



Giorgione: Three philosophers 1509

Philosophers' Encounters with Art.

Markku Koivusalo

Philosophers and paintings

Part One: Philosophers and paintings from Plato to Merleau-Ponty

Wednesday 27.4.2019, 9-16

Lecture in the University of Aalto

Dialogues with X: Art, Film and Theory Workshop (2 cr)

Encounter





Which art?

Art or arts?

Is there only arts?

Is there only artist and artworks (extreme nominalism)

Or is there Art?

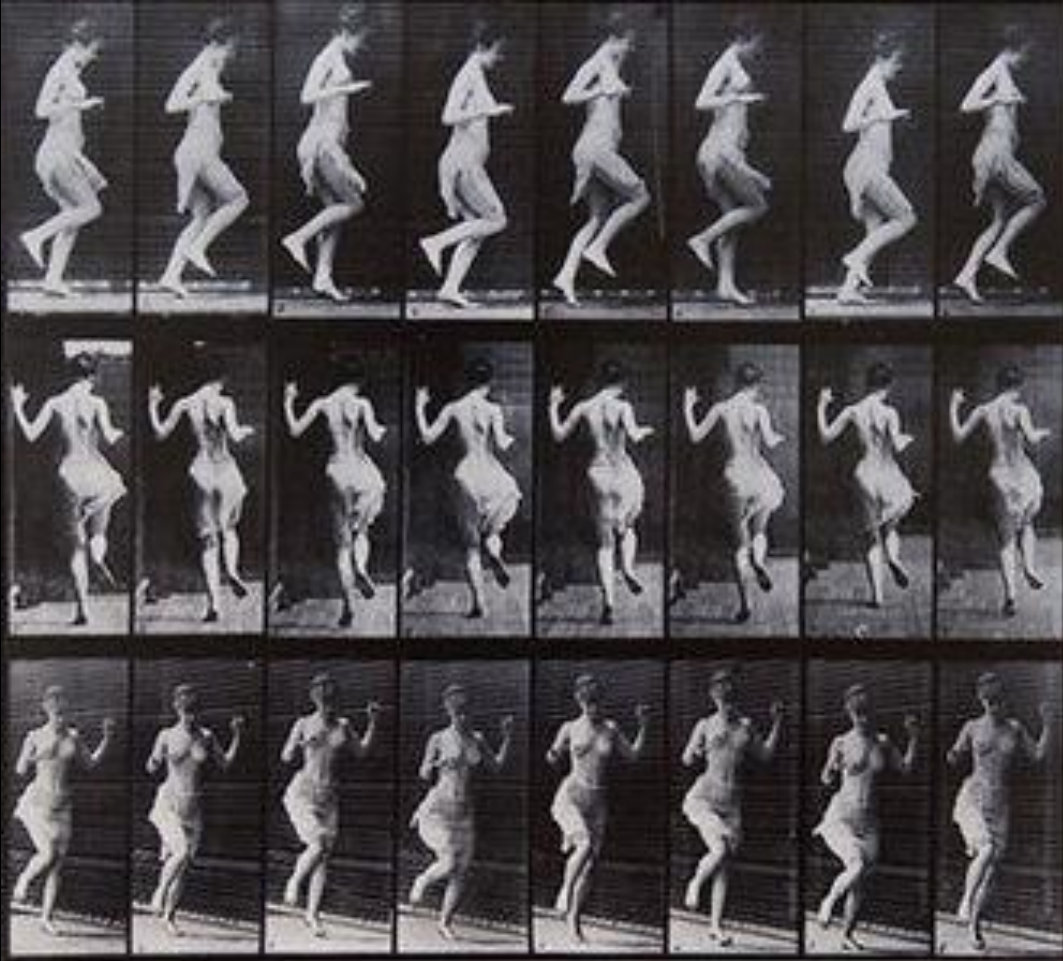
What is the being of Art?

Plurality of Arts

“There are Muses and not the Muse.” Jean Luc Nancy

Singular-plurality ?

Visual art



Cinema moving image - moving picture

Image

Visual arts

Philosophers and paintings

Moving body - performance



Mimesis (μίμησις mīmēsis)

- Dramatic concept - actor (μῖμος) -rhythmic
- Enactment, performance

Imitation

Philosophical vocabulary: Plato

- Linked first time to the non-moving image
- Representation or copy

Difference

- Representation (vorstellung)
- Presentation, mimesis (darstellung)



Art - techne - poesis

Art (τέχνη, techne)

- Craftsmanship, craft or art, skill, technology

Poetics, production (ποίησις, poiesis)

- To bring something into being from non-being

Muses (Moñsai)





Gustave Moreau: Hésiode et la Muse (1857)

Muses and truth

Speech that is sung, rhythmic speech

Hesiod, Theogony: The birth of the gods

Poetic gods

Muses as singers of truth (aletheia)

“Come you, let us begin with the Muses who gladden the great spirit of their father Zeus in Olympus with their songs, telling of things

that are and [presence]

that shall be and [future]

that were aforetime [past]

with consenting voice.



Susette Gontard Horst Janssen: Susanne Gontard (1992)

Philosophy = love of wisdom

Love of True Wisdom

Love of True Beauty

Diotima (Διοτίμα) - The Muse of Philosophy

What the true beauty looks like?

