
can not be talked about just seen.
& system to communicate only in its own terms - sometimes systems overlap

the making of forms - Therefore similarity to math.

perception of 2 dim. & 3 dim different
3rd dim brings about a new dynamics

the variety of structures give painting & sculp life

Process related to nature since we don't understand life
nature & its organic growth
* { in art each part contributes to logical order - an organic affair
as in nature

* concern is not to produce good things - but to find out!
questionable

Prior experience - parts put together thru thinking
however it must be made, then it can speak back.

the esp. can not be thought out it must be worked out.

sculp. not separate pieces but consequential order
of esp - way of life - one depends on the other.

* material - concept & form it assumes

Trad. of art not to revive but create
aim - is to evoke & reveal
all eyes see the same way - difference lies in sensitivity

Quotes Albers - physical + psychic effects

he denies judgement - claims all subjective -
(this is dishonest)

* in creativity there is no measurement - since it establishes
a new measurement (form) since that is why he
creates

ENGMAN
via
ALBERS

art particular order related to particular minds.
creative syn. with anatomy - they
investigated + found - the others are
hangers on.

only when in tradition can it be judged.
Then you can find the creators + the
others. At time of creation judgement is
impossible.

Eng. says diff. between arch + sculp. is only
function

value of rink is that it asks a question
in that sense it is creative not excellent form
Art asks, not relives past

4 ways of "making"

subtraction
additions
parts + then assemble
manipulation of one material - sheet metal - cut +
folded into itself

meaningfulness of structure - reason for being in
sc. + arch - same

abstract forms can show polarities of particular
feelings. What is love? abstract - does showing
mother + child show love any more than a careful articulation

of forms.

* beauty - is the thing related to man made things.
a rock or Grand Canyon - awe inspiring

Painting - Weiss April 2 1959

PAINTING

Def. creation of space through the use of color.
(a rather broad account)
15 signal notes pertinent to this def.

1. Plasticity - diff parts distinguishable yet not distinct - this merging (plasticity) into other regions.

2. Modulation - related to 1., but in regard to color not boundaries, they merge into eachother.
one boundary is beginning of next plane or form.
color itself has transitional value

3. Merging - of one color into meaning of other color
Simple or sophisticated - direct or indirect

4. organic unity - parts not distinct - a) hand organic part of whole body in a continuous way)
b) hand also related to lungs liver (bleeding)
in art = relate + merge a + b

Painting
inadequate approach physical a physiological ? in nature or made up?
to create is to make it be IT IS
is city there a psychological or something else
it is a artifact, there.

Painter creates real space, well defined properties, its own peculiarities. Not space we walk in nevertheless it is created therefore real.

Weiss Something new that comes to be through artistic endeavor - Art -

book - African sculpture - Ellishoffer ?

evidence of experience - not necessary in art
* expression of emotion is only half way since cause of experience is only part factor.

not adequate real or illusory - (ex. hangs on wall if not strong wire it falls)

the question] what kind of being (reality) has a work of art ?
ITS OWN

5. Negative Space - between objects - the space between the solid realities; the terminal objects. In itself it has its own interest + is necessary in unifying the objects.
equally real in terms of painting. He paints the inbetween as well as man + desk. (an equally intrinsic value)
We in life neglect neg. space, it is our pragmatic interest in objects.

(or organic unity) Continued
4. unity - masses dimensions color
1. relation to form next to it
2. " to things in distance
space curves, goes around - affiliation + connection, nothing to do with linear connection

6. Selection - not duplication, not to include everything not reproducing
but Essence, omit in order to convey
1000 leaves - the symbol for 1-1000 leaves (counting)
newly created space, new properties - transposes reality

* to get meaning of object is precisely not to transport its being but to create the essence.

meaning without being = means existing

also related

7. Stopping - 2 sides
   1. work itself requires you to stop (understanding) limited
   2. (making) when creator must stop
integrity restrictions + demands - its own rationale
interior - it has its own climax + limit.

8 Simplicity - maximation of effects with limitation of means.
full value to what is being used.
carrying out theme with limited selective means creator determines and allows.

9 openness, one can not achieve or conceive painting in advance
no rules to which he is subject but;
10 self restraint required. (seeming contradiction)

11 technique - rules

12 spontaneity + restraint otherwise chaos

we can always retract rules from what has been done. (past) although they are there present not subjugated to rules.
it is controlled
by idea + concept of beauty

painters revolt against academy - painter intrigued by invention, always seeks a point of departure
13 from convention. Therefore Rules (importance) which are in doing + observing. Implicit in the work itself

- residuum - that left over, leavings
- pragmatist - practical bearing matter of fact systematized
officious

enigmatic - a - obscure saying, inexplicable, inscrutable person
b - puzzling
coercive to compel or enforce, curb, repress

14 expression - 1.a painting expression of artist - true but not
* complete - everything is manifestation of you
b. autobiographical situation
this forgets - 2.a painting has its own rationale
b. idea idea of horse diff. from image of horse
(meaning) (shape)
utilize your power as a being with restrictions of media to create a new being -

15 imitation - "if meant duplication - wrong
* aristotle.
right 2. making evident nature of ideals + values in a new context - to give meaning - to inside, not recourse to outside then imitation, accurate.

- iconography - value to beyond, symbolizes outside failure to credit art for its own value as a symbol only for itself.

- Painters affected by paintings - noone is a primitive
2 sides

summary - space - a 3dimensionality real, objective
criteria - not conformity to science or nature
full activity of individual, within media
more excellent than ordinary world. - integral to itself
essential relationships
* painting is illusion - for pragmatist (Langer)
real - for those who can delve into this work (artist)
Weiss : painting + world of nature is real
one in which we are born
one in " artist has created and we enter

219 - 242 meaning (mythos)
242 - 245 method

Book - The Vision of Tragedy - Second

Tragedy (story) drama
549 - 558
569 - 576
577 - 580 ; 585 - 592

Berenson - Tactile values - is what give 2 dim. surface the 3rd. dimensional aspect.

Weiss - false

painting as having the 3rd dimension

a painting is a creation of space. diff. from arch. & sculp. they give new implications to space

painter - a new space painter masters of it.

Therefore delusion to see 2 dim given 3 dim.

it is space, neg + pos. Therefore 3. Dim.

arch - gives new implications to space

painter creates a totally new space it is 3 dim because he deals with neg + pos. space

Neil Welliver - April 9, 1959

H. BERGER NEXT week
epic - story - poetry
Friday - Weiss's house
after 8
765 J.E. coll. April

Painting -

2 misconceptions about painting - one group claims painting deals with ideas, other with materials (formal element)

I. idea
1. that painting is a rendering of ideas:
D.H. Lawrence - "literary minds attempt at plastic renderings" & humanism
E.E. Cummings
2. painting lits in the materials, & formal relationships

II means = both groups subjugate painting to one or other

- Welliver = painting merges from an idea, bigger than a device, and consequently from struggle of idea & pigment there emerges some kind of image. This conflict is the essence of painting.

