

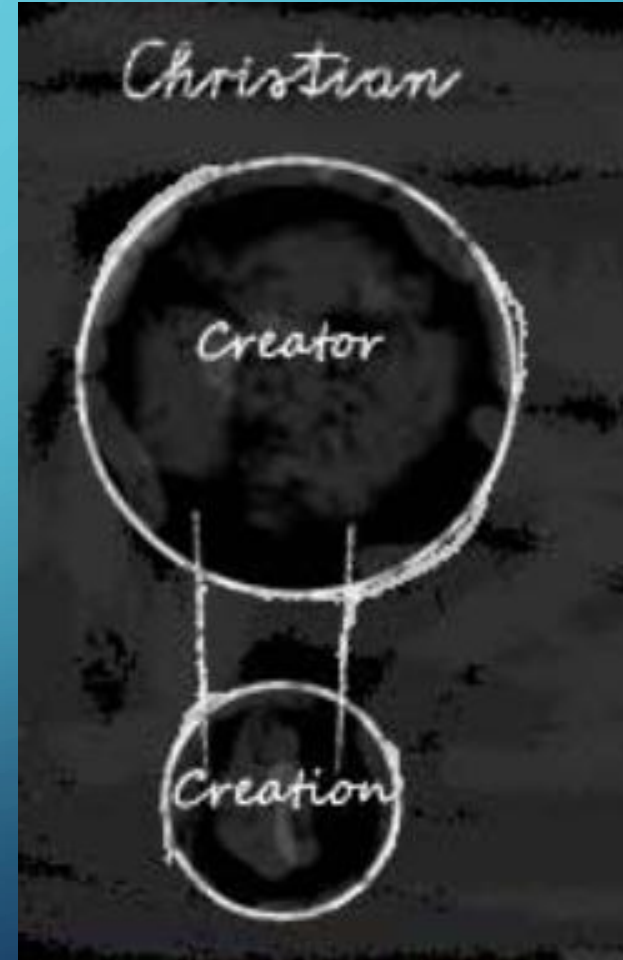
A decorative graphic on the left side of the slide consists of white lines forming a circuit-like pattern. These lines branch out from the left edge, with small white circles at various points, resembling a stylized tree or a network diagram. The background is a gradient of blue, darker at the bottom and lighter at the top.

WORLDVIEW- ART

UNIT 4- WORLDVIEWS BEHIND MUSIC

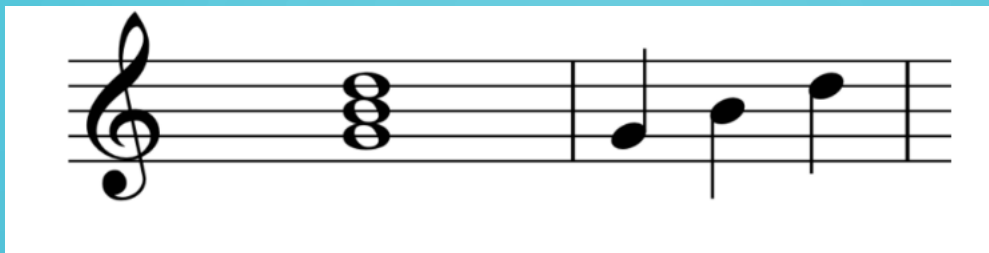
DEFINED BY GOD- HE IS THE “ALL-DEFINER”