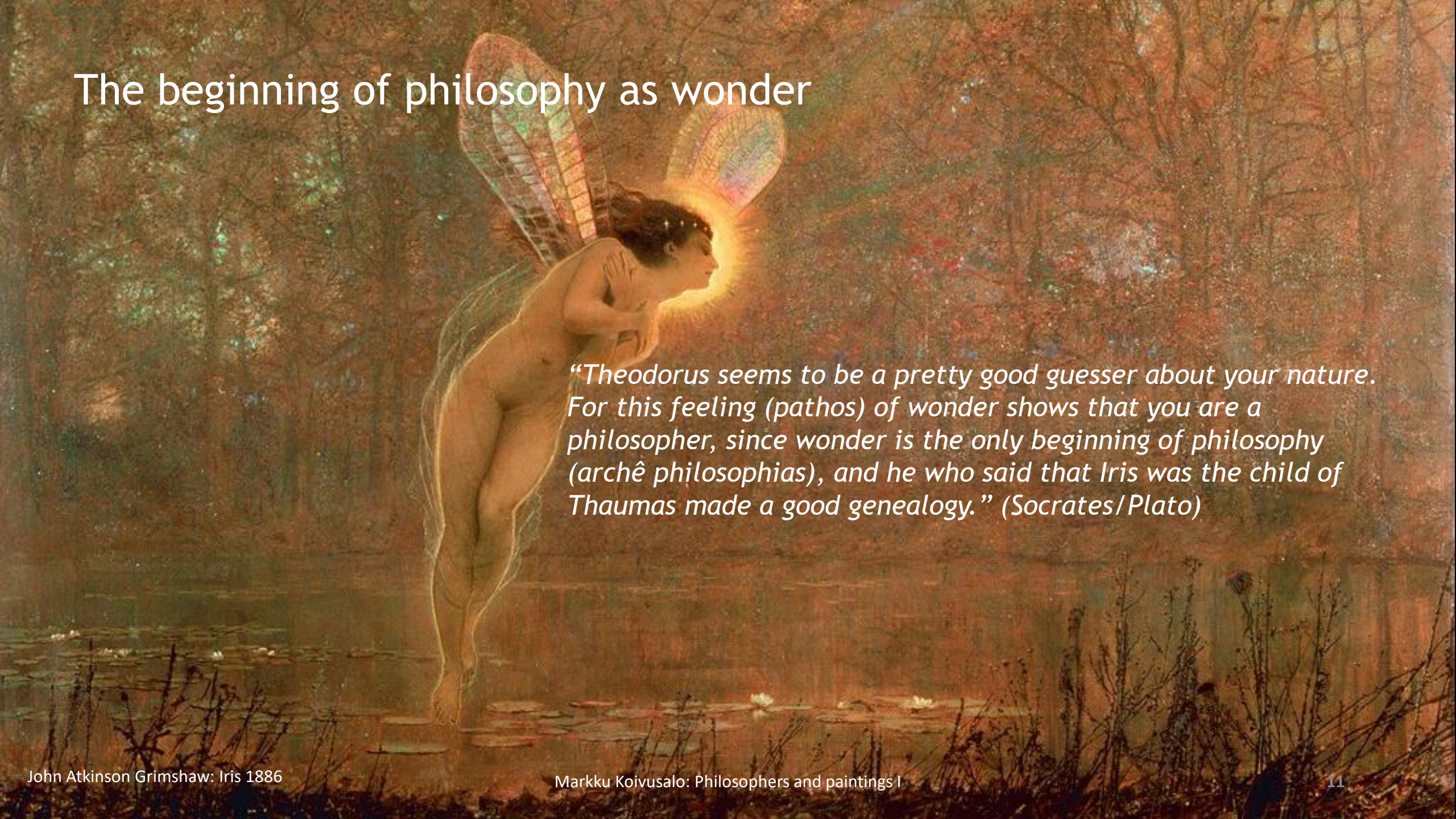
Intellectual vision

Thinking as seeing without eyes

Vertigo

“By the gods, Socrates, I am lost in wonder when I think of all these things, and sometimes when I regard them it really makes my head swim.”

The beginning of philosophy as wonder



“Theodorus seems to be a pretty good guesser about your nature. For this feeling (pathos) of wonder shows that you are a philosopher, since wonder is the only beginning of philosophy (archê philosophias), and he who said that Iris was the child of Thaumas made a good genealogy.” (Socrates/Plato)

Wonder, Marvel (θαυμάζω)

Iris = Rainbow

The Sight of the Rainbow



Deceit - (Ἀπάτη, Apátē)

The world as aesthetic spectacle

Iliad: The Spectacle of the War

Poets marvelling the actions of warriors

Gods looking the actions of heroes

Cosmos as visual order

Deception

Deceit - Apátē

Hera makes Zeus look away from the battle field

Uses cosmetics – deception

Simonides of Ceos

- Painting is silent poetry and poetry is painting that speaks

Philosopher - Lover of Wisdom

Plato: What kind of lover is philosopher?

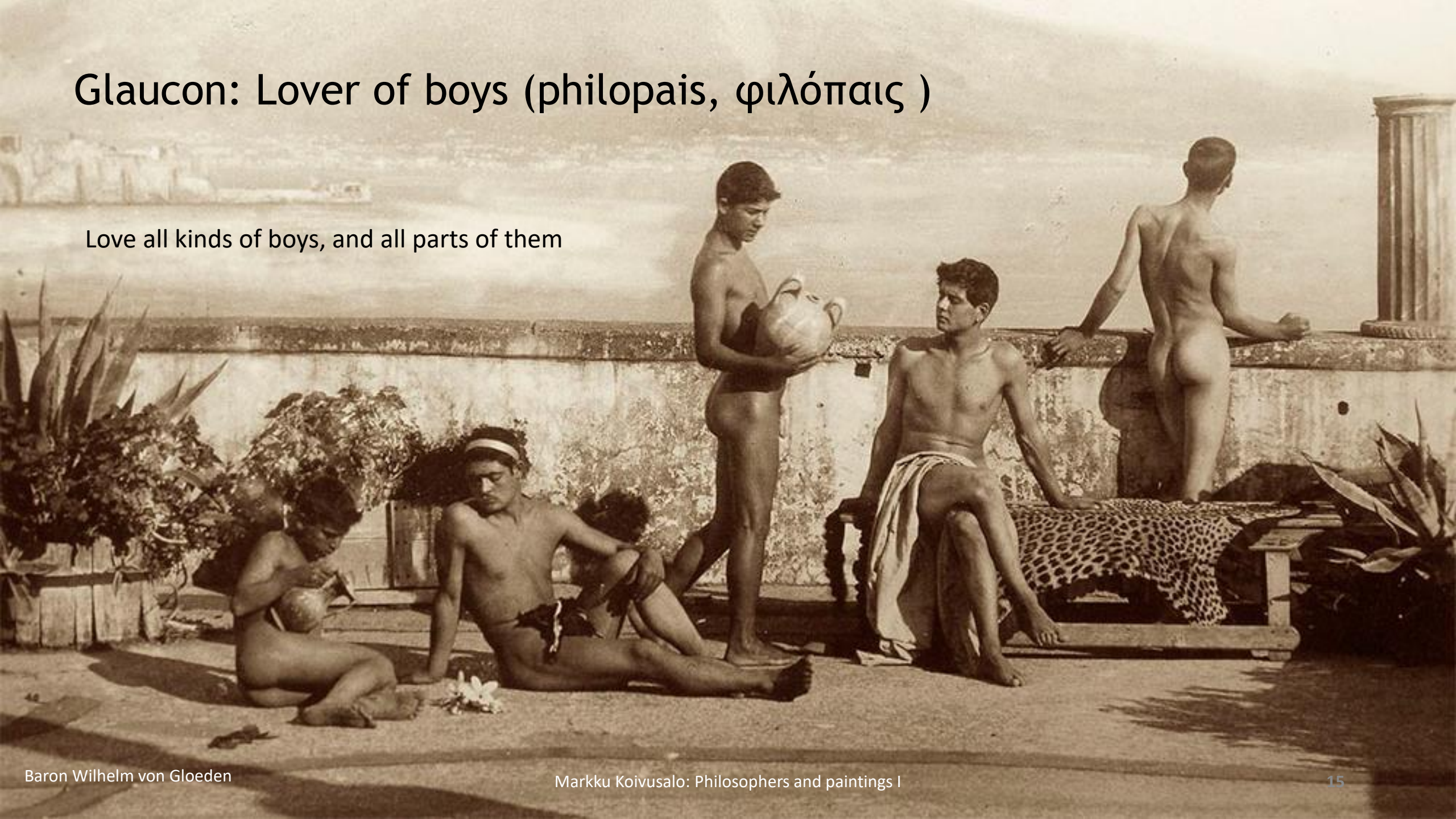
Passionate

Love all of wisdom, not just a part of it

Insatiable appetite for wisdom

Glaucou: Lover of boys (philopais, φιλόπαις)

Love all kinds of boys, and all parts of them





Lover of wine (philoinos φίλοινος)

Love all kinds of wines

“They welcome all wine on any pretext”



Lover of spectacles, (φιλοθεάμονας)

Philosophers?