- the aesthetic in painting is the work itself, the process, the end product is residue.

- observer if sensitive can duplicate feeling of creator at work. he can exper. the aesthetic exper. his intensity can parallel the act of the painter

- tradition = forms, space, ideas are locked up.
Miro, Klee - witty intell. ; effect painting ; can alter the core, but at best indulged in phantasy
1 not in tradition of Western art. - abberitions
2 reason that the struggle is lacking - ~~whose~~ conflict is essence of painting

- Why do I paint - "Not Sure" - N.W.

- imagery & struggle to make it = the sympathetic observer looks for this in a painting ; towards appreciation

- judgement is intuitive = I do not believe nor believe he is honest or complete in this answer.

- idea the image that occurs in mind

- if idea strong - Act becomes ever more difficult since it imposes itself on the painting.

- absolutely unconscious act - again dishonest
  lack of thought - act itself - no further considerations

- painful experience, dissatisfaction + frustration = the act of painting

- the tradition is the symbol of struggle in painting of great art.

- color: when graphic when painterly = nonsense, arbitrary distinctions
  when drawing " painting = and definitions

- is goal of painting fullfilment of an idea: 2 no intention is one means; end, is work
  you become inbolved in the logic of the painting.

- painter does not attempt art communication - however it is a part of painting but not painters concern

-

adumbrated  intentional fallacy

Berger  [Definition not evaluation]

April 16

assignments 1st 413 - 451  3rd 186 - 192
2nd 381 - 413  514 - 525
416

## The Reality of Make Believe

literature as the make believe experience
poem is the symbol of itself

distinction speaker + experience
not on external world but on soul

epic experience

lyric exp - speakers soul
interior plot

imagination finds itself in world of fact

the world is in the soul
expression/use by being oneself then one is greater than self
poem is whole of man
expressing inwardness

artifact when it leaves poet to publisher

poem, poet, as fact  or  poem, poet, as make believe

interpretations change therefore it is meaningful

Mr. Claremont Brooks

1. Critizism : deals with Poem rather than poet
2. poem: artifact structure in its own right
what is meant by artistic doctrine?
3. attempt at purer poetry — purer critism

4 form in poetry is meaning — reject it as mere envelope for ethical thought

neg. point ↑ of critism

5 poetic knowledge its own character made available by poetic form

6. has its own characteristics devices — 1. metaphor
because (they) words, symbols used differ in their meanings 3rd can avail itself — metaphor
7. demands audience to use imagination
not merely decorative or illustrative
8 result is new not reducible to either of 2 other ways
9 poem is not gilding of content — form — content conflict.
10 metaphor should not be ⊏ parallel nor \ / to distant, — must meet A E B
music of art — music of nature — art has Aristotle B. M. end
nature not

11 assimilate poem to knowledge — is dangerous
loses its own sense + depth

12 aesthetic structure is consideration ~~[illegible]~~; hist. soc. psych. interpretation lose sight of thing as work of art — moral + ethical interpret. dangerous
tension, movement — are what must be considered

poetry as imaginative fiction

form, technique vs moral - moralists rejects cont. crit. for the small value given it in terms of understanding

The Grasshopper

poem - personal document
happiness within oneself - could be this and not poem
defense is the structure
examination of this is criti. concern

history & critizism - helpful but not primary
human element lessened - poet our reactions are not as greatly considered.

readers reaction - takes away from domain of poem itself
away from art
all reaction, even if it goes to one man does not make his poetry great

can only catch what is manifest in works themselves.
poem tells about itself
construct, self made, articulation of ideas & concepts
as work of art calls for reciprocal understanding of audience

* analogy to painting - language words relate to human experience
they connote meanings we interpret similarly
painting different, its content not being discursive, is general, infinite interpretations
words what do they mean? - the most serious aspect of critizing poetry

richness of depth - ambiguities in words & meanings the essence of poetry

a good poem is 'poetic knowledge'

* what it feels like to be in this position - relation to life as a indeterminate knowledge
not didactic

experience another value
enriches an experience
draws & feeds on this world - deals with reception of people in this world

detachment and reciprocal

form (as meaning) + form (as structure) ?

structure — meaning — coherent order — meticulous order — not deadening

both depend on content — in one both exist in form as structure, there is limited meaning

poet | poem as artifact | reader

per excellence here

= although they overlap

modern criticism

criticism is

subjective - attempts to leave out arbitrary impositions, rules not principles

beauty is equivalent to excellence

equivalent to truth to knowledge good to ethics

* interlocking of developed themes = beauty

criteria / principles exemplified

April 30, 59 Music - Mr. Boatright

How a piece of (art) music comes to be..

1. Idea - as compared to painter is hard to try to perform or compose

2. Difficulty is that music is composed of language of symbols. symbol & Some amateur work is just symbol making period 4. - lack music behind them.

Or

4. Other amateur gone improvisation

3. symbols make composition

process includes : time, judgement

A piece of music is built

to Begin with : 3 ways

1. : accident (improvisation) then considered, work for sc. is accident of nature

center : musical order (auditing sounds)

3 : non musical source

4 center : auditing by musician by his own music (aesthetic) sensibilities

1. musical idea - without construction (Strauss) never more than a basic motive (Beethovens 5th Symp) an integral thing cannot be broken down (the first motif). It might at first be just a rythm. Beethovens motif (literary idea of fate knocking at the door). This implies it to be a rythm. Often these rythms are primitive ideas. Rythm melody + harmony is the goal very rarely accomplished at starting point. Melody holds compos. together it is the idea.

5 Musical ideas begin simply + are short

Stem from the subconscious

mostly response of what was heard before.

idea but not the notes are the same.

originality does not constitute work of art

- often stems from something already created.

ostenato - melodic figure that keeps repeating itself
(obstinate) a fixed melody - (structured all parts to fit, not superimposing one intrument role over others)

a modern school - 12 chromatic scale - begins with something fixed

6 * summary - idea from subconscious
" from something fixed

some fixed forms like in poetry - classic conform
contemporary rebel - do not follow sheme.

II.
discovery of form

1. fixed form, 2 moderation, 3 or free form - (or combinations)

overall vision: cvision in one flash must at least take time of actual length although general vision is at once, details take months to work around gen'l idea.

