CHAPTER ONE: INTRODUCTION

THERE IS A UNIQUE ORDER TO THE ARTS

(NEWER VERSION)

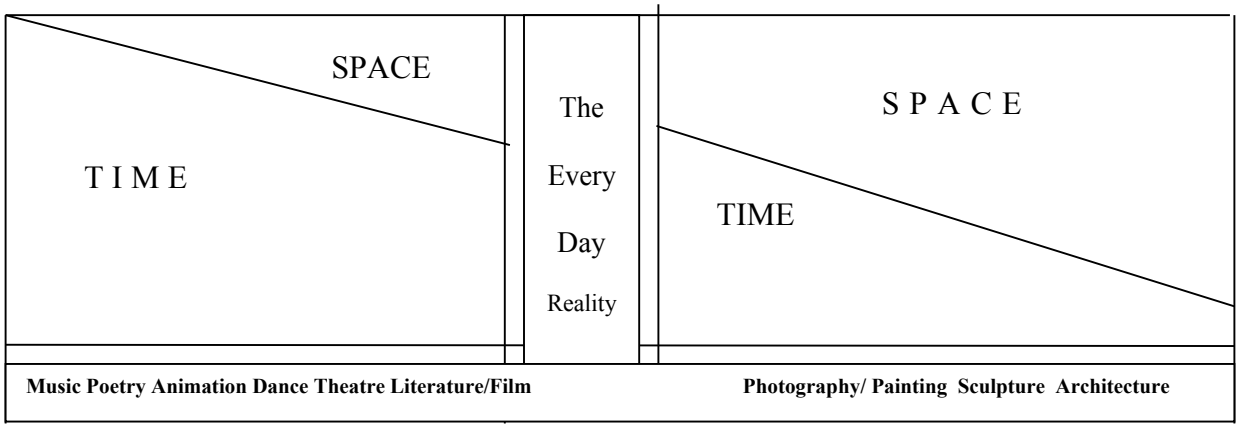
The movie theatre grows dark. The screen lights up with images. I cease to be aware of the theatre around me. I forget where the theatre is situated in my town. I am transported to the locale being projected in images on the screen. The events on the screen seem real, realer than what is near me in the theatre. How does this happen? What does the artist do that can take me out of one reality and put me in another? How does the reality of one art differ from that of other arts? Are there basic features that all the arts share? If so, is there a simple and uniform way of contrasting the experience of any one art from the others? If so, is there then a way to give a uniform *order* to the arts?

This book is for the lover of art and the philosophically curious. It is about time and space and their conjunction in art. I have spent my life enthralled with art as well as intrigued by how it is made and why it effects me as it does. I live my life constantly amid a magnificent kaleidoscope of the arts: music, poetry, dance, theatre, literature, film, photography, painting, sculpture and architecture. I know that they are all arts: at least I've been *told so* by others. But when I ask myself what they have in common to make them all arts, the answer is not readily available. For one thing they are so strikingly different from each other! In music, for instance, we are exposed to sounds, while in dance we see human bodies in motion. In painting we see colored pigments applied to a surface. When I attempt to compare one art to another it is to these outward traits that I am first drawn. But they do not provide a consistent basis for my comparing *any* one art chosen randomly with *any* other chosen randomly. For this something else is needed: a single criterion, or at least the minimum number of criteria, that allows me, always in the same way, always with equally revealing results, to compare any art with any other. If I can find these more fundamental ingredients that show up in the recipe of every art, then the outward traits, such as sound, motion and pigments, would simply be the additional ingredients which, when added in smaller measure to the more fundamental ingredients, give to each art its particular empirical flavor. To look beyond the empirical in art, and search for their commonality, I need philosophy.

The theory that I develop in this book identifies two such fundamental ingredients common to the recipe for every art. These ingredients are nothing more exotic than just time and space. Whenever time and space combine in some manner in our experience, they form what I call a reality. In explaining the differences from one art to the next, it is not so much the presence of space and time that counts, but *how* they are combined in our experience. If I liken the creation of an artistic experience to the combining of ingredients in a recipe, then the experience of each different art requires a different proportion of the two indispensable ingredients, time and space. Each art lives in its own reality, only some arts require a proportion in its recipe which favors time over space, while others favor space over time. Beginning with chapter two, I explore each art on the spectrum in order to provide evidence in favor of this theory. On the way I discover rich insights into each art.

Space and time are taken for granted by us because everything we do or see takes place within them. There is no way to imagine an object if it is not occupying space and we (and it) are not enduring through time while imagining it. They are the background to all our experiences. As such we may easily overlook their impact within these experiences. I intend to look carefully at my experience with each art so I can identify what within it is due to the presence of time and what is due to the presence of space. As will become clearer later in this chapter, the more time has a role to play in a given experience, the less does space; the more space has a role to play in a given experience, the less does time. Using only time and space as measuring rods, and in accordance with the principle of inverse variation, just mentioned, that coordinates the two, there emerges a noble spectrum of the arts proceeding from a most temporal art to the most spatial art. Each position along this spectrum is occupied by an art and reflects but one thing: the proportion of time to space in our experience of the art that lives at that position. There is going to be an art in which the balance of time and space is tilted most in favor of time, and another where it is tilted most in favor of space. In between is a ordered series of arts according to the gradual shift in the proportion of space and time.

> THE ORDER OF THE ARTS ON THE SPECTRUM



The diagram suggests how the proportion of space to time in our experience of art alters in a continuous fashion from music, at one end of the spectrum, to architecture, at the other[1].

What started out as a desire for being able to uniformly compare one art with another, regardless of which arts were being compared, led to my understanding of the shifting importance of space and time relative to each other, which in turn led to the spectrum of the arts, and the special result that there is a unique ordering among the arts. I was led in this direction despite any desire on my part to impose an order upon the arts. Order, or regimentation of any sort, is the last thing going on in my mind when I am responding to art. In fact, if we are simply art lovers, what advantage does having a spectrum of the arts have for us? Why not let art be art, and be content to revel in the experience it brings us? The answer is that because it is to that very experience that I turn for evidence of an art's position on the spectrum, that what I discover reflects back on how and why I react to each art as I do. It validates my deepest emotional experiences within that art with the result that it enhances rather than diminishes the intensity of my experience. The great art critic Bernard Berenson

said that some theoretical works on art provide us with "not an object to be enjoyed, loved, and consumed, an enrichment for ever, but an occasion offered to professional thinkers for delighting in their own acumen, their own subtlety and dialectical skill". He wished for writings on art that "make us hunger and thirst for the work of art" and make us "think of it and not the (writer)."[2] I find those words inspiring. Understanding the principle of the spectrum doesn't reduce the awe I feel amid the wealth of differences among the arts. It adds to this feeling the aesthetic pleasure I derive from the fact that there is such an elegantly simple principle behind all art's variety.

The fact that any specific order at all can be given to the arts, emerges only when we confine ourselves to examining how time and space appear in our experience of art. It disappears if we examine instead how time and space behave in the physical causes, such as light rays and sound waves, that give rise to our sensations of art. In chapter two, as part of an argument in favor of the absence of space in our experience of music, I consider this distinction: between the "cause" of an art in the form of the sense data that transmit the presence of the work to our sense organs, and the nature of the of the "effect" of this cause, i.e. our conscious experience of an art.