A strange (atopos) folk!

Lovers of spectacles, who gladly observe being

They run about to all the Dionysiac festivals,
never missing one

Similar / likeness (homoios) to the philosophers

Lover of spectacles (philotheamōn)

Lover of hearing (philēkoos)

Lover of arts (philotekhnos)

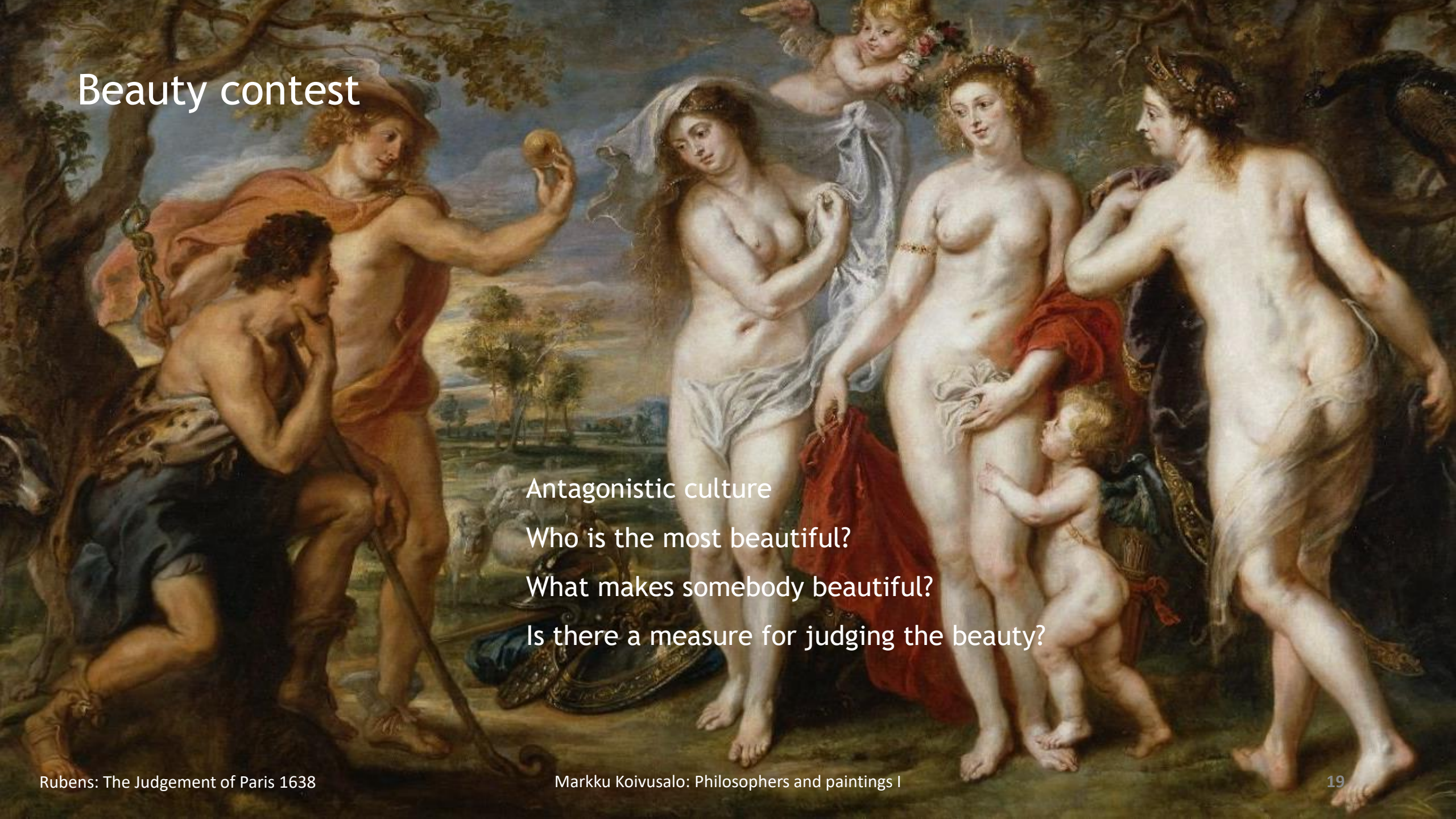


Lover of the sight of truth (philotheamōn tēs alētheias)

*“The lovers of sounds and sights embrace beautiful tones and colors and shapes and in everything that art fashions out of these, but their **thought is incapable of seeing** and embracing the nature of the beautiful in itself.”*

Lover of sight of truth is able to distinguish the **beautiful itself** and the one that **participate** (metekhō) in it

Beauty contest



Antagonistic culture

Who is the most beautiful?

What makes somebody beautiful?

Is there a measure for judging the beauty?



Wondering the beauty of Socrates?

Alcibiades: Praise of Socrates by image (eikon)

Similar (homoios) to the Silenus-figures

Look like (eoika) the satyr Marsyas

Still more wonderful, amazing

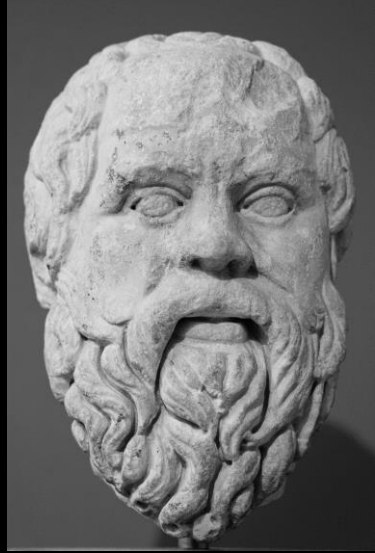
The most wonderful of all men

Philosophical madness and frenzy

Inside beauty - the beauty of the soul

*“Whether anyone else has [...] **opened him**, and seen the images inside, I know not; but I saw them one day, and thought them divine and golden, perfectly fair and wondrous.”*

“It is significant that Socrates was the first great Hellene to be ugly.”
Nietzsche





Seeing the beauty itself

From the love of the beautiful bodies towards the love of the beautiful forms towards the love of the intellectual vision of beauty itself

Initiation and training process

Ascent to higher states

Ability to look upon the great sea of beauty

It would be like if someone succeeded in

“seeing beauty itself, pure (eilikrinēs), clean (katharos), unmixed (ameikton), and not contaminated with things like human flesh, and colour, and much other mortal nonsense.”