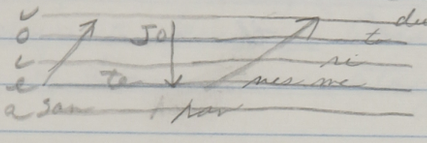
- instict or inspired: only 3 things he does at one given time creativity enters because he makes decision at each step

2. 3, variations in composing: 1. based on one idea (so much from so little)
2. repeat idea with variation or
3. change idea completely

3 - canon ≡ type of construction
a may start with melody + harmony
b " " " harmony + mel.
c " " " both

III Def of music – Music is sound = too simple implies all accident, traffic etc. as music
avante garde approves because of freedom implied
entirely accident would be suspicious
just sound many or many not have order

2nd Def of music: Music is ordered sound
11th cent. – a Benedictine Monk came up with scheme
by test – established scale not known before



= musical ordered piece

2a What is order?
test quest. – if order were patterned arrangement who could produce order by machine
mechanically determined form – John Cage. changed sounds and vibrations of piano keys by inserting material things between strings to change vibrating frequency.
diff. from 3 ele. of form (possible)

order in music works in time.
music not clock time, psychological time, nothing is balanced that does not seem balanced. His own sense of time, shapes it correlates with actual time. Order is only in music if it works in time. (locale implied ie. Anton Bruckner austrian audience & civil. diff. to be difficult for Am. aud.)
Difficult for form in music to hold its own validity.

Choices: personal freedom

music definition
Def. 3. An art of sound in time, which expresses ideas & emotions in sign. forms through elements of rythm harmony melody & color

This definition presupposes mood of composer

does emotion precede the piece? - not the case, musicians are moved
by their own creation (narcissistic)
woven into producement, into the mechanics,

conductor - must interpret symbols which are not specific
must read between the notes thus music considered an energetic, vital art.

alsthetic problems
~~primary one~~

# Theatre - Gassner

May 7, 1959

I 1. action -

distinctions - between action + plot
plot + story
story + action

actions refers to whole play, past action + past beliefs (Oedipus)

2. plot - a) that part of story which materializes in the scene + in lyrical passage (choral or otherwise) which has effect of drama on stage

b) implies plotting for effect, ie characters, moral
c) position of events - order, sequence,

example: Libation Bearers, position
Aeschylus: mother murdered last - rest Orestes justifies himself to Apollo
Euripides - Egistus murdered offstage same ↑; we concentrate on murder
Manifests her humanity, Orestes kill her.
younger gods (deux ex machina)

Sophocles: liberates young hero, against crime of killing mother; defies Apollo. drama of liberation
Cyl. murdered first, Egistus petty, Orestes kills him
emphasis shifted from murder of mother to Egistus
— nuances of emphasis and position create nuances of play
this essential part of plot

3. Story: plays sometimes have little plot and story
"Member of the Wedding"
older plays also:
theory of static drama
Synge "Rise of the Sea"

3 continued – to reduce plot in overall sense is object & concern of modern theatre.

not necessarily lessen interior action

action may be external

internal

movement of char. in either way toward a goal or conflict, intention gives to drama, action.

ambiguous or intuitive action should not confuse main issue.

action can be thought of as a mood

ex. The Glass Menagerie" – if narrative frame is removed the action of play is partially lost.

Action is simulated in this framework.

direction essential in this framework. only overt action is gentleman caller & quarrels.

stallmate, impasse is seen in vinemettes, in all characters

direction essential consideration in action & in turn whole plot.

4. character – borrows coloring from outside reality but is only the character in the play.

Simplification of character – that he is part of action, lives through his action in plot.

Strategy of art is necessary to medium

* in drama – spatial & time are strategy with view towards effecting audience

The role of convention in Theatre: type of stage – space

history & time – time

essential today for last 75

representational + presentational

more or less realistic

pretense of creating facimile of life outside

imitation of life

origins from Eg. & Mesopotamia

represents life in other way

projects instead of drawing you in.

arete - honor
hubris - pride

presentational - Oriental when symbols are used
presented to viewer

audience can project through the stylized presentation the life of reality.
not all can be pre-figured because theatre depends on reactions & participation of audience; and on the actors feeling's themselves.

repertory theatre greater demands on actor for professional performance, Terminology understood betw. dir. & actors. work together all time.
Mod. theatre - actors, many of which are novices, are allowed to walk out and act way they feel, to compensate for experience.

the art form of drama has extreme limitations in form. Lags behind Science & Philo. in thought.

Principles of view - actor should stand outside of role enough to view the character from outside or judging oneself as actor.
inside 2. Stanislowski; losing oneself in role & become one. not completely since he offers techniques for actors.
maximum reality through placing yourself in situation
& if killing (imagine or recollect incident of killing cat or butterfly)

* Duality of theatre - emotional + aesthetic
emphasizing - objectively criticize
in + out of experience at same time
(illusionistic) repres. - presentational
elements

rep. & pres. are often combined and, or of necessity
stylistic - is creating a metaphor - presentation -
- part stand for whole - many degrees

• function of theatre: 1. entertainment
2. directly presenting human experience
3. being seen has this over being read
4. observe exper. of fellow man rather than in isolation

What is imitation: not a 2nd rate exp.
1. heightens
2 idealizes
function 4: affords collective exp
5. ritual - offers communion, social of religious

Theatre started as ritual. Genetic fallacy of following its ritual nature.
Begins one way, art does not end that way
also Ritual is as ritual does - choice ritual,
exist today. moral obligation to exclude
oneself of some.

May 26 - exam 9:00 Rm 59 Physics Lab. Prospect Hill

Choices - subjects at length
all seek same problem

Scully Arch: reference of temple beyond itself
own rationale illuminating the world beyond it

* art in general: becomes illuminated more when examine it itself
the more revelatory is the world outside - (paradox)

emphasize shifted: due to general views of laymen emphasizing representational
by being concerned with art itself we learn of world

space - is normally thought of as ordinary experience
1. geometry of that space we know thru living - punctuated by walls, people, encountered in daily life - partly defined by interests, emotions, shifts not ideal
2. phil. math - speak of abstract space
physicists - flatt Euclidean space, volume & things but in removed, then Euclidean,
3. space of art - painting - stage
dramatically defined space
brought to fore
made dynamic

(man)
1. existentialists } each sees his own account, leaving out others
2. scientists }
3. artists - art revelatory when concerned with its own inherent nature.
space + time
double function } underlie also mathematics + world