- Beware of abstract principles!
- Divine command/ Expression of who He is

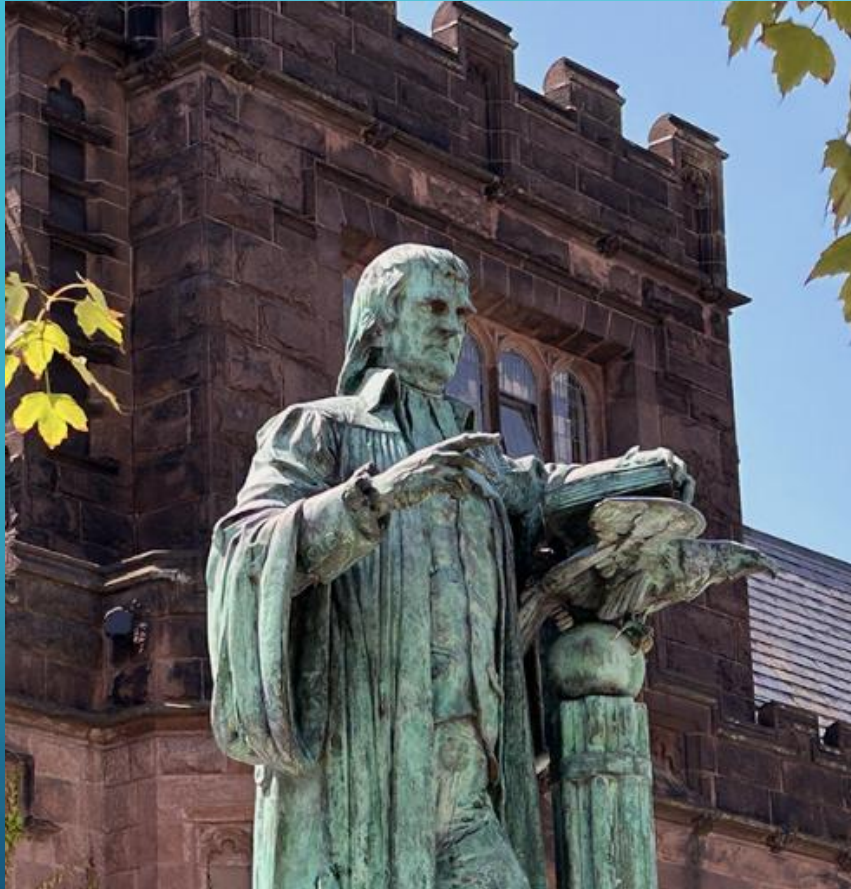


GOD AS CREATOR

- Kuyper:. In the real world, God is Creator of everything; the power of really producing new things is His alone, and therefore He always continues to be the creative artist. As God, He alone is the original One, we are only the bearers of His Image. Our capacity to create after Him and after what He created, can only consist in the unreal creations of art. So we, in our fashion, may imitate God's handiwork... privilege as bearers of His image to have perception of this beautiful world, artistically to reproduce, and humanly to enjoy it.







POSTMODERNISM

- Textbook: For a postmodern, beauty is so deeply stuck in the eye of the beholder that it cannot get out. Beauty is decidedly not fact; it's mere opinion.
- Autonomy reduces to absurdity

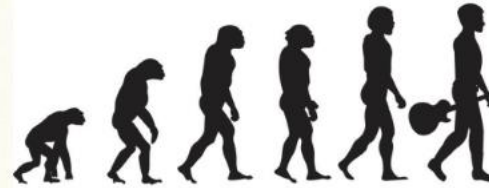
WHAT IS MAN?



EVOLUTION AND MUSIC

© Michael Zabala

Evolutionary Explanation



- Is there one?
- PBS.org NOVA article: “7 Theories On Why We Evolved to Love Music”
 1. To Get the Girl
 2. To Keep in Synch
 - Synchronize steps for predictable sound to detect predators
 3. To Identify Your Tribe
 - Akin to coyotes howling
 4. To Maximize Flow
 - “A joyful state of emotion”
 5. To Feel Emotions
 6. To Intimidate Predators
 - Rhythmically well-organized loud noise
 7. Survival of the Funkiest
 - Cultural evolution

“I suspect music is auditory cheesecake, an exquisite confection crafted to tickle the sensitive spots of...our mental faculties.” – Psychologist Steven Pinker

EVOLUTION AND MUSIC



- Darwin: Although the sounds emitted by animals of all kinds serve many purposes, a strong case can be made out, that the vocal organs were primarily used and perfected in relation to the propagation of the species...The chief and, in some cases, exclusive purpose appears to be either to call or charm the opposite sex.... Every one knows how much birds use their vocal organs as a means of courtship; and some species likewise perform what may be called instrumental music....All these facts with respect to music and impassioned speech become intelligible to a certain extent, if we may assume that musical tones and rhythm were used by our half-human ancestors, during the season of courtship, when animals of all kinds are excited not only by love, but by the strong passions of jealousy, rivalry, and triumph.

EVOLUTION AND MUSIC

- Ortlund: in an evolutionary worldview: “For such a view entails our love of music is both accidental (we could have evolved such that music would be nothing more to us than white noise) and illusory (the sense of significance conveyed by music has no external reference or meaning).”
- Wilson: If there’s no teleology if there’s no point if there’s no direction then that fact haunts you down into all of your endeavors all of your pursuits especially concerning your aesthetic pursuits anyone who thinks the history of philosophy has not had an impact on the production of art in our culture I think is simply not paying attention.