The way time and space are used by the artist when creating a work of art is different than how time and space function in our experience of a completed work (in chapter nine I have more to say about this difference). Once again, the order of the arts disappears once we move outside our experience of a work. This puts the fascinating field of the creative process outside the purview of this book. The same applies to a psychological or biographical study of a work's creator. These, while informative, divert from the central aesthetic experience of the finished work.

I also avoid a number of other bases on which to contrast the arts, always for the same reason: they do not lead to providing an order to the arts. Such is the historical approach that considers how an art first arose and then developed. There is also the logical approach that conjectures how an art *might* have arisen via a series of plausible and reproducible steps, regardless of whether it was the actual sequence followed historically. Thus we may conjecture that dance originated in exaggerated motions made in stressful situations such as fighting, hunting, killing, pursuing, fleeing, mating, etc.. We do not know if this is fact historically, but that does not invalidate an intrinsic insight that the theory provides. Sometimes the historical is mixed with conjectural. Such would be a theory that painting originated on the walls of caves as a magical attempt to control the behavior of animals by capturing their souls in an image, leaving it powerless and frozen in time. Another approach I neglect is the role or needs an art fulfills in a society. This is like the historical approach, but focused more on the present rather than the past. Yet another is that a basis for kinship between two arts might be based on how many artists are equally capable in both. On this basis, sculpture and painting would appear closely related, while painting and music aren't. This method would seem to yield results that follow closely the arrangement of the arts on the spectrum, but without the internal reason for their order. I remain with the role of space and time in our experience of art because it is the only approach that affords me the possibility of producing an unequivocal order to the arts. It is also the approach that has furnished me with insights and to discoveries about each individual art that I feel would have else remained

hidden from me. My main task in this book, therefore, is to identify the manifestations of space and time that are found only within the way we experience art.

Looking again at the diagram, you may notice that there is a subtle difference between the two end points of the spectrum. Music represents the real possibility of experiencing time without space (which I will establish in chapter two). An art that we experience entirely in space and not within time is impossible because there is no experience without the time enduring in our own consciousness during that experience.

> THE EVERYDAY WORLD. CAUSE AND EFFECT

There is something in the diagram that is of far reaching significance, and which needs justification. If we begin with music, where time predominates over space, and move across the spectrum to architecture, where space predominates over time, a point is naturally reached midway when time and space are in equal balance. The surprise is that what we find at this location on the spectrum is not an art at all but the everyday reality in which we live most of our waking life, in which we physically interact with people and objects.

The everyday reality is identifiable by the presence of material objects or matter. The philosopher Arthur Schopenhauer (1788-1860) describes in what sense time and space combine equally in our perception of matter. "Matter must take to itself at once the distinguishing qualities both of space and time, however much these may be opposed to each other, and must unite in itself what is impossible for each of these independently, that is, the fleeting course of time, with the rigid unchangeable perduration of space."[3] "If the world were in space alone, it would be rigid and immovable, without succession, without change, without action ; but we know that with action, the idea of matter first appears" (i.e. matter is something to which we can apply a force and thereby bring about an action). "Again, if the world were in time alone, all would be fleeting, without persistence or contiguity" (i.e. setting things side by side) "hence without co-existence, and consequently without permanence; so that in this case also there would be no matter."[4]

Given their contradictory attributes, if time and space are to appear equally in the everyday reality, there must be some sort of exact negotiation between them, otherwise space freezes out time or time melts apart space. This negotiation, Schopenhauer says, is the law of cause and effect. "…the law of causation receives its meaning and necessity only from this, that the essence of change does not consist simply in the mere variation of things, but rather in the fact that at the *same part of space* there is now *one thing* and then *another*, and at *one* and the same point of time there is *here* one thing and *there* another: only this reciprocal limitation of space and time by each other gives meaning, and at the same time necessity, to a law, according to which change must take place."[5] "The regulative function of causality is confined entirely to the determination of what must occupy *this time and this space*."[6]

Schopenhauer adds that time and space need not to have entered into any relationship at all. "All the innumerable conceivable phenomena and conditions of things might be co-existent in boundless space without limiting each other, or might be successive in endless time without interfering with each other: thus a necessary relation of these phenomena to each other, and a

law which should regulate them according to such a relation is by no means needful."[7] If there were space only there could be an infinite number of things but none could ever change their nature or position. If there were time only there could be an infinite number of things, one changing one into another, but never two things at once set side by side.

If we do not have to take it for granted that time and space already come combined, then we are free to speculate about *how* they might combine should they enter into a relationship. There is no longer a particular reason that they should combine only in equal measure, and only produce the single reality we encounter in our daily lives. Other possibilities exist as well, in fact an entire spectrum of possibilities. In every art, we have the actualization of one of these other possibilities. As soon as time and space are thrown out of balance we segue from the everyday to the artistic. A good definition of art in general would be an experience in which time and space are out of balance.

If, in the everyday reality, time and space act to limit each other equally (what Schopenhauer called a "reciprocal limitation"), it follows then that a state in which time and space are *both* fully unrestrained by the other is not possible. As their proportion shifts, the one predominating in the proportion acts to further limit the other while it itself becomes less constrained. This plays itself out along the spectrum. In chapter three, for instance, we will see that in our experience of poetry time controls space far more than space controls time, while in chapter eleven we will see that in our experience of sculpture, space controls time far more than time controls space.

Outside the everyday reality, as space and time progressively become freer of each other, as the knot of cause and effect is loosened, things that *could have* arisen in one, were it *not* for limitations imposed on it by the other, now *can* occur. In the everyday reality the *here* of space is locked with the *now* of time. Any change by a material object in space must be accompanied by a change in time. These changes must be continuous: there can be no gaps in either space or time. This tight knot is loosened in the arts. The *here* can wander from the now[8], as in a play when after a scene change we are suddenly in a new location, or in a representative painting where nothing we can do in our now can affect the locale of the here of the painting. The here can disappear entirely as in music, or two heres can come to the same now as in a double exposure photograph.

In the everyday reality, if a ball is let loose at the top of a ramp, and there are no obstacles, it must arrive at the bottom of the ramp, and at a determinate rate of motion. In art this rate can be varied. In a representative painting we can savor the approach of something without its arrival ever causing our pleasure to subside. In theatre or literature, intervening states en route to a conclusion can be omitted so that the destined end is reached faster than it would be in the everyday world: we do not have to wait *through* the entire interim. In poetry and music what would have been successive states in the process can occur simultaneously.

Outside of the everyday reality, what were material objects fall out of the net of cause and effect and become artistic entities. There is for instance the musical "note", a most abstract object, that can be manipulated without any regard for cause and effect, and yet out of which the most complex of structures can be built. There are the bodiless images that arise in our

imagination when listening to the words of a poem, which melt and mold at the merest whim of a thought. In these two cases matter has fallen apart because time predominates over space. Their equal embrace no longer keeps matter together. These entities can be manipulated with greater ease than objects in the everyday reality because their spatial qualities offer little or no resistance to the changes that would be wrought on them through time. The opposite is true of an object represented in a painting. Material objects change their appearance according to the rules of perspective geometry. If me move through time relative to the object, the object alters shape. However in a representative painting, our time has little effect on its space, the object on the canvas hardly changes its spatial appearance regardless of how we try to move relative to it.