(Diotima/Socrates/Plato)



Begetting upon the beautiful

“Love as engendering and begetting upon the beautiful”

From pregnancy of the body to the pregnancy of the soul

Give birth to the practical reason (phronēsis) and virtue (aretē)

Artists

- Poets (poiētēs) and those handicraftsmen (dēmiourgos) who are called inventive (heuretikos)

Politicians

- Highest and most beautiful concerns the ordering (diakosmēsis) of political city (polis) and house (oikēsis) and is called sobriety (sōphrosunē) and righteousness (dikaiosunē)

Philosopher encounters artists and politicians as midwife as also with rivalry

Seksuaalisuus

Politics of art - education

Muses and art as educators of the soul

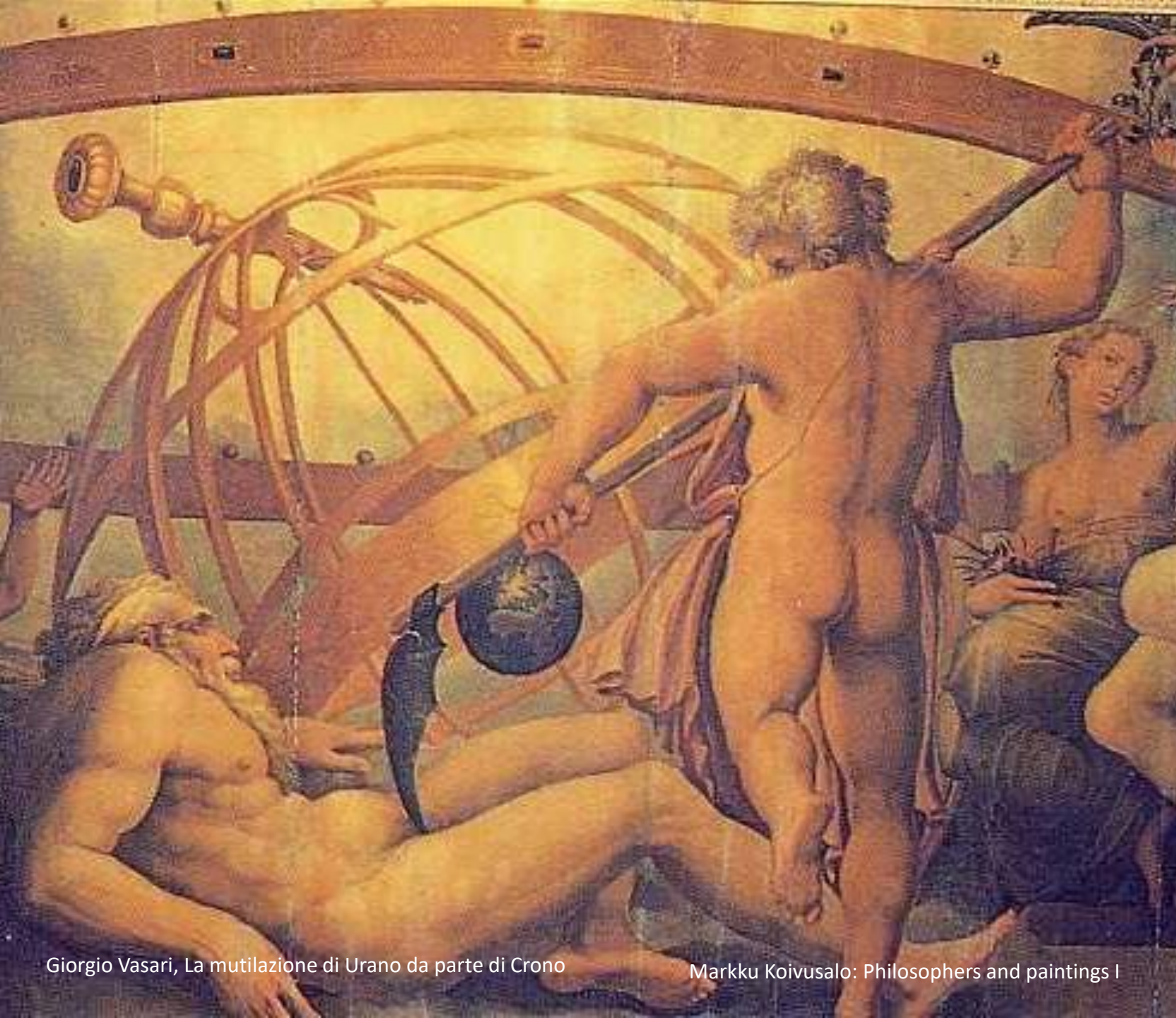
Politics of poetics - the education of guardians

Guardians should not be bred among bad images

Good images: Decorum (euskhēmosunē)

Poetic muses are the most powerful

- *“Education with muses (mousikē) is most dominant (kurios), because more than anything else rhythm and melody find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting decorum, if one is rightly trained and otherwise the contrary?”*



Theological encounter

How one must speak of gods?

Setting the patterns (tupoi) on which poets must compose their myths and from which their must not be allowed to deviate.



Balthus: Thérèse Dreaming, 1938.

Moral encounter

What is politically “correct” art?

Stories of the incest of Gods?

Should art be politically correct?

Also avantgarde politics

Art as something politically incorrect

The new scandal with Balthus



Kofman encounters Balthus

"If Balthus shows a predilection for the figures of adolescents, this is perhaps not on account of their eroticism — or else this last ought to here be re-evaluated and understood such as corollary to their distraction from the real: if they give their bodies over to abandon, spread impudently their legs, reveal their underskirts, there is nothing in this to shake oneself up about, il n'y a pas là de quoi fouetter un chat!

Within these underskirts, there is nothing to seek resembling anything but themselves or else some underskirts of some other paintings of Balthus.

And if they trouble the gaze of a spectator — who would be a voyeur in spite of themselves —, then this would be since nothing is as troubling as the very ambiguity of adolescence, analogon and emblem par excellence of the ambiguity of painting [...]

Within this drowsing world of Balthus — that of adolescence, that of art — animality is in vigil: in the occurrence of a cat."

(Sarah Kofman)



Plato and critique of mimesis

How to talk about men?