JACKSON POLLOCK

- Brush is never put to canvas
- No perspective
- No narrative
- “Physical dance”
- Automatism



ABSTRACT EXPRESSIONISM

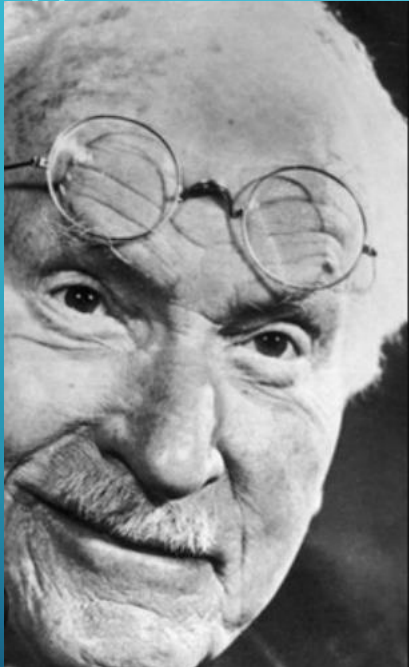


SURREALISM

- “ In the 19th century, artists used powerful symbols like storms, shipwrecks, ruined castles, to express emotion. As photography was used more and more widely to depict the world as it looked outwardly, artists took to expressing their inward responses to the world. In the early 20th century, surrealists took a step further using dream imagery and automatism to connect with the unconscious mind. Abstract expression took this trajectory to its logical extreme.”



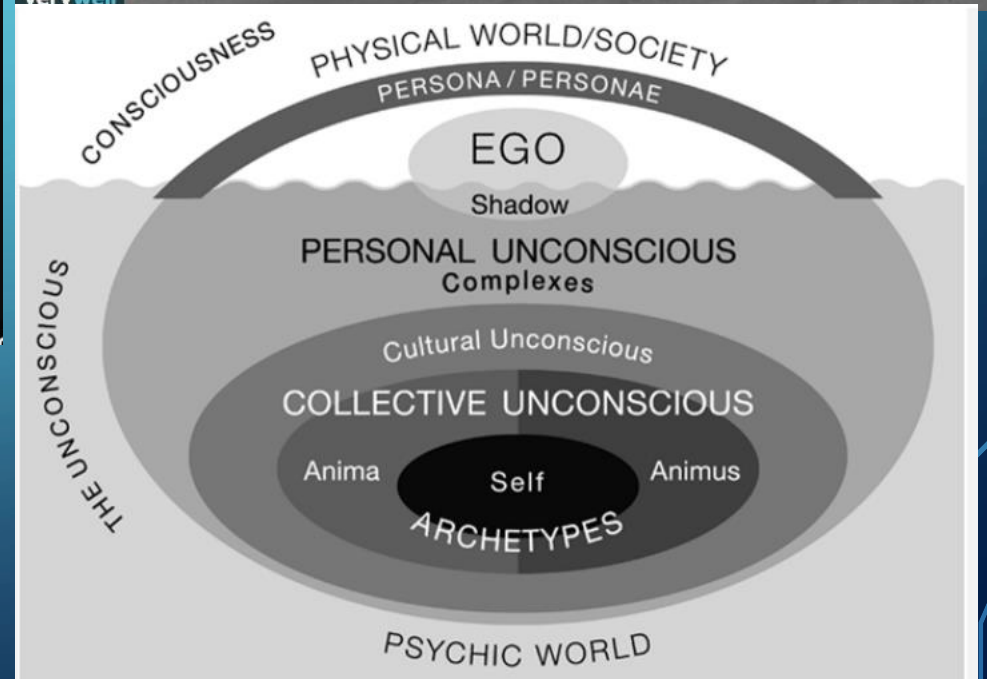
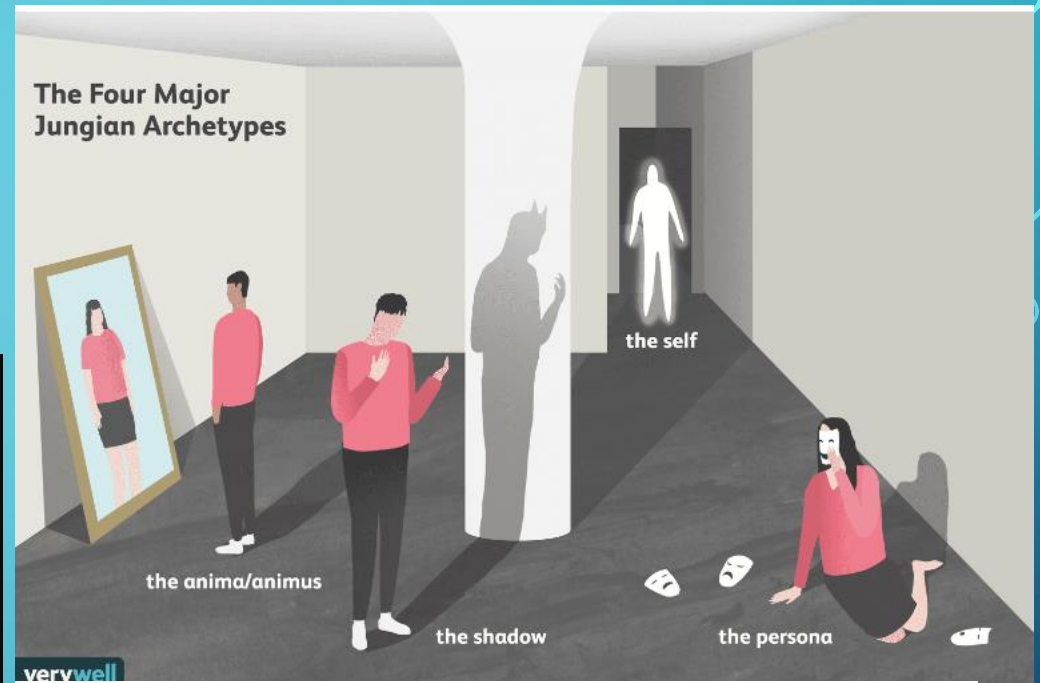
CARL JUNG