> DISTINGUISHING TIME FROM SPACE

The most important attribute of space according to Schopenhauer is that it represents the "possibility of the reciprocal determination of its parts by each other, which is called position."[9] "Space is fixed. An object in space has a position, and while it can move the positions, and space itself, are fixed and unchanging."[10] The form that an object has presupposes space. Outside of time, this form is permanent. An art in which space dominates over time would have its aesthetic tilt more in favor of its formal arrangement in space and less on how that arrangement may change with time.

The most important attribute of time according to Schopenhauer is succession and that without time there is no change. "If the world were in space alone, it would be rigid and immovable, without succession, without change".[11] An art in which time dominates over space would have its aesthetic tilt more towards the effects that change produces and the way things change and less on the identity at every moment of what is in the process of changing. If time is left totally unrestrained by space, change can become so radical that it proceeds without bounds. Everything would become evanescent. This almost happens in music, except that the pitch of a sound is arbitrarily held constant for a certain duration of time before ceding to the next sound. Changes brought on through time can be noticed by the different appearance of things in space. However other changes, such as changing states of being, are purely internal, outside the domain of space. In general, where there is position there is space, and when there is change, there is time.

The philosopher Henri Bergson (1859-1941), in his analysis of time, says that the hardest thing for us to realize about time is that our notion of what it is has been heavily influenced by space. On a mathematical graph we assign spatial coordinates to time. On a clock we *measure* it. We *count* its seconds or minutes. Real time (to use Bergson's terminology) cannot be quantified in any way. Its moments thoroughly interpenetrate. We witness this when we hear a melody. Without this interpenetration, the effect of a melody would be a series of the separate effects of its individual notes, and the order of the notes would be uninportant[12]. Real time, he says, is what we have to *live through* after dropping a cube of sugar into our coffee and before the coffee tastes sweet[13]. The distinction between real time and pseudo-time (actually space dressed up to look like time) is important if we are looking at the experience of an art to determine what in that experience derives from space and what from time. What lies outside us, in the external world, is subject to measurement because it exists in space. It is

quantifiable and scientifically measurable. Space however does not extend within us into our mind and our affective states. These exist only in time, though they can be modified by events going on in space. To our inner states we can only assign a subjective or qualitative *sense* of magnitude or intensity. All remains qualitative. Space leads us outwards, time leads us inwards[14]. This will become more apparent when we come to analyze how our various senses contribute to our experience of art and find that certain senses lead us outwards into space while others lead us inwards into our selves.

Bergson says that real time contains the possibility of the truly new. Our intellect, for the sake of our survival in the world, is designed to ignore what is new or unique in our current surroundings. As quickly as possible it generalizes what is in the present until it finds a resemblance to things in our past experience to which we have already learned how to react. The uniqueness of a present impinging on an unknowable future is submerged by the growing weight of past memories and patterns. By divesting us of our traditional habits of perception, art helps us reawaken a belief in the promise of the future and restores the freshness of the present.

The following are the major points covered so far in this chapter.

1. **Time and space are the two chief ingredients in our experience of things.**
2. **Time and space can combine in various ways and not just in one way.**
3. **Sometimes time plays a greater role in the combination, sometimes space plays the greater role.**
4. **Each way of combining time and space underlies our experience of a different art.**
5. **One way of combining time and space underlies our everyday world. It is where they combine equally, in which cause and effect rules.**
6. **Taken together, the forms of our experiences produce a spectrum in which the proportion of time to space gradually shifts.**
7. **The result is that there is a specific order to the arts.**

> PROBLEMS WITH THE DIAGRAM OF THE SPECTRUM

Having considered the differences between space and time, we can return to the previous diagram of the spectrum and understand that there is a basic limitation to any diagram drawn in space that purports to describe space *and* time. In my diagram, time is represented as if it occupies a certain *amount* of space. This vastly oversimplifies the complexity and richness of the relation between the two. As a result we cannot conclude anything regarding how much *room* an art takes on the spectrum, or how *close* one art is to another. There is no common unit of measurement to gauge by how *much* time or space has increased or decreased in its role relative to the other when moving from one art to the one next to it on the spectrum. Nor can we determine whether there are any *gaps* on the spectrum in which some as yet unknown art will take up residence. Even the word proportion, which I have used when describing what changes between time and space when going from one art to another, is meant only in a metaphoric sense. In a true proportion the terms entering into relationship should be expressible in the same terms. This is not possible for time and space[15]. Starting with poetry, in chapter three, I will try to show that when comparing it with the art in the

previous chapter (the art to the temporal side of it on the spectrum), there is some significant way in which the role of time has declined or become more limited, and some significant way the role of space has concomitantly increased. At no point, however, will I be able to measure quantifiably the significance of these changes. I rely on the reader to be use their judgement as to the value they attribute to the change in roles.

> PLURAL REALITIES. ARTISTIC TIME AND ARTISTIC SPACE.

There is an understandable hesitation in accepting the notion that there are other realities than the everyday reality. This is in part because the term reality contains within itself the notion of exclusiveness: that this is *the* (single) way things are, what is indeed actual, and not a sham. While we might allow that there can be multiple contenders for reality-hood, only one contender ultimately deserves to be awarded the exclusivity inherent in the term. The rest will turn out to be un-real. My definition of *reality* is: that which results in our experience when space and time are combined. If I accept that the proportions in this combination can vary, then there will be a plurality of realities. This would seem to contradict the criterion of exclusiveness. There is a way out of this dilemma. Since my definition of reality is based on the form of our experience, then all that is required of a reality in order for it to be exclusive is that while we are experiencing it, it should appear to us as the only reality. It should appear self-sufficient, with nothing else needed to complete it. If an art work is convincing, its reality will be persuasive enough for us to feel that all that is lies within it, that outside of its space and time there is nothing else. In other words, during the time we spend with the work of art, its reality defines what is possible and what is impossible. A criterion for the effectiveness of a work of art would be whether it successfully maintains its reality from the everyday reality.

Here is an example of what I mean. When I look at my favorite painting of a village, though I see only a part of the village, I believe that the space it is in extends indefinitely in all directions. If I could follow one of the streets in the painting it would lead me to the outskirts of the village, not to the next painting on the wall of the museum. The *here* of space has taken up abode in the painting's space and not in the everyday space. The painting's space is an "artistic space" that belongs to the artistic reality of the painting. This artistic space is complete and self sufficient. Though I cannot change the position from which I view this space, I feel that it extends infinitely in all directions. In fact my inability to travel in it through my time is an advantage artistically because the quality in its *here* is automatically extended in my imagination to all possible *theres* in its space. Time is under the control of space and it will never bring about a contradiction to the quality of the work's *here*. Thus it does not enter my mind that further down that bucolic stream flowing through the middle of the village, just past where it curves out of sight, over *there*, there is a chemical factory spilling pollution into the water. The most interesting about this is that our sense of the extension of the painting's space is not contradicted in any way by the surrounding space of the museum in the everyday reality. One reality excludes the other. The artistic space endures complete during the "artistic time" during which I commune deeply with the work.