Sing (haplos) or imitative (mimêsis) narrative

The danger of imitation, becoming absorbed with the object of imitation.

Becoming other than self - good or bad other

Power of imitation

- *“If imitations (mimēseis) are continued from youth far into life, they settle down into habits (ethē) and nature in the body, the speech, and the thought?”*

If there is imitation, one has to imitate proper examples



Plato encounters paintings?

What kind of paintings Plato saw?

No discussion of special paintings

Painter and painters as metaphors

Critique of Sophists

Shadow painting (skiagraphia)

Illusionary images - confusion in the soul

“Shadow painting (skiagraphia) in its exploitation of this weakness of our nature falls nothing short of witchcraft, and so do jugglery and many other such contrivances.”



Equipment (skeuē) - bed, couch (klinē)

Handicraftsman produces bed fixing his eyes on the idea (idea)

Does not make the idea - idea exist by nature

Painter paints the bed made by handicraftsman

Three kinds of beds

- The bed of God (theos) - the idea of bed, only one true idea
- The bed of the bed-maker (klinopoios) - the apparent bed
- The bed of the painter (zōgraphos) - the painted image (eidôlon) of apparent bed

Painter as pure imitator, imitator of appearances, his picture of bed is third degree bed on comparison to the nature of bed



*Odetta can never be sure with any certainty
which reflection of herself she will see in the mirror.*

The act of looking in the mirror affects what the image will be.



*Uncertainty permits anything and everything.
Odetta Nichols 1985*

Mirror as perfect painter and sophist

A most wonderful (thaumastos) sophist

*“Take a mirror and carry it everywhere and
you will speedily produce the sun and all the
things in the sky, and speedily the earth and
yourself and the other animals and
implements and plants and all the objects of
which we just now spoke.”*

In appearance (phainomena) but not in truth
(alêtheiai)

Tyranny: The most "beautiful" /impressive constitution

Tyranny

- The most beautiful (kallistē) in appearance only
- In truth: the most sick constitution

Democracy

- Aesthetically the most colourful and varied constitution
- Free imitation
- Children and women like it

Philosophers constitution: aesthetically the most sober state





Three arts (technê) and virtue

User's (khrēsomenēn)

Maker's (poiēsousan)

Imitator's (mimēsomenēn)

“Now do not the virtue, the beauty, the rightness of every implement, living being, and action refer solely to the use for which each is made or by nature adapted?”

Virtue in use

Making virtue

Picturing it

Painting the virtue or vice



Lukianos: description
Περὶ τοῦ μὴ ῥαδίως πιστεύειν
Διαβολή

Calumniæ non temere credendum
Slander

Botticelli: Calumny of Apelles (1494–95)

Markku Koivusalo: Philosophers and paintings I



Renaissance as rebirth of painting

“The perfection (perfezzione), ruin (rova), and restoration (restaurazione), or rather rebirth (rinascita)” (Vasari)

Painting and sculpture as highest and perfect art

Design, figuration (disegno) as the foundation principle and soul of visual arts

Visible expression and declaration of our inner intellectual conception

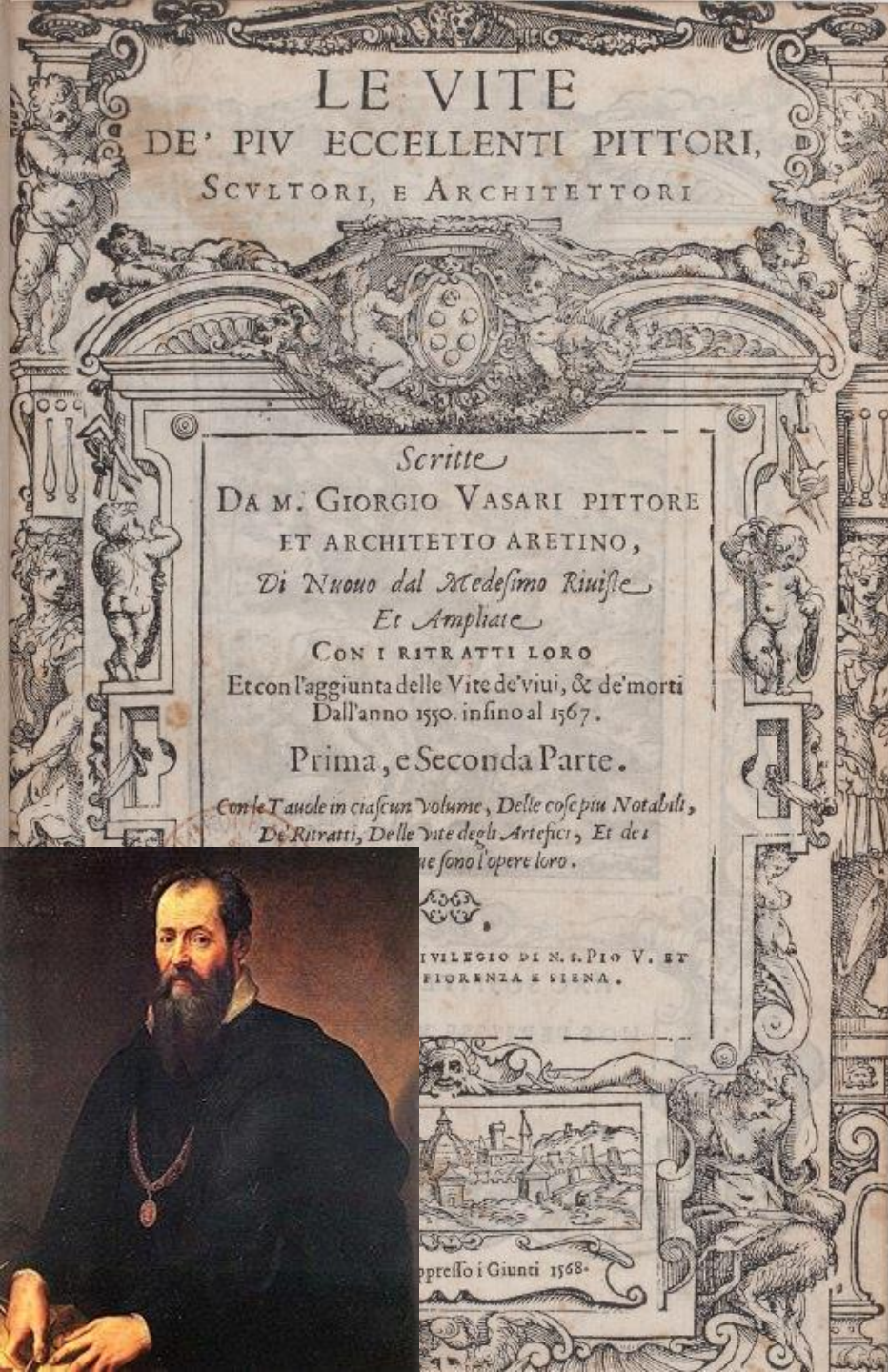


Painter as a hero

"The heroic dimension passed from the hero to the one whose task it had been to represent him at a time when Western culture itself became a world of representations."