The collective unconscious contains the whole spiritual heritage of mankind's evolution born anew in the brain structure of every individual.

— Carl Jung —

AZ QUOTES





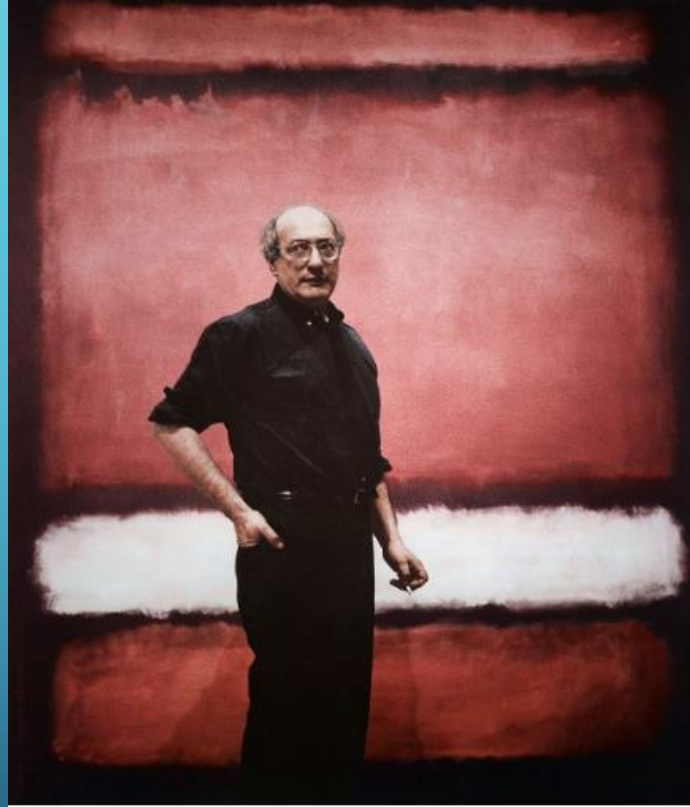
ABSTRACT EXPRESSIONISM

- “Abstract Expressionism was not just known for its particular aesthetic, but also for a kind of philosophy behind it that emphasized the individual emotional-soul-genius of the artist. The act of painting, an Abstract Expressionist work, in the mind of an Ab Ex painter, was a process of spiritual creation.”
- Automatism → creates the use of the unconscious mind/ self-discovery