- myth: meaning as an art individual or sociological
"Daedalus" magazine, jungian psychology, focused on myth,
- understand once as fiction, about Gods, hist. of nation,
presented in way you would like people to believe
- today basic values concerning a society - underlying
sense of values
- synthesis: in realm of time, grasping it at once, giving it basic
stresses.

like arch - double role
Art as creation of individual mind, individual act

ex. myth of frontier - every day we are making it, not forged before hand, adopted, expressions come out in all kinds of ways. (Clay, T.V.,
other aspect of art than individual - myth - sociological,
A Dynamic power - a philosophy of art dealing & emphasizing expression - demonic mythic making force exhibited.

music is event
drama eventful
dance makes events

performing arts are dynamic more than temporal - (music genl. consid. temp.)
Music is temporal + spatial
moves thro - space in time
vol. - through space
music as event
Theatre - intensifies this.
ACTION - movement, events,
drama as eventful
meaning conveyed thru interplay of diff. situations

Dance: mold events radically,
carving out in space dynamic forms.
neglected by aesth. new dance.
Class is well structured organized only part of what dance can give us.
new dance: Merce Cunningham - Cage music
no set positions to be occupied, new attach on empty stage, explore space in relation to other dances.

realism would be an
drama - intensification of realism - time is foreshortened to create drama ex: letter being read

art is creative
every art form that is achieved is a challenge for the artist

artist as creator challenges what is acceptable, what has been done.
some specialize in new: not necess. art, our challenge to decide good from bad

new form recognized by those not enemied in the classic or older form (reflected by historians of art dance music).

meaning & content — ex. Shakespeare you learn to look at outside by staying with what is inside.

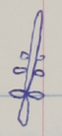
performing arts - created by more than one person,
Weiss like Langer - performer alters, substantiates, changes work adds or detracts
they are arts that must be made by many.

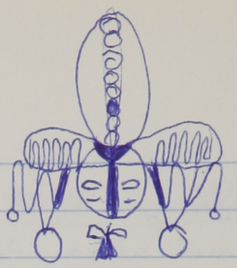
Judgement: yes. why - one painting has unity, other not - therefore these are principals principles not enough, does not enable you to find the new form, which exercises imagination. must have new applications for these principles.

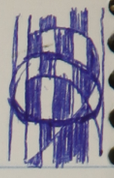
related to
thinking - How do you think?
not one pattern -
principals yes. established, isolated and studied by mathematicians.

aesthetic distance - work of art by itself as self sufficient frame it, hold away from world & hold away from yourself.

drama - your are 4th. wall stage closed off from other 3 walls







decoration - addition, enhance - can be integral to form
supplement to whole
1 can be essential to art but:
2. By itself - craftsmanship only!
3. bad √ - degradation of form

Aristotle - "Art as imitation"
2. Art as expression - both have truth
(dance involves expression)
but not merely emotion, ideas, but does envolve
reorganization of vital energies

1. imitation: as duplication, ~~which it is not thus imit. wrong~~
But, as meaning to portray in its own terms,
of other natures in this sense it is imitating form
if it exhibits something of the structure of the idea,
it is imitation

art is not duplication but revelation

of escape are impossible

4 – sex impossible because they are 3 and inseperably bound

5 – total absence of solitude & silence

6 – no mirror, both in the eyes of others & see themselves

7 – can't escape in action – can't kill eachother since they are all dead

8 – there is no time. so cannot transend presence past present future – is all the same

9 – evolution –

Shares only the outer theme.
- Wave of repentence; Clytemnestra - electra the one who rejects & rebells.
- However Electra lacks courage, thought was ready to assume all respons. - afraid thought of consequences, last minute women's hysterical fuss.
- Orestes - enjoys splendor freedom - in beginning - no right & wrong - pretext for postponing action
a not acting at all
Orestes - in true exist. mode - acts, murders Clyt. frees others in carrying out this act.
Agesthus - accepts his own death
takes it too easy - over sit enough to fight against characters are too weak without the powers of Gods.

Gods are product of our own fears.
1 god Jupiter 2 Zeus - benevolent god - Sarte used 2 gods
→ has the notion of divine

Jupiter opposes Orestes - He asserts his freedom
Jup. knows then he is beaten

The Flies — Play of Redemption, Optimism,

No Exit - The masterpiece of Fr. drama
- 3 people in prison in hell
The setting - important aspect. death in life - based - avoid bourgeoise boredom
necessary for circular theatre
for audience circular torture
— deprived of all escapes in actual life
— 1 human dignity — no tooth brush
— 2 no rest — no bed - dar. eyes are heavy need sleep
— 3. A torture from war - electric light
clear consciousness over them, scared the bad fate from their own lives — bound — death, ordinary means

theoretical knowledge necessary for drama & arts

May 11 - Monday

Plays: a return to hero, medium with a form allowing us to use the elements of the most life like quality.
a real individualism - freedom & responsibility
challenge the absurdities of human condition - now

Mod Drama — a vanguard affair - courageous
they put in the bold ideas
in novel they MARK time

Sartre in drama they can project their characters into a given situation,
- clearly delineated, and then have the protagonists step forward & assert their freedom.
- Relationship between man & group
- Many cases they are not solved. not an allegory or presentation of abstract ideas. It is rather a living situation, never precepts with a solved end.

In the drama thought is subservient to the act
Drama of energy & action not only introspective contemplation

"The Flies":
attention to present time in history
to elicit from conjecture of events.
written in a certain situation: 1940-42 France defeated, lack of insight & imagin. - scapegoats found; repentence & disguise, aroused people like Sartre; found movement Resistance
- Flies illusions to actuality
- pregnant with significance of action
- Subject - Value of freedom for those who are bound in slavery
- Flies he went to the Orestia
- Sartre puts in an element of parody, Gr. Gods, only moral implications of play.

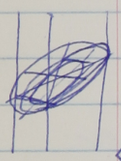
Lecavalier's Adventures

exist – implies evil is in man himself not outside reasons

7. anti – Catholic : exist : contend Catl. same as communism:
Both place emphasis on remote future rather than present. end, man is means

8. anti – Proust's sacrificed to end
attack on man, as being totally deprived of own will.
of will to act

exist: assert anything is possible in man
a dynamic idea of a new progress for man
optimistic for future, pess. about present
therefore we have all the more free and power for a change
optimism implies pess. for them – a satisfaction of present



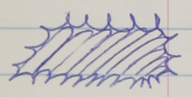
Char. prot. – Malteux

- 1st vol. – freedom, alienation at all costs, even at the sacrifice of probable, personal pleasures. Tuesday May 6 1959
- 2nd vol 'The Reprieve' free from commitment,
  - at end of novel – he admits oblig freedom of oneself
- 3rd vol – during war; resistance movement in France 1944
  - war of volunteers – had to accept responsibility against Germany



Drama is one of lenses – allows for involvement with emotions not only ideas
living the existential way of being:

problems: means choosing freedom
violence ever justifiable
means & end = consequence
relation of I to group – impart by talk, bearing on?