*The painter was the first subjective inflection of the hero.
(Le peintre est la première flexion subjective du héros.)*

His self-portrait was no longer merely a marginal sign of the artist's furtive participation in the painting, as a figure hidden at the corner of the canvas; it became, at the very center of the work, the totality of the painting where the beginning joins the ending in the absolute heroic transformation of the creator of heroes." (Michel Foucault)



Renaissance as rebirth of painting

Cyclical organic development

“The nature of this art is similar to that of the others, which, like human bodies, have their birth, their growth, their growing old, and their death.”

Three stages of painting

rebirth – youth – maturity

The End of Art: Michelangelo: The perfection → decline





Immanuel Kant: Taste and genius

Encounters art as critic

- There is no science of the beautiful, only a critique
- No beautiful science, only beautiful art
- Critique of aesthetic judgment - critique of taste

Sees in the art the beauty of nature

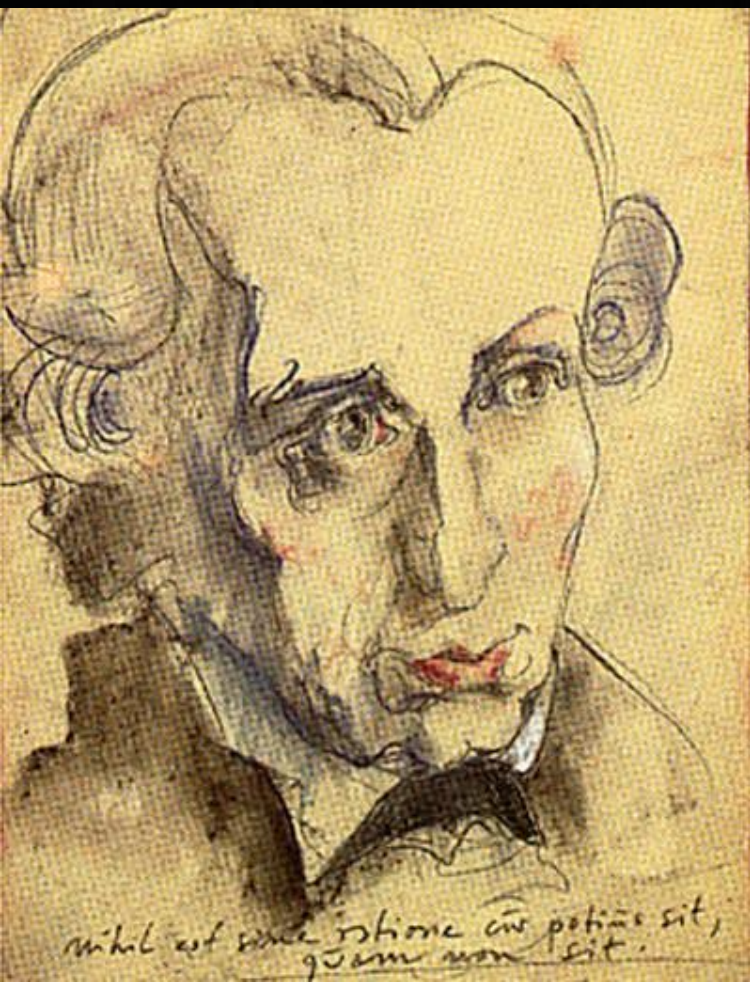
Natural beauty and power (sublime)

- The beauty of natural tulips / The power of the storm

Fine art (Schöne Kunst) as art when it seems to be nature itself

Fine art is art of genius - nature express itself through the genius

- Genius is the inborn predisposition of the mind (ingenium) through which nature gives the rule to art





Hegel encounters Fine art

Hegel sees even in the nature the art of the spirit

The fine arts are more spiritual than natural beauty

“The beauty of art is beauty born of the spirit and born again, and the higher the spirit and its productions stand above nature and its phenomena, the higher too is the beauty of art above that of nature.”

Beauty from the spirit

“Spirit is alone the true, comprehending everything in itself, so that everything beautiful is truly beautiful only as sharing in this higher sphere and generated by it.”

Art as unveiling the truth in aesthetic configuration

“Art’s vocation is to unveil the truth in the form of sensuous artistic configuration.”



Hegel and the End of Art

The beautiful days of Greek art are gone

“However all this may be, it is certainly the case that art no longer affords that satisfaction of spiritual needs which earlier ages and nations sought in it, and found in it alone, a satisfaction that, at least on the part of religion, was most intimately linked with art.

The beautiful days of Greek art, like the golden age of the later Middle Ages, are gone.

In all these respects art, considered in its highest determination (bestimmung) for us, is and remains for us a thing of the past.

Thereby it has lost for us its genuine truth and life, and has rather been transferred into our representation (vorstellung) instead of maintaining its earlier necessity in reality and occupying its higher place.”

Hegel encounters the past art


The Owl of Minerva flies to tell the truth of the past art

“The philosophy of art is therefore a greater need in our day than it was in days when art by itself as art yielded full satisfaction.”

Philosophical reflection on art

“Art invites us to intellectual consideration, and that not for the purpose of creating art again, but for knowing philosophically what art is.”





System of Arts

Symbolic Art seeks the perfect unity of the idea with the external form

Classic Art finds it, for the senses and the imagination, in the representation of spiritual individuality

Romantic Art transcends it in its infinite spirituality, which rises above the visible world.

Painting is romantic art

Dutch and German painting highest

Renaissance painting more beautiful

Dutch painting spiritually superior

National spirit





Nietzsche: Aesthetic redemption

“For only as an aesthetic phenomenon is existence and the world eternally justified (gerechtfertigt)”

Encounter with Wagner and Greek tragedy

Dionysiac-Apolline genius

- Apolline art of images (Kunst des Bildners)
- Dionysonic imageless (der unbildlichen) art of music