POLLOCK

- “To the untrained eye it looked chaotic but it wasn’t. He wasn’t painting just anything. He was painting everything- his inner turmoil, the trauma he could not put into words, the energy and the pulse of his time. He embodied the existential uncertainty of the post War era.”
- Alcoholism and death

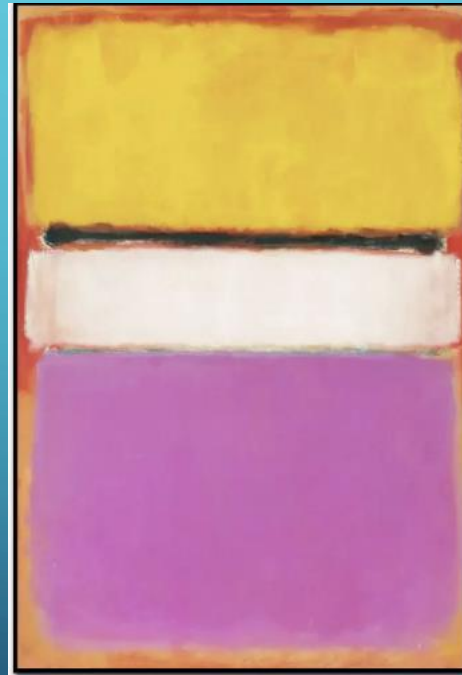
MARK ROTHKO



PROGRESSION



COLOR-FIELD PAINTINGS



ROTHKO'S LETTER

- We feel that our pictures demonstrate our aesthetic beliefs, some of which we, therefore, list:
 1. To us art is an adventure into an unknown world, which can be explored only by those willing to take the risks.
 2. This world of the imagination is fancy-free and violently opposed to common sense.
 3. It is our functions as artists to make the spectator see the world our way — not his way.
 4. We favor the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth.
 5. It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted. This is the essence of academicism. There is no such thing as good painting about nothing. We assert that the subject is crucial and only that subject matter is valid which is tragic and timeless. That is why we profess spiritual kinship with primitive and archaic art.

ROTHKO

- “...I’m not interested in relationships of color or form or anything else. I’m interested only in expressing basic human emotions – tragedy, ecstasy, doom and so on – and the fact that lots of people break down and cry when confronted with my pictures shows that I communicate those basic human emotions... The people who weep before my pictures are having the same religious I had when I painted them.”

ROTHKO

- “The recipe of a work of art – its ingredients – how to make it -the formula.
 1. There must be a clear preoccupation with death – intimations of mortality...Tragic art, romantic art, etc., deals with the knowledge of death.
 2. Sensuality. Our basis of being concrete about the world. it is a lustful relationship to things that exist.
 3. Tension. Either conflict or curbed desire.
 4. Irony. This is a modern ingredient – the self-effacement and examination by which a man for instant can go on to something else.
 5. Wit and play...for the human element.
 6. The ephemeral and chance...for the human element.
 7. Hope. 10% to make the tragic concept more endurable. I measure these ingredients very carefully when I paint a picture. It is always the form that follows these elements and the picture results from the proportions of these elements.”

ROTHKO CHAPEL

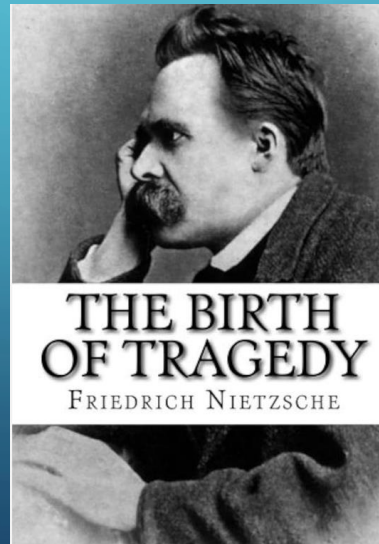


ROTHKO

- He wrote: “I would like to say to those who think of my pictures as serene... that I have imprisoned the most utter violence in every inch of their surface.”
- Inner turmoil: suicide