* "Madame Bovary"

Modern Fr. fiction is anti-traditional
Balzac + Stendhal - accumulative - author gains from adding on
plot as he progresses - same as trad. art
trad: characters + protagonists have fixed personalities. *
a general essence,
mod: this attitude destroyed: Proust, Joyce, Kafka
have all written anti-novel, tried to break trad. order
Kafka - hardly any plot
Joyce - symbols (in Amer. Faulkner)
Proust - both
reacted against fundamental problem of novel, for a new ideal
existentialist features in novels:
1. start from fund. feature SOLITUDE

2. psychological aspect: Loneliness is greatest in sex

3. essence is lacking in man:

4. insistence upon good faith: duty to transcend bad faith to good faith
an optimistic pessimist
understand what we do and why.

anything is ethical + morally in good faith if one takes the consequence
and responsibility for ones action.
true to own nature; if learned what ones nature is -

5. anti-determinism - man not consequence of past, but will to go forward
aims for something in future, man being who dreams
of being loved
tragedy + history were obsession with past
not enough looking forward: insist on the will to be
6. anti-naturalism: Zola, invaded fiction, Dreiser
Zola = bring back to nature and what was man's lowest self
condemnation of man + particular class - lower middle

"The Blood of others" Simone D Beavais - exist. novel

His Antigone - she speaks of herself as already haven been created & written by Sophocles.
Gods are modern policemen
myth is simplified into a debate conflict betw Crean & Ant.

at begin. Creon symbol of cruelty she of purity
it changes
unwritten laws ~~of~~ are forgotten & rejected
he becomes convincing - sordidness becomes convincing.
now becomes symbol of life
she symbol of purity turns into symol of death.

pessimistic but courageous
world as is dehumanizes man - choice of death or mask; aspect of farce of comedy of life

The Lark (Joan of Arc)

— Return to man, and same time to avoid
realism
naturalism
slice of life

Henri Pyre Existensialism = has a Leuristic value - to start May 4
from an assumption - ↑ held for discovery - existence pre. essence

freedom = not pure but collective, duty of intellectual is to question, he must have this insecurity, worst is acceptance of political policy around him, opposite laws imposed from without

Theoretical freedom - involves technique of committment - to be engaged.
responsibility: think out problems
know alternatives
then responsible to others

Ionesco – full of action – French Avante Garde Theatre
Adamov
Beckett – little action

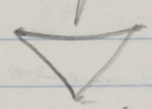
logic of action pushed to extreme & non realistic ends – isolated sit.
Ionesco – Bald Soprano – he never appears on stage

Adamov – theme in revolution, visual image of suffering,
man tortured by police eventually he is mere trunk.
in love with girl – collective situation
extreme consequence

Jean Anouilh – started in 1930's
more commercial + trad. than B. A. I.
used naturalistic drama + vaudeville (plot trad. triangle)
his end goal when using them, is to destroy them
Cry of the Peacock, funny but bizarre – Farce destroyed into ~~sh~~
shock realization of amusing way of living can lead to death.

Legend of Lovers – destroys the illusion of romantic love
unite them in death – a pun on himself.

the characters have a purity – they do not want to get dirty ~~and~~ view
the world around them as dirty. in each play the yng innocent
young girl at one pt. in play shocked by this realization,
also charac. of old woman as symbol. The pretend ~~to~~
only act as part of world. Untouchable, protected by the
acting on stage + in life.

to act  to be pure = triangle of Am.

against sordid background he tries to show a play not a part of life

Gassmer – 2 consciousness – double
life no + yes then theatre

The entire play is one of in-action

Beckett - has idea of play where there is complete inaction,
man covered up to head by sand
the action is inner action; tension intensified + relaxed
shown by movement ~~and~~ in space, running
and rest
also in time - they look for eternity
they want to be something (existentialist view)
tree grows leaf

Godot has definition - does not sit down
is master
travels

overbearing desire to be something real + concrete, not only
through misery

tension - (ie movement, stability) a constant suspense
give play great dramatic value

drama in the subject-matter of the people themselves
not other theatrical devices

Godot - non realistic play May 1.

2 types - concept of time - living time is monotonous, dull, continuous
also considered as past.
time is also presented as the way in which the
characters live in time

Act as action and act as a performance
feel existential although not an existential play
one just feels the characters exist, pure state
man is pure hesitation between diff. states - we feel we exist
when we hesitate, make a choice.
express through mood not idea.

Beckett — Guicharnaud

not main emphasis — social problems

tramp — symbolic of tradgedy

just there, in active, has time to be a man

related to ~~[illegible]~~ Man in his pure state

related to a myth of 20 cent. related by shoes, shown in II act to C. Chaplin. more popular myth in Europe

Discussion of Guicharnaud these slapstick:

actors need be good realistic + comedians

we feel sympathy + laugh

all actions while waiting are placed in a void, a negative background (Sartre's being + nothingness)

eat, talk and suffer in negation, action below zero, death also would be zero.

17th cent. Philo: Pascal — loneliness forces you to do something — useless but something. does not know that they are futile things.

Becketts characters know their action is futile because they just wait.

Godot: never comes, who is he?

he is presented as concrete + real; as a master, has servants is like a Lord or master.

like tramp is symbolic of something

tied: becomes theatrical pun

tied to wait; destiny of man to wait for Godot

~~p~~ tied; Lucky literally to Pozzo master

" is slave (irony of name)

he is ~~[illegible]~~ lucky because he has found his Godot

he is not Godot for tramps but Luckys Godot

If man does not have godod all is negative meaning if you found your Godot you are slave

Abs Lecture 2

Yes or No - The Exist. Choice

abegation

1. breakdown of the absolute
must live in world of relative
replace set of values from the religious

2. after world War I - attacks it was inevitable
surrealism
breakdown of idols, progress

3. speculation on history
obsessed by past - cannot understand present of future without past
young countries are not - makes America old
destroyers to be creators

— Marxist philo. - appeal to future was precedent for Exist.
has an explanation of history

— Exist. has disregarded history, this to make man free from determinism

— How do ideas become degenerate? - creeds myths - Nietzsche ashs.
history fails to view this.

History + security mania prove our insecure state
However: man modern man must think himself
— to civilized + above man from all past.
They always lived in insecurity.

the question:
— Can material power of man today be met by intellectual moral + ethical growth?