Here is another example, this time in theatre. Immersed in the reality of Hamlet, the history of time is not filled with the events of my own life, but with a succession of Danish monarchs. The history of my life in the everyday reality is stilled. The relevant issue with regard to the

future is who will next rule the Danish state and will Hamlet prevail. Upon entering the portal of the work's reality, the work's time extends indefinitely outwards from the present into the past and the future. At the same time the work's space also extends outwards without limit. Whichever I might turn in its space, I would still be in Denmark. It would probably be a long way home if I were to try to venture back to our everyday home. My home may not even exist in the time of the work. To get home, first I must exit the artistic reality and return to the everyday reality.

The two main components of an artistic reality are its artistic time and artistic space. There is one exception. Music exists in a reality which has no artistic space, only an artistic time[16]. From this stems part of the special status that many people instinctively attribute to music relative to all the other arts. It is the only art that can achieve profoundly complex structures in time alone. The absence of an artistic space does not prevent the music's reality from feeling just as complete unto itself as do the other artistic realities. When I'm listening to a great symphony, held thrall to its world of sounds, I forget that there was a time when the truth of these sounds did not apply, when they did not define what was real to me. The n*ow* of time resides in the music's time and not in the time of the everyday reality. This artistic time can be so compelling that while I am floating free within it I do not consider that, relative to it, there was a past or future, not within it. The soundscape in which I now abide in is the sole condition of the universe, both past, present and future.

During my experience of the painting, the play or the symphony, the reality of the work supersedes the everyday reality. Thus while there is a plurality of artistic realities, each one, as far as I experience it retains the primary attribute of exclusiveness. Within its own time, it is the "way things are". Only as I exit one reality and enter another do I briefly experience a blurring of this exclusivity[17].

> KEEPING OUT THE EVERYDAY REALITY. REMAINING IN THE ARTISTIC >> REALITY

How can the artist, who is alive and acts in the everyday reality, create a reality that is not in the everyday reality? The everyday reality has on its side the fact that it is the de facto reality, and has at its command infinite space and infinite time. There is no where to go in *its* time or space that does not remain within it. Even if the artist is able to bring about an enclave of time and space that would try to assert itself as a different reality, it is in danger of being quickly swallowed back up into the everyday reality. Should the artist succeeds in keeping the everyday reality at bay, the next task would be to draw our attention, currently in the everyday reality, to the new reality so that we will enter it.

It is our basic need to survive that keeps us tuned to the everyday reality. If we do not notice the stimuli in our external environment, and respond properly, we run the risk of harm. For art to keep out the everyday reality, it must shield us from immediate everyday concerns. Its environment can be controlled so as to subdue competing sensory claims that would require our attention and would act like "noise" within the artistic system. An example of noise shows up in unrehearsed conversations between friends in the everyday world. There tends to be a good deal of pauses, interruptions, distractions and various "ums" and "likes". A

conversation in a work of theatre can be free of dissipating silences and hesitations. Its cogency holds our attention so that we do not stray to an outside reality. The theatre building, as well as the concert hall and the museum[18], are designed to buffer external noises. The theatre hall is darkened, which serves to quiet the audience and decrease its awareness of others sitting nearby. The stage in contrast is lit and draws the audience's focus. The everyday reality goes away in the darkness and a new reality comes to birth in the light.

In the museum, the walls around a painting are usually of a neutral color, without features that would draw our attention. The painting in contrast usually contains something that will attract our interest. A sculpture is often surrounded by empty air, which has no form of its own that would compete with the sculpture. The sounds of a symphony are insulated from car horns, hubbub, and other ill-timed demands upon our attention. Even when there are distractions, we are able to keep them at bay because the power of the work's structural integrity enables us to clearly distinguish between what belongs to it and what is irrelevant data.

The environment in which we experience the work is like the bacteriologist's petri dish. Within it are concentrated the conditions that promote the growth of a particular bacterium, and eliminating at the same time conditions that would attenuate its growth. The result is that the bacteria can grow more quickly than in the everyday environment. The artistic reality is a finely tuned environment able to amplify subtle suggestions and influences, so that the latter can compete with the blatant sensory stimuli of the everyday world.

To sustain the separateness of its reality, a sizable proportion of a art work's energy and structure is designed to hold the experiencer's focus and attention[19]. If it is a "temporal art", i.e. if time predominates over space in the art's reality, this is accomplished as much or more through action and change in time than through spatial elements. If it is a "spatial art", i.e. if space predominates over time in the art's reality, it is accomplished more through spatial means than temporal means. Our ability to focus is not unlimited, thus the work cannot be infinite in breadth or in duration. It must be finite in these regards, though to be accepted by us as a reality it must seem as if both its time and space are infinite. Again, to sustain our credence in its reality, it must appear complete and self sufficient, for which reason too it cannot endure or extend indefinitely, for it would loose the structural power to organize and hold together that much time and space. There are also lower limits to its size and duration. It must contain room or time enough to contain variety and not become monotonous. Monotony is a sure fire reason for leaving a reality. It must also leave itself enough time and/or space to work out as completely as needed any themes or issues it raises. Only the everyday reality can be complete and sustain our focus and yet have time and space be infinite.

The portal into the space, in particular, of an artistic reality is sensitive to our distance in the everyday reality from the work. If we look at a representative painting from too far away, it remains a portion of the everyday reality. As we approach it though, at some point it stops being a part of something else and becomes a world unto itself. If we approach too closely, however, it reverts to the everyday reality because the reality depicted in the painting vanishes into flecks of pigment and brushstrokes and we are no longer aware of its reality. It retreats

back into the reality in which the work was created, i.e. the everyday reality, and we become aware of *how* it was created[20]. If we approach a statue too closely, the human semblance it represents becomes forcefully contradicted by our awareness of the work's everyday material, whether wood, stone or bronze. The illusion that the actor is the character she depicts disappears if we can see her makeup and other contrivances taken to project that artistic persona.

> FORGING A NEW REALITY BY UNTYING AND RETYING THE SENSES

Assuming that the artist can hold at bay the everyday reality, how does he begin to create a reality that is to end up being different than the everyday reality? One of the most powerful tools to this end lies within the pallet of the senses. The proportion of time to space in our experience can be altered by merely changing which senses predominate in the experience. In the everyday reality we receive impressions from all our senses. With the everyday reality stilled, in the music hall for example, with our eyes closed, only one sense receives the data being transmitted to us from the piece: hearing. In the museum, when we look at a painting, although the painting may evoke sounds and other sensations in our imagination, sight alone receives data directly from the work. In chapter two, the chapter on music, I compare sight and sound to show that sight leads us directly outwards to space while hearing leads directly inwards into time. Music, by relying on sound over sight, creates a reality in which time, not space, is paramount. Painting, by relying primarily on sight, creates a reality in which space is paramount. I do not know whether it is more correct to say that an analysis of our experience of a reality will reveal a certain proportion among our senses, or that the reality is created in the first place by controlling the balance of the senses which in turn controls the balance of space and time. If the latter is true, then it is the artist who "forges" a reality by tying our senses together in an *unusual* way, and by extension it is we who forge the everyday reality by how we have learned to coordinate our different senses in what is the *usual* way[21].