Apollo: The god of all image-making energies

The luminous (der Scheinende), The god of light

Painters and sculptors are apollonian visionaries

Very little on paintings

Vision ↔ expression

Expressionism in Art finds Nietzsche after his death



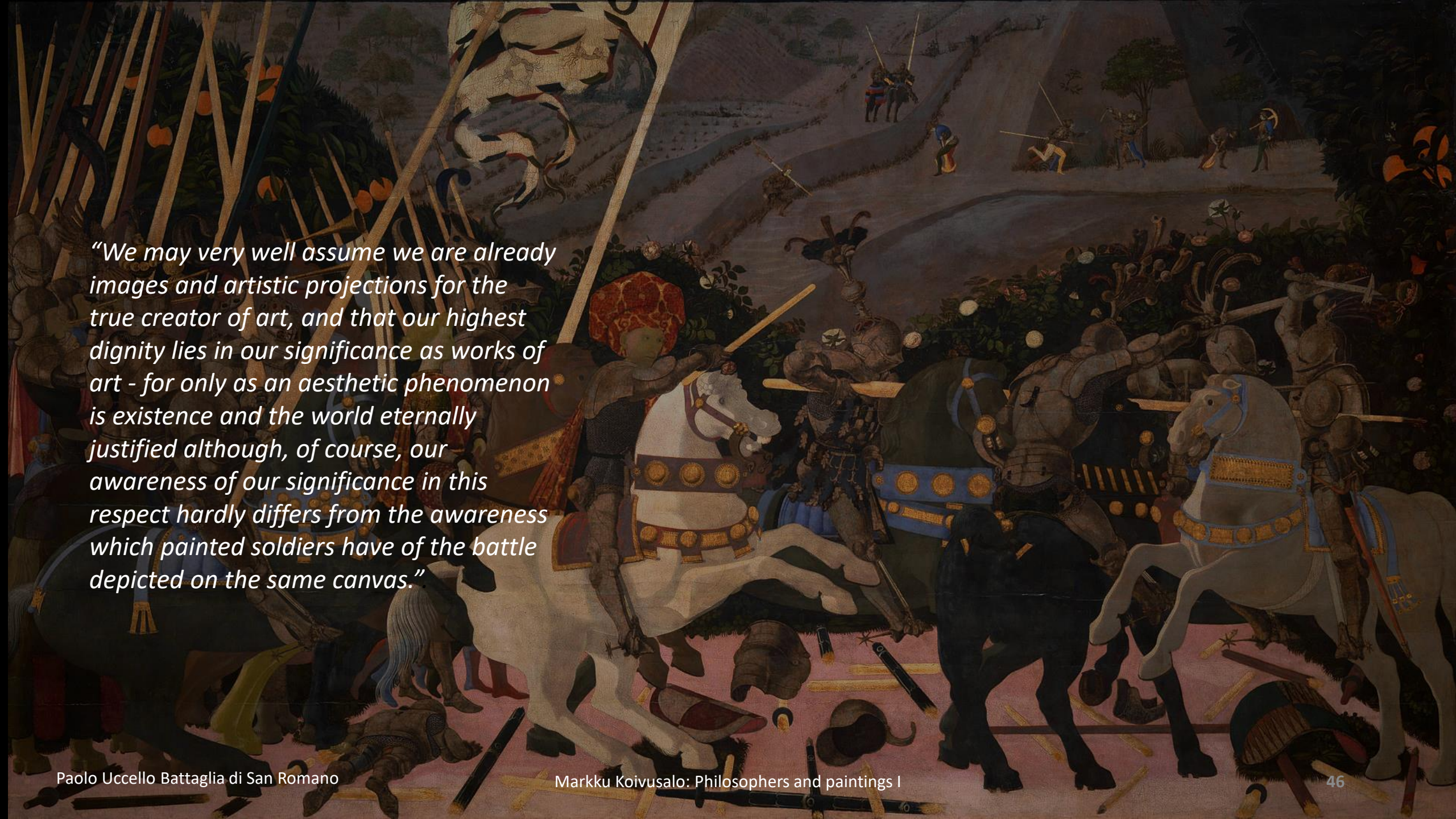
Raffaello: Trasfigurazione 1518-1520

Raphael: naive artist - Schein als Schein

“Transfiguration the lower half of the picture, with the possessed boy, the despairing bearers, and the frightened, helpless disciples, shows us a reflection of the eternal, **primal pain (Urschmerzes), the only ground of the world**; here ‘Shining’ (Schein) is a reflection of the eternal contradiction, the father of all things.

From this shining there now rises, like some ambrosian perfume, **a vision-like new Shine-world**, of which those who are trapped in the first shining see nothing - a luminous hovering in purest bliss and in wide-eyed contemplation, free of all pain.

Here, in the highest symbolism of art, we see before us that **Apolline world of beauty** and the underground on which it rests, that **terrible wisdom of Silenus**, and we grasp, intuitively, the reciprocal necessity of these two things.



"We may very well assume we are already images and artistic projections for the true creator of art, and that our highest dignity lies in our significance as works of art - for only as an aesthetic phenomenon is existence and the world eternally justified although, of course, our awareness of our significance in this respect hardly differs from the awareness which painted soldiers have of the battle depicted on the same canvas."

Mediterranean serenity





Heidegger encounters art as event of truth

Art not science as encounter with truth

- Art as the event (ereigniss) of truth
- Art is the origin of both the artwork and the artist.
- Art is the setting-itself-to-work (Ins-Werk-Setzen) of truth.

“Truth is the unconcealment (Unverborgenheit) of beings as beings. Truth is the truth of beings. Beauty does not occur alongside this truth. It appears when truth sets itself into the work. This appearing (as this being of truth in the work and as the work) is beauty. Thus beauty belongs to the advent of truth.”



Encounter with Hegel

Hegel's Lectures on Aesthetics The most comprehensive reflections on the nature of art possessed by the West

The question remains: is art still an essential and necessary way in which that truth happens which is decisive for our historical existence, or is this something that art no longer is?

Thinking beyond the aesthetics

“Aesthetics treated the artwork as an object, as indeed an object of αἰσθησις of sensory apprehension in a broad sense. These days, such apprehension is called an sensation/ lived experience (Erleben). Everything is sensation. But perhaps sensation (erleben) is the element in which art dies.”



Where philosopher encounters the art ?

Heidegger goes to see the great art in Museum Glyptothek in Munich

What he sees?

Greek statues

What is his lived experience (erlebnis) of art in Museum ?

The "Aegina" sculptures in the Munich

“As the works (Werke) they are, torn out of their own essential realm (Wesensraum).”



Paestum ?

“Yet even when we try to cancel or avoid such displacement (Versetzungen) of the work - by, for example, visiting the temple at its site in Paestum - the world of the present-at-hand (vorhandenen) of the works has fallen apart (zerfallen).”



The ruins of Paestum in southern Italy

Bamberg cathedral in its square



Temple of Aphaia (Αφαίας) in the island of Aigina



Romantic art



J. M. W. Turner: Temple of Aphaia 1816

Happening of truth (Geschehnis der Wahrheit)

The question about truth with
the glance (Blick) of the
work.

To make the happening of
truth (Geschehnis der
Wahrheit) in the work visible
(sichtbar) anew.

A work that cannot be
regarded as a performing art
(darstellenden Kunst)



Greek temple

“A building (Bauwerk), a Greek temple, portrays nothing (bildet nichts ab).

