

Art for art's sake: Differentiating art and egoism

Beauty is always believed to be in the eye of the beholder, but in fact it is universal. This is not related to preference or attraction but simply concerns beauty in and of itself. It is also true that beauty is involved in all forms of the processes of nature. Those processes involved with life and expansion are most related to by people (i.e. living energy) whereas those depicting death are considered as monuments, austere expressions of that which is often not wanted to be looked at within life. Just as we may choose to go outside less in winter than we do in summer or spring, yet we still recognise winter and autumn as having innate beauty/ perfection.

Art is based in a pure observation, as is the fundamental nature of true science. In fact science and art in these terms are exactly the same thing. The expressions and imaginings of art based on pure observation are simply seasonal, there is no judgment about them, no cognitive process impeding them. They may be symbolic representations, or direct expressions of the observation itself spontaneously igniting the images of the human memory and forming other images, for no pre-destined or ideological reason.

From the earliest cave paintings and symbolic arts of tribal peoples through to much more complex modern art there has been a continual process of the movement of art for art's sake towards art that "says something". As we move towards the art that *is*, rather than an observation, a narrative of something within the mental-emotional patterns of the artist, the expression of art is transformed. The images start to skew, become contorted and asymmetric and we are immediately affected by a movement away from rather than towards something. It is shocking, dissonant and recognised to be in sufferance and dis-ease and hence is moving towards death cycles. However the nature of dissonance and dis-ease is no longer beautiful, it is not bountiful like summer beauty or desolate like winter beauty, the beauty of death, but rather that which is dissonant is considered ugly. When it is allowed and not contended with, death can be utterly beautiful, it can be represented simply by an autumn or a winter, but when it is tormented, struggles and writhes and stagnates due to its deep irritation and internal conflict, then this we might call art plus egotism/ugliness.

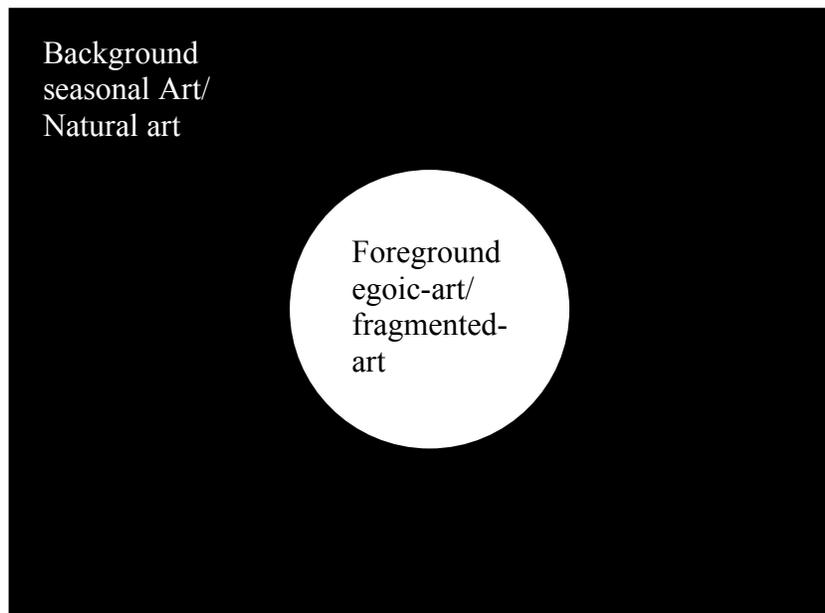
This is commonplace in modern art, artists have now become personalities and commodities rather than extensions of a bigger process of a gift coming through them. Instead of the focus on nature and the seasons and thereby the entire world, art has become focused on the individual presence and the pain and struggles of this. The dissonance is focused on because at present that is at the forefront of what's being experienced.

Just as science is enmeshed in the egoism of finding the "god" particle, so art moves to the egoism of self-promotion and self-focus and almost art as a cathartic psychological process or analysis, instead of a realisation that there is no "I" involved.

Previously art was seen as an expression *through* the personal, now it is seen as an expression *of* the personal. It has gone from "this is pure expression" to "this is *my*

expression...do you want to buy it?" - from the artisan to the commercial. This is not a judgment on what is better or worse, just an illustration of the times. When art is cut off from the nature that imbues it with inspiration, it starts to lose its innate beauty, resembling a piece of something excised from the whole, a desperate abstraction longing to return to wholeness, a work which can clearly be sensed as "separatist". When art isn't about "self" it goes beyond itself and has an effect without reason or cause, there is no political statement being made or ideology being met, there is simply expression of life happening and thus the painting itself has life.

The art of separatism or egoist art is observed from a platform which is within the box of the individual "who" is unable to see outside of it. This is why there is an instinctual sense that what is seen is not beautiful, though there may be beauty within it is perceived as dissonance, it does not feel at-peace-with, therefore promoting more of the same through its expression. The nature of this art has to come through, brought about by a process of dissolution of the "self" that is now beginning to occur in the whole of society. In a sense art has to become really ugly and personal before it can return to the background beauty or Oneness where there is a realization of the innate behind the abstract.



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