A chief characteristic of the everyday reality is that when the senses are coordinated together, what we end up with is not equal to just the sum or an amalgam of the different senses, but something altogether different. The separate sense impressions are replaced by the perception of an *object*, a single entity whose existence does not depend on what is present to senses in time. Where no sense alone provides anything tangible onto which to attach data from another sense, the object mediates the profound differences between the senses. It is a vessel whose solvent is capable of receiving data from all the senses. Being an object is synonymous with being real in the everyday reality. That which intervenes between the arrival in our brain of the separate impressions of the senses and the perception of an object is the reality-forging act.

Once we have created the object, we act as if it had existed all along, and make it the reason why we receive the sensations that we do. It is the tree, a real object, that we think appears brown and green, whose leaves we hear rustling in the wind, whose fragrance we perceive with our nose. In other words, it is the object which appears thus and so with regard to the different senses. We ignore that we begin with the green, the rustling and the aroma in the present, and then relate them back into our past where the understanding has previously formed the object. We are not conscious of this appeal to the past so that we take the

perception of the object as occurring entirely within the present tense. We do not stop to consider why our how our perception, from the wealth of shapes and colors, sounds and odors filing the sensory field, takes a scissors and cuts along just a certain boundary line, presents what lies within that boundary as belonging together and what lies outside it as not belonging to the rest.

If we give up the notion that the object in the everyday reality predates our sensations, art allows the impressions of the different senses, hitherto locked together in an object, to fall apart from each other. This leaves them in a state that is prior tying them together in an act of reality making. Once the senses are untied, everyday objects dissolve. A painter in a woods, for instance, does not see the object tree. A tree is a construct in the everyday reality. The eye of painter see only shadows, colors, and shapes that are not yet objects[22]. She undoes the habits of a lifetime, holding onto the visual sense data without feeling the compulsion to join it yet with data from any other sense (which would have only placed what she is seeing immediately back into the everyday reality). She takes sight further than we do ordinarily, savoring it for its own virtues independently of how it might tie back together in an everyday object. At this point she can entertain the question: what could the other senses, if they were present too, provide us with, that would be consistent with the aesthetic expectations aroused by sight alone. She could not ask this question if the other senses were already joined to sight. Ordinarily we never pause to consider whether the sound of a bird is aesthetically in tune with the sight of the bird, or whether the visual movements of the lips and facial muscles when talking are aesthetically in tune with the sounds of the words being spoken. We simply accept that they arise together because they belong to the same object or event in the everyday reality. In art, we no longer have to accept these conjunctions as fact. We can choose what sounds go with what sights, what sights go with what sounds. This is what a great film director does. This is also what the viewer of the painting has the liberty of doing for themselves. The sight of the viewer can be so perfectly addressed on its own by the painter that an ideal is created that will not be contradicted by any other sense data that happens to be reaching the other sense organs at that moment.

The artist starts in the everyday reality where the senses are already conjoined but un-tethers them from each other, so that new realities may gather and form by retying them in new ways[23]. That is why in art certain senses are emphasized more than they would be ordinarily in the everyday reality, while for other senses the opposite is true. In a painting, for instance, only one sense organ receives sense data from the painting itself: sight. Rather than this being an impoverishment of the senses versus the everyday reality, it actually creates the possibility of sensations arising in the other senses through our imagination that will be directly in response to the visual content of the work, sensations that otherwise would have been "drowned out" in the everyday environment by other sensations that were linked by cause and effect to the sights. What arises in our imagination is more likely to be aesthetically in accord with the sights. By isolating sight we end up with a richer harmony of the senses than what typically occurs in the everyday reality, except in those rare moments in nature, so similar to art, when for a brief while "everything is perfect". It is the absence, for example, of sounds from the painting or from nearby it in the museum , that assures us that, if we hear sounds in our imagination, they will be in artistic accord with the sights. Sensations of sound, odor, touch, heat and cold, can all arise in response to the visual sensations of the painting,

and will add rather than distract from the artistic reality being formed in our experience of the work.

Here is an example from another art. When we hear a poem being read aloud, the primary sensory experience is aural, but the meanings of the words we hear evoke visual images in our imagination, which then become part of the rich sensuous makeup of the poem. This is the reverse of the situation in painting where it is sight that gives rise to sounds in our imagination. Even in music, though we can watch the musicians playing, their movements distract us from the aesthetic import of the sounds because they are only coordinated with the sounds in the everyday world as part of what is physically required to produce the sounds of the music.

> DO THE SENSES FORM A COMPLETE SET?

We have grown up assuming that our senses are complete unto themselves. Any deficit or limitation in one is made up for by the presence of one or more of the others. If we cannot see a certain object, for instance, we often can hear it, smell it or touch it. Reality always appears to us under an aspect of *completeness* in space and time. If there are *holes* in it they are invisible. At most we may become aware through outside information of a boundary limit to a sense we already possess. For instance we know from science that eye does not respond to electromagnetic radiation above or below certain frequencies. We cannot however begin to imagine what ultraviolet or infrared would *look like*. Nor would we have detected that limitation from just seeing.

If the senses do not form a complete set, it will be easier to accept the notion that we have a right to consider that the they may not automatically relate to each other in just one possible way, that our everyday experience is not automatically the only possible reality. If it turns out that the senses do form a complete set, then any alleged artistic reality, if it excludes any of the senses, would in some sense be incomplete. One approach to deciding the issue is to consider what it would be like if we had one less sense than we do, and whether we would be aware of anything being missing. Is there anything about the senses that remain, that implies the need for the sense we have omitted? Is there any anything to tell us about what the missing sense would be like? The most striking thing about our senses is how radically different they are from each other in how they appear to us in consciousness. There is nothing within what it "sounds like" to hear things, to suggest what it would "look like" to see things. It is only because we do see as well as hear, that when we *hear* something, we can attach it to the *visual image* of an object producing the sound. This is based, however, on a previous act of coordination on our part. Were the senses more alike, then there might be a common variable among them which would allow us to see at a glance if something were missing. There is no such variable, however, and as a result there is no way for knowing what the criterion is for a logically *complete* set of senses, and therefore whether our present set of senses is complete or incomplete.

If we had been born with just one sense, the others being granted to us later, there would have been nothing in what we perceived originally, via that one sense, that would have suggested to us that any other sense need exist. Even less would there be any indication that, if there *were*

to be other senses, in what ways they might relate to one another, or that we could coordinate them at all. If, then, we have no way of telling whether our senses form, a priori, a complete set, and if accept that there is nothing predestined about their being together, we may speculate as to what would happen if they were put together in different ways, some participating more than our norm, and some less. The joining, if and when it occurs, could occur in many ways and in many different proportions. Artists have found specific combinations of enhancing some senses and suppressing certain others, that allow them to create entities (works of art) that take up existence in realities within our experience that are different than the everyday reality.