NIETZCHE

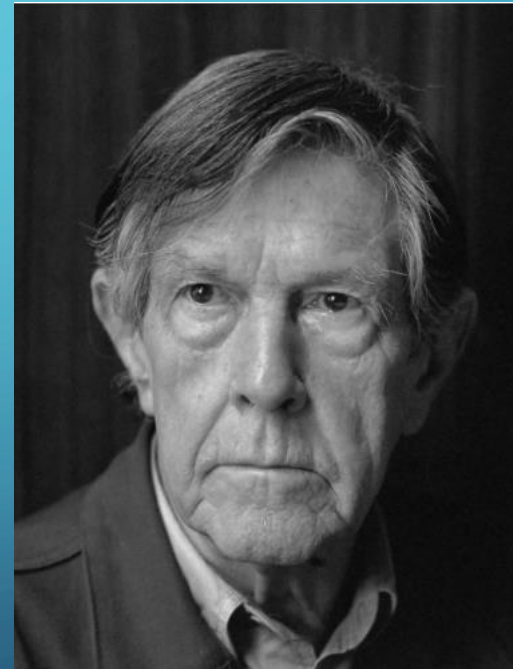
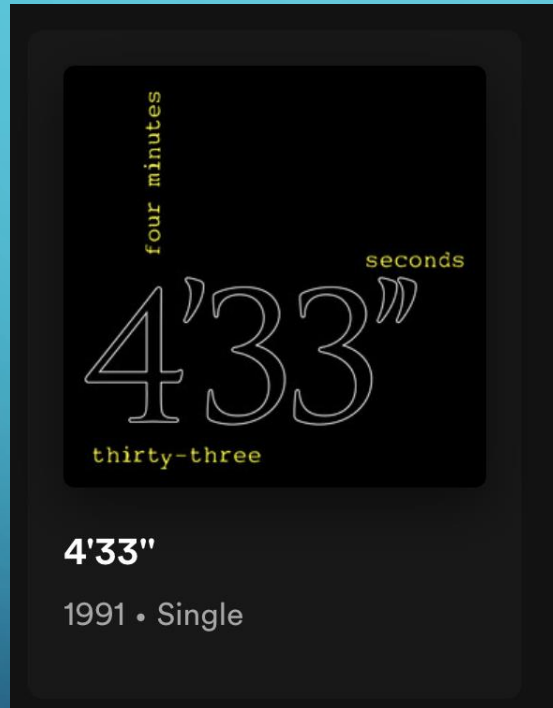
- Nietzsche: Oh man! Take heed of what the dark midnight says: I slept, I slept- from deep dreams I awoke: The world is deep- and more profound than day would have thought. Profound in her pain- Pleasure- more profound than pain of heart, Woe speaks; pass on. But all pleasure seeks eternity- a deep and profound eternity.



JOHN CAGE

"I would see ART
not as opposed
to nature,
but certainly as a
means of
introducing us
to nature,
of which we are part.
Art certainly is
essentially a
human activity,
but it can move
from being a selfish
human activity
to being what
I would call a
human activity
which is fluent
with nature."

John Cage,



JOHN CAGE: ALL IS ABSURD

- **Pearcey:** At times he flipped coins to decide what the music should be. At other times he erected a machine that led an orchestra by chance motions so that the orchestra would not know what was coming next. Thus there was no order. Or again, he placed two conductors leading the same orchestra, separated from each other by a partition, so that what resulted was utter confusion.
- Cage: the basic musical experience is the absence of music... which I interrupt when I put sounds into it.



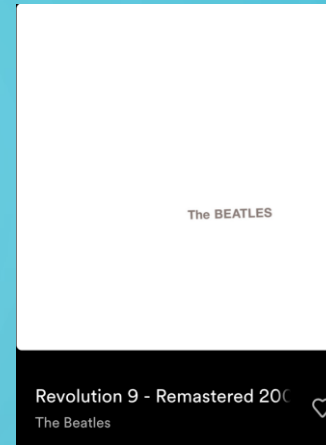
JOHN CAGE AND MERCE CUNNINGHAM

- Separate entities
- “Not like going from Minneapolis to St. Paul but Minneapolis to the Moon.”
- “Less like an object more like the weather”

JOHN CAGE AND MERCE CUNNINGHAM



LESSONS FROM THE BEATLES



- "Revolution 9." "It's not specifically about anything," John answered. "It's a set of sounds like walking down the street. I've just captured a moment of time and put it on disc. I think I did it in one go. I just got it and then I did some slight editing after that. And so most of it is completely random, in that respect, and all the words. But you see, it's like throwing the dice... There's no such thing as random, really. It's random compared with sitting down and saying, 'It's been a hard day's night.'"