— problems must be transcended merged into a bigger one, to lead to successors to solve.
Dialectics do not solve, rationalism would not solve problem.
— Take absurdity, irrationale into account, by enlarging.

(confusion but thinking) Camus - ext. to follow

(lasting mystery in art essential)

not by epistomology but by ethics.
shift theory to action

exist. pursues to top art - live as well as think the world
surrealism - deep solitudes - individual not show problem to society but to individual

Kierkegard "we look forward but think backward"

Mondays (Camus)

1. ideas not prerequisite for form - idea of freedom then embody it in form

This process works together

2. In literature do not dissect parts to understand meaning, but look at characters and their meaning.
Literature not a series of riddles.

3. a concepts around ext.
1 Notion of nothingness
2 rejection of past
3 importance of looking ahead - projection into future
"Nausea" - "Man in Revolt"
4 Consciousness of absurd. Lack of harmony in life
((Kafkas) char. submit, complacent - Exist: refuse to submit revolt, desire to give signif. to world (Camus) refuse to submit to fate

atheism a more courageous stand than agnostic or christianity
one takes a personal stand

no link between morals, ethics and other end religion
Essence of God causes man to work out his own ethical system
existence over essence -
man as being first opposed to Plato - essentials of true reality philosophy is in other world (Ideal)

young lady ~~of~~

Eva, you must put all your resources to work, and clearly assemble all dislocated parts into a unified whole capable of functioning and with a self confidenent air.

Remember the cab incidence with Walter your own experience when entering a dept. store with class and even the job interview this summer. If I maintain a pride, ease and dignity in my actions and conversations others will treat me with the respect due to this form of behavior. This is what is necessary, hopefully I too can believe this and not just present this attitude as an act.

Worrying is nonsense, a sure waste of time and leads nowhere. How far wrong can I go, nothing will be that much of a disaster / danger and prove disastrous.

I am blocking my thoughts and mind so that I can do nothing.

Nursery School - morning 5 days weekly — masters degree afternoons + summer

England & Bradley

Danes — Masters ONE year

3 Cooper

1½ Pratt

2 Hopkins

1 Masters

Plato - life an aspiration to the ideal (Platonic beauty)
ex. paper knife phil of essence is true one, an archytype
to which it is modeled
not so for man - no model which he apes or a preexisting
mold
nothing preexisting; vital thrust
man exists and then he projects himself forward
Then fulfils his essence, assumes then full
awareness of his being, he creates then his own
moral law then makes this general + universal

God is not but will be - Hegel, exist.
man forms ideal for himself

freedom: assertion of its limitations (The Flies)
an essential postulate
free within a certain situation, or context
(money, health, are restrictions of freedom)
add: man must take awareness of freedom
it is a burden for man; a responsibility first to self
+ then to others

over life size

sculptural & pictorial painterly - light, shade subtleties of modeling.

variety in hands & feet, different positions

hair -

* first draft

A long cry; once was distant, far near—
here to stay,
go away.
The wind carries the particles of all matter,
covering earth.
The stone too bears the weight,
Rain will settle the mud
The droplets wash the load off the stone.
Mud pies the children make.
The sun will shine,
The child play.
A new creation.

May 2. 8:00 am

Later again

I feel very strongly that I must be on my own; stand up as a individual with the responsibilities of my existence and future on my own shoulders. This is not a momentous decision. I know my reasons and try yet to analyse them to the best of my ability. I have derived from my estimation as follows. I must look ahead, plan my studies closely then, no hesitations, fears, from these single day to day assignments to the more difficult decisions involving mine and other lives. The element of time is important but can be coped with Organization.
I will move to the dorm in the village keeping busy with work and play will have no time to be lonely and depressed. I know at this moment I can and am feeling much better an capable of handling a rich life of study and experience. By not exaggerating a problem but accepting them as experience which all people must face and on and eventually having to do may be with difficulty and sorrow but all passes.
The most pressing problem is that of feeling of inadequacy academically. I must begin but where how, what is most important which am I most lacking. I am afraid to find out, one is based on the other. Whatever it is one must concentrate on one endeavor at a time, that may elevate about what he is doing. I run away and avoid thinking of problems till they are at the limit of exhaustion.

and want it to be. They are not flawless, but still clean in thought and working at something good for the need to learn and do something better.

1977.52.59C

The quiet night,
deadly, dreary, desolate dream.
Awake.
crawl into my world.
Open.
I see a small streak of light.

Wander slow...
"now, there you fit, sit, stay awhile,
Don't go."
"This is my book, shall I write about you?
Don't go."
"I shall write a story, for you, about you,
Yes."
"My little friend"
"No,
Don't go".

Quiet night.

A love that can be beautiful
trust faith understanding
What words need not be spoken
What fears should be told
What beauty should be shared

I dear if different are appreciated by both
moods are trivial, forget them
The bird cannot break by quarrels, they strengthen
the bind helps to save the tensions carried on
from the disturbing influences of the outside
world. This world cannot be forgotton the two
are only 2 of the many thousands. While they
are seperate and function seperately the mind, heart
and soul is linked. So be it.....

my ideal might only be a dream; a collected
being made from one mind another character. But
while it exists very little satisfies.

slipped today; let my thoughts
about you. I know this is not the
last I will think about the mistake.
It was a joke - my own fault but
it was so evident my loneliness
existed it needed a outlet.
In my dreams you were so real
and they were all of us together so
often hearing your name and thoughts
about me I had to say I too
like you. It was my
first form of communication with you.

He sounded so favorable till I spoke
back affirmatively.

1977.52,59E

5.00 color aid
.80 tiny notebook

5.00 record
9.00 drum
5.10 tickets
1.50 brushes
30.50

(I)

ART + STYLE

painting - sculpture, is record of artists plastic vision. It transforms something he has seen and felt into an arrangement a design, color line or mass. It belongs to the field of aesthetics and may be studied for its purely formal composition movement spatial effects and other expressions of plastic sensibility. It can thus be enjoyed for itself alone, and analyzed for what it tells about the artists special talents, his technical and emotional gifts. On this level a painting or sculpture can be regarded as an independent work, the product simply of its creators unique personality.

art is statement of artists time and surroundings
zeitgeist - sum total of spiritual, emotional, and intellectual concepts within a given period.
individual genius of its creator and general character of age in which born.
art transforms what men think into images and pictures.
selection is an intrinsic part of the artists personal style.

style - within a given period there are similarities in forms of all art. (mutual elucidation)
selection of artist to form organize pictorial or plastic composition
he does so in terms of his own sense of truth.
truth can be naturalistic or abstraction (translation)
both alike there is transformation of the thing seen.
ART is a statement about some aspect of the world filtered through the artists psychological associations and through his visual awareness.
there are five major factors that lie outside the artists individual intent and decisively influence the range of choice open to his genius.
period country social & political systems spiritual movements (religious or cultural)
materials and techniques.