> DIFFERENT ARTS, DIFFERENT SENSES

The following chart lists the arts on the spectrum in order starting with music and indicates for each which senses are stimulated directly through the transmission of sense data from the work of art to our sense organs. I use the term "primary" for these senses, and use the abbreviation "p" in the chart. I also show which senses are most frequently triggered in my imagination in response to what I receive from the primary senses. I call these "imaginary" and use the abbreviation "i" in the chart. Primary sensations would be noted by scientific instruments. Imaginary senses can only be testified to by the experiencer. By the kinesthetic sense, I mean what it feels like to contract our muscles and move parts of our body[24].

	sight	touch	hearing	odor	taste	kinesthetic
Music			p			i
Poetry	i	i	p	i	i	i
Animation	p					i
Dance	p	i				i
Theatre	p	i	p	i	i	i
Literature	i	i	p	i	i	i
Film	p	i	p*	i	i	i
Everyday	p	p	p	p	p	p
Painting	p	i	i	i	i	i
Sculpture	p	p	i	i		i
Architecture	p	p	p	p		p

For arts such as poetry and literature, which are frequently accompanied by printed words, I consider the sound of the words as the fundamental experience of the art, and the visual appearance of words incidental. I speak more about this in the chapters on poetry and literature. The asterisk next to hearing in film indicates that there is a fundamental question to resolve as to whether the role of sound in film is on an equal footing with sight. I deal with this question in the chapter on film. The arts at the beginning of both the temporal and spatial sides of the spectrum use only one primary sense. The art that supplies us directly with data from the greatest number of senses is architecture. Architecture by surrounding us, places itself in stead of the everyday reality, and any sensations arising from within it qualify as primary senses.

> THE INTERSECTION BETWEEN THE EVERYDAY AND ARTISTIC REALITY

If we are sometimes in an artistic reality and sometimes in the everyday reality, there must times and places where a transition occurs. As I first approach a painting of a village in a museum room, the space inside its frame is a continuation of the space of the room surrounding it. As I draw nearer, and become involved with what is inside the frame, the space within the frame sets itself apart from the everyday space, and becomes the space of an artistic reality. It becomes the space of a village. Once immersed in the artistic reality I loose sight of the portal (the frame) that let me in from the everyday reality and am entirely within the artistic space.

There are times when the intersection between the everyday and artistic reality can be overlooked. I may be driving along a road past houses and stores. At some point I pass over a short, inconspicuous bridge. If I happen to stop right there, and get out of the car, I might notice that underneath the bridge is an inviting stream flowing off at right angles to the road, leading into a beautiful woods, never to cross the road again. At that brief moment two realities crossed, and I had a choice of which way to go. The force of custom urged me past the bridge and to save the stream "for another day". Yet it would have taken only a simple turning to the side to be able to enter a different reality, and who knows how long I would have chosen to remain in it. Art intersects with us in many places and at many times, noticeable by us if we pause long enough.

> SEPARATING MEANING FROM TIME AND SPACE

Much of the task that lies ahead in the remaining chapters is to determine what in my experience of an art work is due to time or space and what is due to other factors. Separating the former from the latter is sometimes tricky. For instance, when I first began writing I had a clear-cut distinction in mind between dance and theatre based only on time and space, but this distinction became blurred when I thought of ballets such Swan Lake or the Nutcracker which enacted a human plot just as do actors in a play. It turned out that while the way a human plot developed through time was germane to how theatre used space and time, in dance it represented merely the addition of a type of meaning or interpretation that was grafted onto more primary considerations of time and space having to do with motion and form. I was led eventually to distinguish four types of meaning: object, verbal, human and utility (though there is much overlapping). In order to successfully make distinctions between the arts solely on the basis of time and space, it became necessary to be on the alert for manifestations of meaning. In this section I introduce each type of meaning and show why it can act as a distraction from considerations of time and space.

> OBJECT-MEANING

The sensations that the eye records are in the form of random patches of colors, or shades of light and dark. If on the basis of this raw sense data I say that I am "seeing a tree", I am adding something to the data not contained in the data itself. Something has intervened from outside the sensations to transform them into an object. I have applied an "object-meaning" to sensation[25]. If I were an artist seeing the same sensations, and wished to assemble certain of these patches of color into a single, coherent entity, I might not choose the same group of

patches that went into the forming of the tree. I might cull some patches from what ended up in the tree together with some that were adjacent to what ended up in the tree. My criterion in this choice would be to create an entity that pleased me most in its shape and other aesthetic qualities. By not applying object-meaning I was able to heighten my sensitivity to what came from pure space. For the purposes of art, therefore, it is useful to separate the *meaning* tree from the sensations that were compounded into the tree. The understanding has different purposes than the artist when assembling entities perceived in space. When object-meaning is immediately applied to visual sensation, we don't get to consider the artistic nature of the visual sensory sphere.

Once hypostasized, an object will persist in our mind independently of the comings and goings of sensations composing it. In a way the fact of this persistence is itself the object. Its color may change, our angle of view may change, but the object persists. In creating an object, we create something that transcends the limitations of time and space. This is the opposite of what we need to do in identifying the traits about an art that are germane to a spectrum where space and time are the only two factors. Thus a tree does not change its identity if swaying in the wind (changing its form in space through time), or if in October its leaves change color (change in time manifested in space). However, these are just the qualities that are essential to the artist. The object tree will be the same in winter when its branches are barren or covered in white. The object tree does not change its identity if we see another tree in a different location. The tree in the here of space and the now of time is no different than the tree in the there in space and the then in time. The more we are aware of the object tree, the more we are indifferent to the accidents of here and now. Our perception is largely insensitive to what makes this tree different than other trees. It is the unique that art often seeks to capture. Art, rather than starting with the particular and generalizing from it, as does our understanding when forming object-meanings, captures the general within the particular.

> VERBAL-MEANING

As I read a book, the moment I become aware of the meaning of a word, its visual appearance on the page no longer matters to me. This transition occurs so rapidly that I am rarely conscious at all of the shapes of the words and letters[26]. The same is true when listening to someone speak. I remain aware of the sound of a word just long enough to segue to the meaning it carries on its back[27]. This meaning I call verbal-meaning. As with object-meaning, where we believe we "see" the object, so when we read or listen to speaking, we believe that we directly *see* or *hear* the words and not an array of sizes and shapes, or a group of individual phonemes. Verbal meaning, then, is just that which is not the temporary effect of visual form in space or aural form in time. It remains when the sensations evoking it go away. It is independent of time and space. Thus, as with object-meaning, verbal-meaning takes us away from the role space and time are playing in our current experience. In that many words are the names of objects, there is a crossover between object and verbal meanings.

> UTILITY-MEANING

When I see a coffee cup on the dining table, in my imagination it is as if I am already holding it and drinking from it. Its form immediately suggests to me how my hand will form around it and what motions I will make with it to drink. Its eventual use or the actions I take with it do not truly reside in the visual appearance of the cup. It comes from my previous experience. This is utility-meaning. In this case of the coffee cup it is based on our my first applying the object-meaning "cup" to the raw sensations of light my eye receives then adding what I have learned about its use. When I experience sculptural or architectural forms, often it is the utility or purpose of the work of which I am first aware. I need to move beyond (or prior to) that utility-meaning in order to get to the basic temporal and spatial features of the work.

> HUMAN-MEANING

When a mathematician draws two parallel lines, each line simultaneously conforms to the single unifying concept of parallelism. Neither line has a will of its own. Neither has been *motivated* to come into this relation with the other. However, if two people walk along nearby parallel paths, we are apt to impute a reason or "motive" to why they remain close and in tandem. It may be friendship or some other positive form of attraction. Even without movement, mere position can be given an emotional interpretation. Two people facing away from each other can suggest ignorance, neglect, dislike or repulsion. If we add gestures or facial expressions, these emotions become even clearer. The emotion has nothing to do with the formal aspects of the person's spatial form or motion through time, I have added onto these purer considerations of space and time what I call a human-meaning.