CARL ANDRE: EQUIVALENT VIII

- **Pearcey:** his refusal to invest personal creativity into his works reflected his philosophy that the universe is the product of non-personal material forces.





Pearcey: From Barzun, “thoughtful people in the nineties (1890’s) told themselves in all seriousness that they should no longer admire a sunset. After all, it was nothing but the refraction of white light through dust particles in layers of air of variable density.”

ALL IS MATERIAL/ ALL IS NOTHING



Pearcey: "What is of importance in painting is paint. It's all color and surface that's all."

115. As the waves appear instantly on the ocean, or [images] in a mirror or a dream, so the mind is reflected in its own sense-fields.³

116. Owing to a deficiency in conditions the evolution [of the Vijñānas] takes place by degrees.⁴ The function of the Manovijñāna is to recognise and that of the Manas is to reflect upon,



POSTMODERNISM AND SCIENTISM

- For naturalistic materialists, beauty is just an accidental byproduct of evolution. Music may be an unintended effect of language formation. Or maybe musical males attract more females.
- According to postmodernist, for you to make an aesthetic judgement- to call something “beautiful” or “ugly”- is to say something about your individual feelings and not necessarily about any reality outside of yourself. For a postmodern, beauty is so deeply stuck in the eye of the beholder that it cannot get out. Beauty is decidedly not fact; it’s mere opinion.

SUMMARY

- What is man?
- What is the world? Is it materially determined? Is it random chaos?
- What is my place in the world? Am I product of the material? Or a participant in the chaos?
- Do I need to escape myself or become myself? Or do I become myself by escaping myself?

MATERIAL/ IMMATERIAL. INDIVIDUAL/WHOLE

- Self, world, God/ outside view (man of water)
- Discover himself without Christ who defines ourselves



GREATNESS AND MISERY OF MAN

- Augustine: Man is one of your creatures, Lord, and his instinct (was) to praise you. He bears about him the mark of death, the sign of his own sin, to remind him that you thwart the proud. But still, since he is a part of your creation, he wishes to praise you. The thought of you stirs him so deeply that he cannot be content unless he praises you, because you made us for yourself and our hearts are restless until they find their rest in you.

GREATNESS AND MISERY OF MAN

- Augustine: “But my sin was this, that I looked for pleasure, beauty, and truth not in him but in myself and his other creatures, and the search led me instead to pain, confusion, and error.”

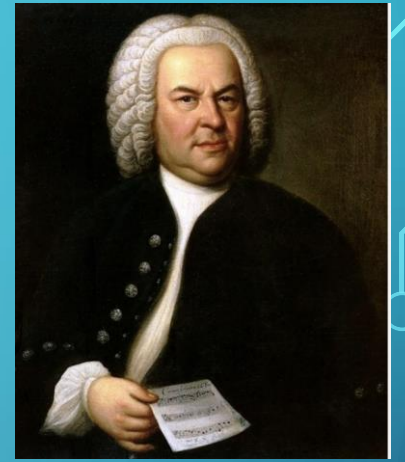
GREATNESS AND MISERY OF MAN

- Bavinck: They feel both drawn to God and repelled by Him. Herein lies the profound insight of Pascal: the greatness and the misery of mankind. Man thirsts for truth, yet is a liar by nature. He longs for peace but plunges himself into distractions. He hungers for lasting, eternal happiness, yet grasps at fleeting pleasures. He seeks God but loses himself in the creature. Though born to the house, he feeds on swine's husks in a distant land. He is like a hungry man who dreams he eats, but awakens to find his soul empty; or like a thirsty man who dreams he drinks, but upon waking, finds himself parched and his soul unsatisfied (Isaiah 29:8).

COME TO ME ALL WHO WEARY AND ARE HEAVY LADENED

- CVT: “God in Christ is speaking to us modern men pleading with us by his Spirit to forsake our pride, to admit our spiritual and intellectual self-frustration and rest on his death and resurrection for the meaning and with it for the joy of life...

BAVINCK



- “What strikes us in the modern age is the internal discord that consumes the self and the restless haste that drives it...What am I? What is the world, and what is my place and task within this world? Autonomous thinking finds no satisfactory answer to these questions—it *oscillates between materialism and spiritualism*...But Christianity preserves harmony and reconciles the human being with God and, through this, with itself, with the world, and with life.”