Tues

A. M.
cramped, tight, impression of me as - result of futile words
freeing thoughts are there, disappear as fear heightens upon recitation.
P.M. I don't want to, won't wait, as always it will probably not develop
into anything of importance, which I could not work out next time. Too many
more important things which should be taken care of.

430.-600 TUESDAY AFTER.- TECHNIQUES

PALLETTE
GALLON 1.50 GUM SPIRITS - NAPHOR FOR CLEANING BRUSHES
LONG HAIR - 8,9.
HARD OIL. BRISTLE
ROUND BRUSH - NOT CONFINED TO SHAPE OF BRUSH - CHEAP - HARDWARE

BURNT SIENNA - EARTH 9
ALIZARON CRIMSON - TRANSPARENT 8
PRUSSIAN
CERILIAN
THALO
COBALT BLUE 7 28 stretches
ULTRAMARINE BLUE - RED BLUE 6 26 } Can
VERIDIAN GREEN 5 (NOT NECESSARY) 38 }
BURNT UMBER - BROWNER
RAW UMBER - NEUTRAL
VERMILLON 4
CAD RED. MED.
CAD. YELLOW - LIGHT, MED. DEEP 3
(PREFERABLE)
YELLOW OCHRE - EARTH COLOR, BODY. 40
LAMP BLACK - SOOT, SOFTER, NAPPED St.
IVORY - GLOSSY. 2
TITANIUM WHITE - INTENSE WHITE 1
ZINC (dries brittle, lack of elasticity,)
LEAD (thick, heavy body, permanent, poisonous)
discolors.
SHIVA PERMANENT PIGMENT

SELF RESPECT
DISCIPLINE - VOL. DIS. SEEKING HONEST MEANS TO THE ACT OF PAINTING
TENACIOUSNESS - PERSISTENT IN AN OPINION OR VIEW - RETENTIVE

1977.52.59F

Sept 11, 1955

Happy Moments of Freedom, the wanting of tomorrow.

School excites me new challenge which again I know how to handle better and want to see progress. Hard work, respect of instructors as artist; thoughts to pour forth with conviction, and

Dear Roz

Was very glad to receive your letter as I'm doing nothing did have lot of time

All works of art can be categorized

1977.52.59H

I feel awful, loney and skeptical about all my dates none of which I look forward too. Tonite very polite formal introduction to people I don't yet know tomorrow with a concerted boy among hundreds whom I don't know. The time between alone ~~with~~ frightened without a alarm clock to wake me. If he's mean at all tomorrow I will tell him off and go find Elisha or some people I know.

I wonder,
when the rocks will tumble in rebolt
and merge to form a stronger bind
when the grass blades will not be cut
but grow as they may -
when rain will fall, and snow run to cover
And snow and sun
and sleet and heat
I ask
myself, how long to make
a man become a man
the pages of a book turn
ragged and the color yellow

to run, and not know where
~~so~~ when single thoughts merge
to fall
the wall is near
the fog is thick
the steps are quiet
but do not reach

1977.52.59 I

THE STONES SHAPES DIFFER LIE
~~GREEN~~ ABIDE GRASS'S SILENT SWAY
WATER MOTIONLESS

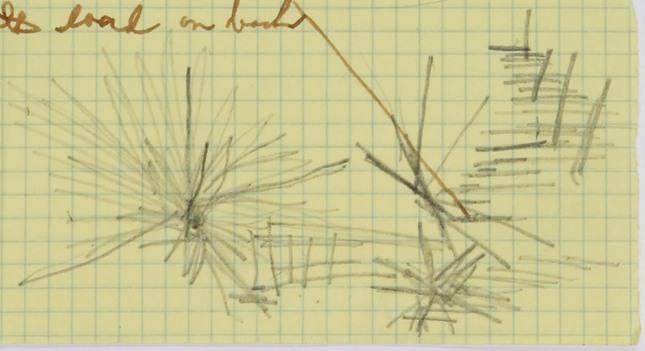
~~[illegible]~~
BREEZE BRING TREES TO SONG
WHISPERS O'ER THE WATER
HILLS ECHO

twisting ROOT from down BENEATH
EARTHS GROWTH up BEYOND
~~[illegible]~~ ENDLESS CLOUDS

CLUSTERED PIT UNTANGLING WEB
BURSTING FORTH ~~[illegible]~~
~~[illegible]~~ BLOOMING ~~[illegible]~~, RIGHT OF LIFE
of LIFE CREATED FRESH ANEW

II
WHITE BLOSSOMS
BREATHE OF PURE HONEY and
~~[illegible]~~
~~[illegible]~~
DEW TILL WARMTH OF SUN.

creeping worm
carrying with load on back



Part V

political issue.

a smile - ~~it~~ It was just a passing one something he read; it is always easy this smile that comes from reading or watching someone else. He turned the page read, some article, ~~[illegible]~~ another smile ~~this time a different~~ but different. Who cares notice to the crossword puzzle. That one seems difficult; I should know him just saw his name in the paper the guy who valiantly stood up against that other fellow ~~[illegible]~~ remember I'll go back to that one later sure John will know the answer.

~~The train stopped. Another shorter man stood over him swaying with the movement of the train; new paper and pencil in hand. Why don't they get together, maybe the puzzle ~~[illegible]~~ would be easier.~~

~~underneath~~ the thick cover
~~the~~ layers peeled; ~~of~~ lying in
~~the~~ heaps higher than
the end.