Human-meaning becomes a common issue in dance even when the dance is attempting to be purely abstract and suggest no plot. Seeing people in motion, we seek for a reason for their actions relative to each other in space. We even may invent a past tense outside of what we see in the dance, in which to place a hypothetical event that "explains" for us the way they are with each other now. In any art that has spatial content, to the extent that we may anthropomorphize objects or shapes (an example of object-meaning), we may go on and endow them a human-meaning to explain to us their appearance. In so doing, we are treating space and time merely as vehicles that provide us data for the meaning. However to determine the position of an art on the spectrum, we must remain aware only of space and time and not of something which, when it comes into being in our mind, eclipses time and space.

> PLAN OF THE REST OF THE BOOK

The order of the remaining chapters follows the spectrum from the most temporal art, music, to the most spatial, architecture. A chapter is devoted to each art. In the diagram of the spectrum earlier in this chapter, the most temporal art, music, appeared on the left and architecture, the most spatial art, on the right. This was an arbitrary choice since I could have flipped the diagram over in the third dimension and laid it back down on the page so that music was on the right and architecture on the left. Having made a choice, however, I honor it throughout the rest of the book in terms of the terminology I use. I speak "moving rightwards" when I mean that we going from a more temporal art to a less temporal art (a less spatial art to a more spatial art).

Earlier I said that the two main components of an artistic reality are artistic time and artistic space. These are discussed more particular in chapters two and nine. In the chapter on music there is a section about the temporal arts in general and artistic time in particular. Between the chapters on film and painting, I insert a chapter about the spatial arts in general which talks about artistic space in particular. In that chapter I also summarize the basic differences between the temporal arts as a group and the spatial arts as a group.

Throughout the book, I let the single word "spectrum" stand in for the underlying concept of the ordering of the arts on the sole basis of the gradually changing inverse proportionality of time and space.

> TWO CONTRACTIONS

As a music teacher I search for any means that increase a material's relevance to the student. For instance, if a female student asks me a question about how a certain piece of music was put together, I refer to the composer by saying "she did this" or "she did that", even when the composer is male. If the student is male I use "he" in place of "she". I attempt to reproduce this procedure in this book by using the spelling *s'he* to stand for "she or he". The apostrophe suggests, as is customary, the merging of two different words, but in an atypical way since both words still exist in their complete form within the contraction. Similarly I use h*'er* to represent either him-or-her and his-or-her.

On now to the most temporal of the arts: music.

Notes

[1] I've put the most temporal art, music, at the left end of the diagram and architecture, the most spatial art, at the right end. This choice is arbitrary, although it is probably not a coincidence that I am a musician, I am left handed, and have always been more fascinated by time than by space. There is no implied direction to the spectrum: one can as easily speak of it "beginning" with music or with architecture.

[2] Aesthetics and History in the Visual Arts by Bernard Berenson,, Pantheon Books, Inc.

[3] From "The World as Will and Idea", Book One, Section Four, on pages 11-12 in The Philosophy of Schopenhauer, edited by Irwin Edman, The modern Library, Inc NY copyright 1928.

[4] ibid. page 12

[5] ibid. page 11

[6] ibid. page 13

[7] ibid. page 11

[8] The now is as able to wander from the here. In this case there are precedents outside of art. We experience it in dreams and even just day-dreaming. Time flows very differently in within us during a dream than on the clock by our bed.

[9] From "The World as Will and Idea", Book One, Section Four, page 9 in The Philosophy of Schopenhauer, edited by Irwin Edman, The modern Library, Inc NY copyright 1928.

[10] Ibid.

[11] Ibid. page 12

[12] Bergson, in his first major work Time and Free Will (N.Y., The Macmillan Co.) describes this interpenetration. "We can...conceive of succession without distinction, and think of it as a mutual penetration, an interconnection and organization of elements, each one of which represents the whole, and cannot be distinguished or isolated from it except by abstract thought. Such is the account of duration which would be given by a being who was ever the same and ever changing, and who had no idea of space. But, familiar with the latter idea and indeed beset by it, we introduce it unwittingly into our feeling of pure succession; we set our states of consciousness side by side in such a way as to perceive them simultaneously, no longer in one another, but alongside one another; in a word, we project time into space, we express duration in terms of extensity, and succession thus takes the form a continuous line or a chain, the parts of which touch without penetrating one another."

Bergson says that it requires close attention to our inner states to realize the difference between *ideal* time (space disguised as time) and *real* time. "It is true that we count successive moments of duration, and that, because of its relation with number, time at first seems to us to be a measurable magnitude, just like space. But there is here an important distinction to be made. I say, e.g., that a minute has just elapsed, and I mean by this that a pendulum, beating the seconds, has completed sixty oscillations. If I picture these sixty oscillations to myself all at once by a single mental perception, I exclude by hypothesis the idea of a succession. I do not think of sixty strokes which succeed one another, but of sixty points on a fixed line, each one of which symbolizes, so to speak, an oscillation of the pendulum. If, on the other hand, I wish to picture these sixty oscillations in succession, but without altering the way they are produced in space, I shall be compelled to think of each oscillation to the exclusion of the recollection of the preceding one, for space has preserved no trace of it; but by doing so I shall condemn myself to remain for ever in the present; I shall give up the attempt to think a succession or a duration. Now if, finally, I retain the recollection of the preceding oscillation together with the image of the present oscillation, one of two things will happen. Either I shall set the two images side by side…or I shall perceive one *in* (italics mine) the other, each permeating the other and organizing themselves like the notes of a tune, so as to form what we shall call a continuous or qualitative multiplicity with no resemblance to number. I shall thus get the image of pure duration; but I shall have entirely got rid of the idea of a homogeneous medium or a measurable quantity." "…when the regular oscillations of the pendulum make us sleepy, is it the last sound heard, the last movement perceived, which produces this effect? No, undoubtedly not, for why then should not the first have done the same? Is it the recollection of the preceding sounds or movements, set in juxtaposition to the last one? But this same recollection, if it is later on set in juxtaposition to a single sound or movement, will remain without effect. Hence we must admit that the sounds combined with one another and acted, not by their quantity as quantity, but by the quality which their quantity exhibited, i.e. by the rhythmic organization of the whole." Henri Bergson, Time and Free Will (N.Y., The Macmillan Co.).

[13] "If I want to mix a glass of sugar and water, I must, willy-nilly, wait until the sugar melts". "For here the time I have to wait is not that mathematical time…(but)…with my impatience…with a certain portion of my own duration, which I cannot protract or contract as I like." Pages 12-13 from Henri Bergson, Creative Evolution, translated by Arthur Mitchell, Modern Library, NY, copyright 1911.

[14]Immanuel Kant (1724-1804) refers to time as the internal sense and space as the external sense. "…there are two pure forms of sensible intuition, serving as principles of a priori knowledge, namely, space and time." "By means of outer sense, a property of our mind, we represent to ourselves objects as outside us, and all without exception in space. In space their shape, magnitude, and relation to one another are determined or determinable. Inner sense, by means of which the mind intuits itself or its inner state, yields indeed no intuition of the soul itself as an object; but there is nevertheless a determined form in which alone the intuition of inner states is possible, and everything which belongs to inner determinations is therefore represented in relations of time. Time cannot be outwardly intuited, any more than space can be intuited as something in us." Critique of

Pure Reason, Transcendental Doctrine of Elements, First Part, Transcendental Aesthetic, Section Two, Time, translated by Norman Kemp Smith, Palgrave Macmillan electronic edition.

[15]A partial analogy for how I use of the term *proportion* is found in the principle of the conservation of mass and energy from physics. Like time and space, mass and energy are of different natures, but the total of the two in a bounded system remains constant. If the amount of one increases, the amount of the other must decrease. The analogy fails because mass and energy, though different in nature, can be measured quantifiably one in terms of the other as represented in the equation: $e = mc^2$.

[16]This important contention is addressed in detail at the beginning of chapter two.

[17] Having said this, I should add that nothing prevents the artist from trying intentionally to blur the boundary between realities. One example of this is found in works of art that are self-reflective, i.e. which comment on their own creative process. The latter occurs within the everyday reality, and so the everyday and artistic realities can become blurred in these works. There are the poems about making poems: Wordsworth's "Nuns Fret not at Their Convent's Narrow Room" or "Scorn Not the Sonnet"; Dylan Thomas's "Especially When the October Wind" and Walt Whitman's "Out of the Cradle Endlessly Rocking". There are films about making films: Francois Truffaut's "Day for Night"; Frederico Fellini's: "Eight And A Half", and moments from Ingmar Bergman's: "Persona" and "Hour of the Wolf". Velasquez's, portrait of the artist's studio is the most famous example from painting.

Sometimes a work of art begins as a continuation of events the everyday reality, only then steering gradually in a new direction. An example would be a play in which the actors are discovered sitting in the audience, and only gradually do we realize that what they are saying is meant to be part of the play. Exiting the artistic reality of a great work of art can be confusing or destabilizing. The aroma of the previous reality sometimes lingers into the new reality, as when we wake from a vivid dream and its mood colors our newly awakening consciousness which seems less real than the dream. "I knew where I was, when I was in the *realer* space of the dream or spatial work of art, but where am I now?" Or, "I knew *when* it was when I was in the realer time of the dream or temporal work of art, but now where is that time now?" Such a transition can entail a real sense of loss or pain.: "Sweet sounds, oh beautiful music, do not cease! Reject me not into the world again" (from "On Hearing a Symphony of Beethoven" by Edna St. Vincent Milay). Applause, because it suddenly makes us aware again of the audience sitting around us in the everyday space of the theatre, is in part of a ritual that allows for closure in time of the artistic reality. The effect of an artistic reality can be felt long after the time spent with the work of art. Months after seeing a Japanese landscape painting I can be walking in the countryside and suddenly marvel at how a certain tree has tried so successfully to embody the spirit of a tree in that painting. This is nature imitating art (instead of the more familiar: art imitating nature).

[18] Museums fail from within rather from without when a special exhibition is so popular that the primary sensory data reaching the viewer is not the visual information of the painting, but the sounds and sights of other people in the room. The movements of the people distract from the stillness of the painting's forms. The sounds of the people drown out the imagined sounds that could arise through suggestion by the works' visual content.

[19] An analogy would be the modern naval aircraft carrier. It is a formidable offensive weapon and may house scores of airplanes. Its importance alone requires that it be properly defended. The very size required to launch and store these planes makes it vulnerable to attack. A significant portion of its equipment must be devoted to the protecting it. It is accompanied by other ships whose role is solely to be attendant to the carrier's maintenance and defensive needs.

[20] Among the Flemish painters, the Van Eycks enjoyed the challenge of retaining the illusion of the artistic space no matter how close the eye came to the surface of the canvas. Van Gogh, on the other hand, encourages us to be aware of the pigments *and* the represented forms without the reality of one supplanting the other. The reality in a nonrepresentational painting is less sensitive to distance.

[21] I am unaware of having forged the everyday reality because I learned how to do it at a very early age when through repeated experiences, I gradually became aware of which sensations, coming from one particular sense, were always accompanied in time by sensations from another sense. The motive for tuning the senses was to answer my immediate needs in time.

It is possible that the proportions of the senses within the everyday reality may have changed historically. Marshall McLuhan, in the "Gutenberg Galaxy" speaks about how a more aurally based reality was replaced by a more sight based reality during the era of classical physics. What is today an artistic reality may contain the memory of what *was* an everyday reality. Arts, or at least some of them, may live in realities that were previously abandoned by the everyday reality.

When I look at a tree, many of my senses are stimulated. There are the shapes and colors that my eyes see. There is the feeling of the bark to my touch, the resistance the tree offers to my exerting of force because of its bulk. There are odors, the feeling of coolness under its shade on a sunny day, the pressure on my back if I sit against its trunk, etc.. Physiologically each sense organ functions independently of the others. The excitations of the organs are all sent to the brain. In consciousness, the results of these excitations, are merged in the present tense of time in a common awareness. This merger occurs subsequently to the excitation of the organs. When I say that I "see a tree" I mean something more than what I see through sight alone. I am referring to an "object", something that I believe has a reality independent of the senses. In the everyday reality all my senses are directly stimulated as a result of external events. In the artistic realities certain senses are subdued so that the remaining ones can act as triggers to imagined sensations among the ones that have been subdued.

[22] Even when it is the painter's intention to make us think that we see a tree on the canvas, it is only because the she has resolved the tree back into the separate light sensations out of which it was formed, that we are able to reconstruct in our mind the presence of the tree.

[23] The impetus to this de-constructive-then-constructive act on the artist's part may be nothing more than his momentarily being engrossed in the output of one sense, perhaps the colors of a sunset, or the sounds of a stream. In this heightened state of awareness, no lack is felt by the absence of the other senses. A reality can then be created in accord with the completeness already in this experience.

[24] The kinesthetic sense provides a good example of the difference between a primary sensation and an imagined one. Lying in bed in the morning, not yet quite awake, but knowing I have to get up, I imagine myself rising out of bed. I'm convinced in fact that I have indeed gotten out of bed. A minute later, as I become more fully awake, I notice that I haven't gotten up at all but am still in bed, and I am displeased that I must now exert a greater physical effort than before, this time to leave the everyday bed in the everyday reality.

[25] The eye never truly *sees* an object (see note 12). To be conscious of an object means that we have already gone beyond the realm of sight alone and into the realm of meaning. Consciousness projects the object back out into space so that we think that we *see* a 'tree'. We can appreciate the difference between sensation and perception if we close our eyes, press on our eyelids, and enter a world of colors and intensities of light that no longer correlate with the outside world. Painters have trained themselves to see sensation (versus perception) with their eyes open. This enables them to deconstruct an object back into its separate patches of color and light, so as to reassemble them on the canvas, and thereby allow us to recreate the object out of the sensations.

[26] It is in this figurative blink of an eye that Chinese calligraphy and painting in general take root and bloom.

[27] The poet is more sensitive than most in sensing whether a sound bears a meaning willingly or unwillingly.