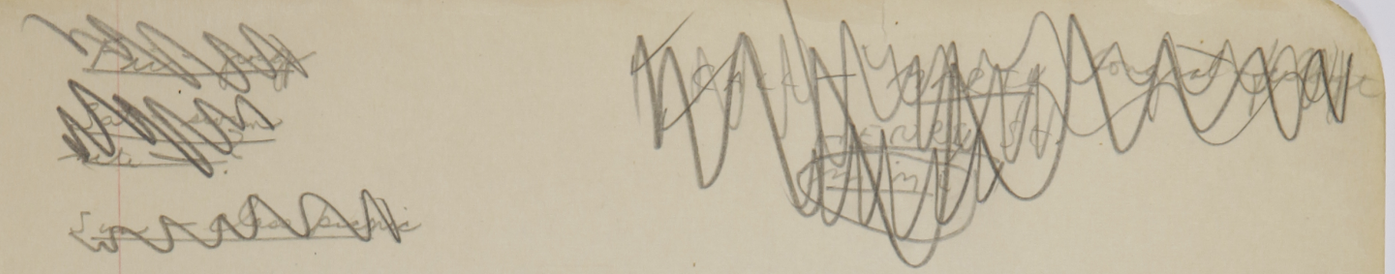
~~Humbly~~ cries
shouts ~~[illegible]~~ crashes
ore the fur verse.

a tiny particle,
grain like substance
equivalence nil
breaths but a solitary second.
~~[illegible]~~
~~ok~~ ~~the~~ a seed ~~[illegible]~~ sown
the fruit scattered,
ripen their hearts
growing greener.
flowers fading
~~[illegible]~~ ~~the~~ ~~scent, smell it~~ smell the scent,
~~cattle~~

stingy lee, tighter camp
~~tighter your wings~~
together,
rest ~~for your~~ that wings under the warmth of their breast
a delicate but silent song,
~~under not heard under~~
sounding feeble under the
swaying branches, ~~swiftly~~
~~the~~
tread the ground, the imprint leaves its
mark will be followed,
a foot! a scratch
a robin followed,
Who is to say
when, ——)

the roar the passing train the dull resounding
sound
move on carry the endless amount
of people
where to why nobody knows
not even your
You take them only to leave them go
caring not
So what another passenger!

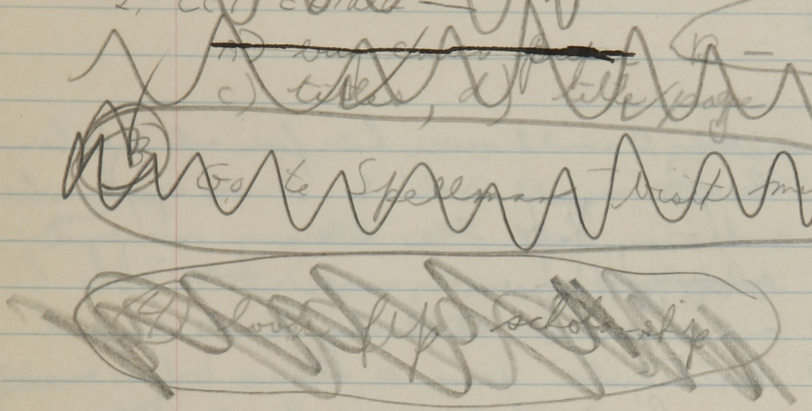
1977.52.59L



1. ARCHETECTURE ✓

2. LETTERING — ✓

~~A) [illegible]~~ B — pick up Skowhegan folio



c) titles, d) title page [illegible]

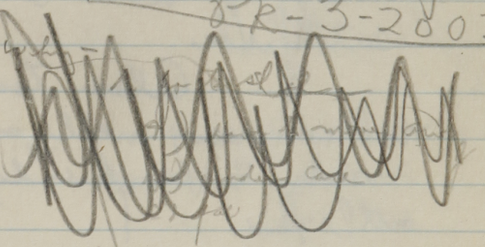
~~B) Go to Spellman — visit mini~~

~~C) [illegible] scholarship~~

(1.)

(2) visit with work Heller Gal.

tell Pap



Heller, called lettering class on Wed, [illegible]

Educational Aids —
1127 E. P Kwy
PR-3-2002

1. school
- paintings & ash board 107 (sun glasses)
- drawn - 20 room
- locker.
- sculpture
- library books, fine

2. job from 16 to end June

3. dorm

4. finance

~~[illegible]~~ Friday
1. picnic, Heller, group
Sat — — Larry —
Sun - CCNY boatride

~~WANTING WARM WHISPERS~~
~~The touch of tomorrow~~

~~[illegible]~~

~~[illegible]~~

Just did something I would never have done and half hour ago would never have thought myself to do it. I was approached one leaving class to do a drawing for the literary magazine; by a boy I would ~~[illegible]~~ generally never talk to as ~~[illegible]~~ to like him and remember that only 2 wks. ago I told him off. I hesitated saw a others whom ~~[illegible]~~ incidently I think very highly of doing work on other stencils. I really doubted whether I could but took myself in hand and finally said yes. He was quite sweet, telling me I always do such lovely work and that any quick drawing would be fine, I did and am satisfied.

Also today unexpectedly doris ~~[illegible]~~ came to me talked very well, and nice requesting me not so many words to be friends, I want to go on, a much happier outlook.

the warmth of my dreams,
~~if they were [illegible]~~
~~[illegible]~~ nearthy happiness could compare,

It would be nice, I can see in them sorrow too, but something real and beautiful, followed by tomorrow & which is only more so. my world is not a pressure forcing human machines to manipulate this way and that because of ~~[illegible]~~ laws, and moods ~~and~~ fashions and rules. My people have faith in themselves and others, do what and when because they believe.

1977.52.59M

12.30 same nite

It should not be merely the end result excellent, the whole process from the beginning on should be a clear road jumping the hurdles correctly on the half way complete product as well as the final jump. Thought clearly understood, planning judging at all stages there this illiminates the final strain tension and relief when it all down. All problems start at the begining at it would be easier, more would be achieved as far as ~~learning~~ deriving beneficial knowledge and it could be fun too. Oh when will I be able to foklow this pattern, It a lack of practice for one, as I did not ~~ever~~ for ~~years~~ ever have ~~an~~ assignment which had to be planned firmly or at least not enough.

I am tired, weary, not really in need of rest
exhausted yet alive
my spirit wants to thought forth
fire its inextinguible
Burning energy and thoughts triumphant
spring forth, unfold ~~and~~
brighten the way, a new creation.

Its all part of me, these turns all in a
day,

Indifference excitement, where will it
end,

model

The very next day, its amazing, I had no control over myself, as bad as it ever was, so anxious I had absolutely no control over my feelings. I saw, heard nothing, ran around, literally, phone, bath etc, did ~~all~~ only damage, wasted time. The feeling is so strong I can hardly explain. Everybody is my enemy, I'm ~~[illegible]~~ alone and a failure. Just what those moments do fly by what a change to get out away and forget the situation. Completely apart.

feel lost don't know where I'm going — no objective lead to no accomplishment of any sort. Go in one direction, one objective at a time, whinthats done, onward.

~~I don't know why but there's not much hope of it~~

1977.52.59N

wanting warm whispers
the touch of tomorrow
its low, oh rise
the faint small
fragrance vanishing

the touch of tommorow
grown to its height
will tower over the
depth of the sea.
Light then dark,
a spot of red.

1977.52.590

Mazur - MA-47852

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