It simply stands there in the middle of the rocky, fissured valley. The building encloses the figure of a god (Gestalt des Gottes) and within this concealment (Verbergung) allows it to stand forth through the open portico into the holy precinct.

But temple and its precinct do not float off into the indefinite. It is the temple work that first structures and simultaneously gathers around itself the unity of those paths and relations in which birth and death, disaster and blessing, victory and disgrace, endurance and decline acquire for the human being the shape of its destiny (Geschickes).”

Heidegger sees the destiny of historical people (Volk)

“The reigning (waltende) expanse of these open relations is the world of this historical people.

From it within it the people first returns to itself for the completion of its determination (Bestimmung).”

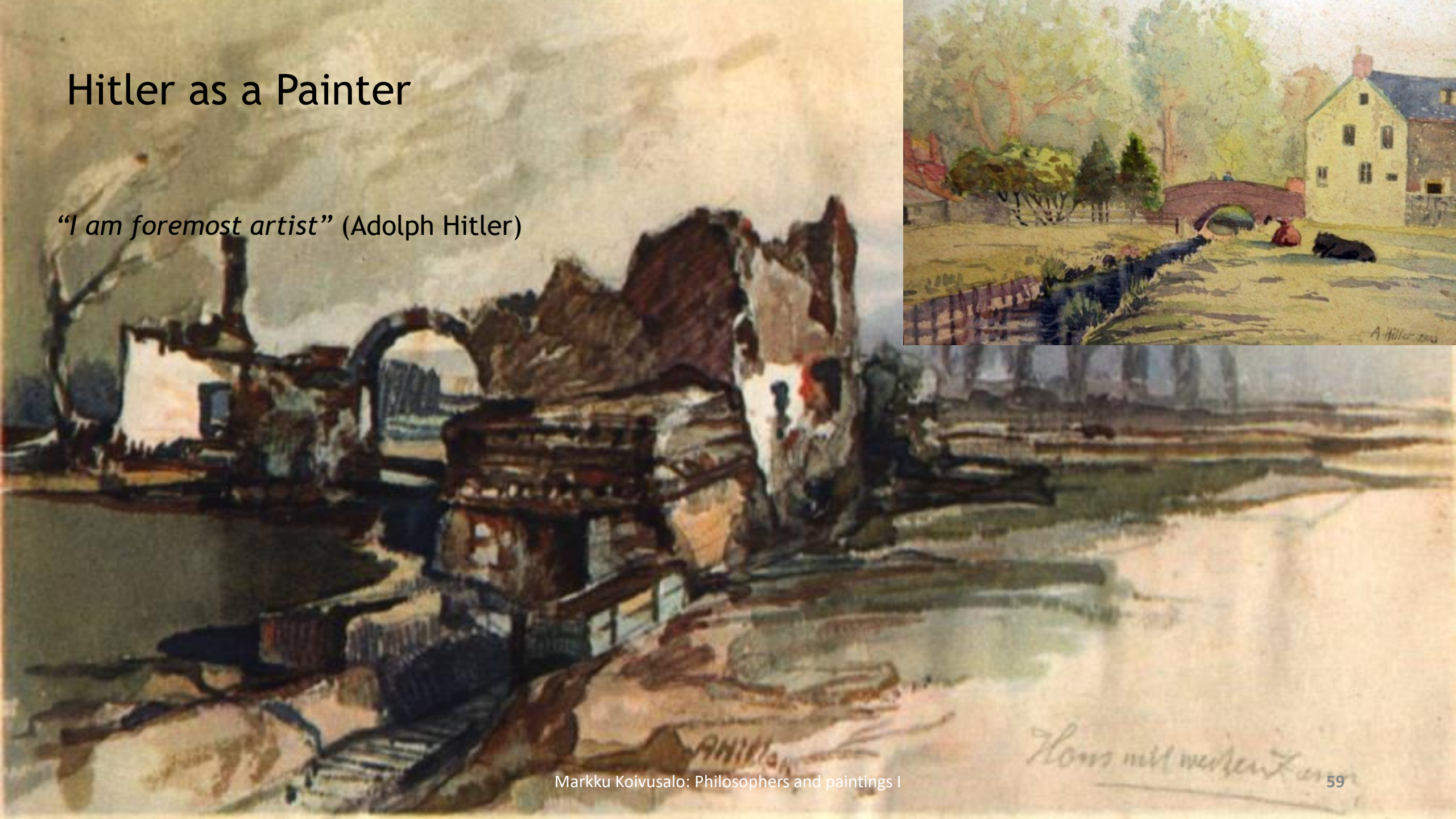


Historical people (Volk)



Hitler as a Painter

"I am foremost artist" (Adolph Hitler)





The performance (dastellung)

Philosophers wonderment

Fascinated by his speech

“It is an unconscious recognition of the power of speech [Macht der Rede] that in our own day, the speeches of the Führer made an impression that came to be expressed by the term “the drummer.”

“However, the effective will (wirkende Wille) is most urgently convincing (überzeugt) in acts.” (Heidegger 1933)

Gestures - Wonderful hands

Poetry over paintings

The essence of all art is poetry

Poetry is the projective saying of the unconcealment of beings

All art in essence is poetry in broader sense

Poetry in the narrower sense, as the linguistic work is one mode of poetic saying.

Nonetheless it has a privileged position among the arts as a whole.

Hölderlin, the poet whose work still stands before the Germans as a test, put it into words when he said:

Reluctant to leave the place

Is that which dwells near the origin.





What is “equipment” (Zeug)?

“These days, airplanes (Flugzeug) and radios belong among the things that are closest to us.”

But what is Zeug?

What is the path to the equipmentality of equipment?

How are we to learn what equipment (Zeug) in truth is?

“The best guarantee of that is simply to describe a piece of equipment quite apart from any philosophical theory.”

We will take as an example an everyday piece of equipment, a pair of peasant shoes (Baueinschuhe).

Pictorial presentation (bildliche Darstellung)



Truth happens in van Gogh's painting.

Encountering with Van Gogh's A Pair of Shoes

“But is there a lot to be seen here? Everyone knows what shoes are like [...] as long as we only imagine a pair of shoes in general, or merely look at the shoes as they stand there in the picture, empty and unused, we will never learn what the equipmental being of equipment in truth is.

From van Gogh's painting we cannot even tell where these shoes are. There is nothing surrounding this pair of peasant shoes to which and within which they could belong; only an undefined space. Not even clods of earth from the field or from the country path stick to them, which could at least point toward their use. A pair of peasant shoes and nothing more.

And yet”



What Heidegger sees?

*“From out of the dark opening of the well-worn
insides of the shoes the toil of the worker's tread
stares forth.”*



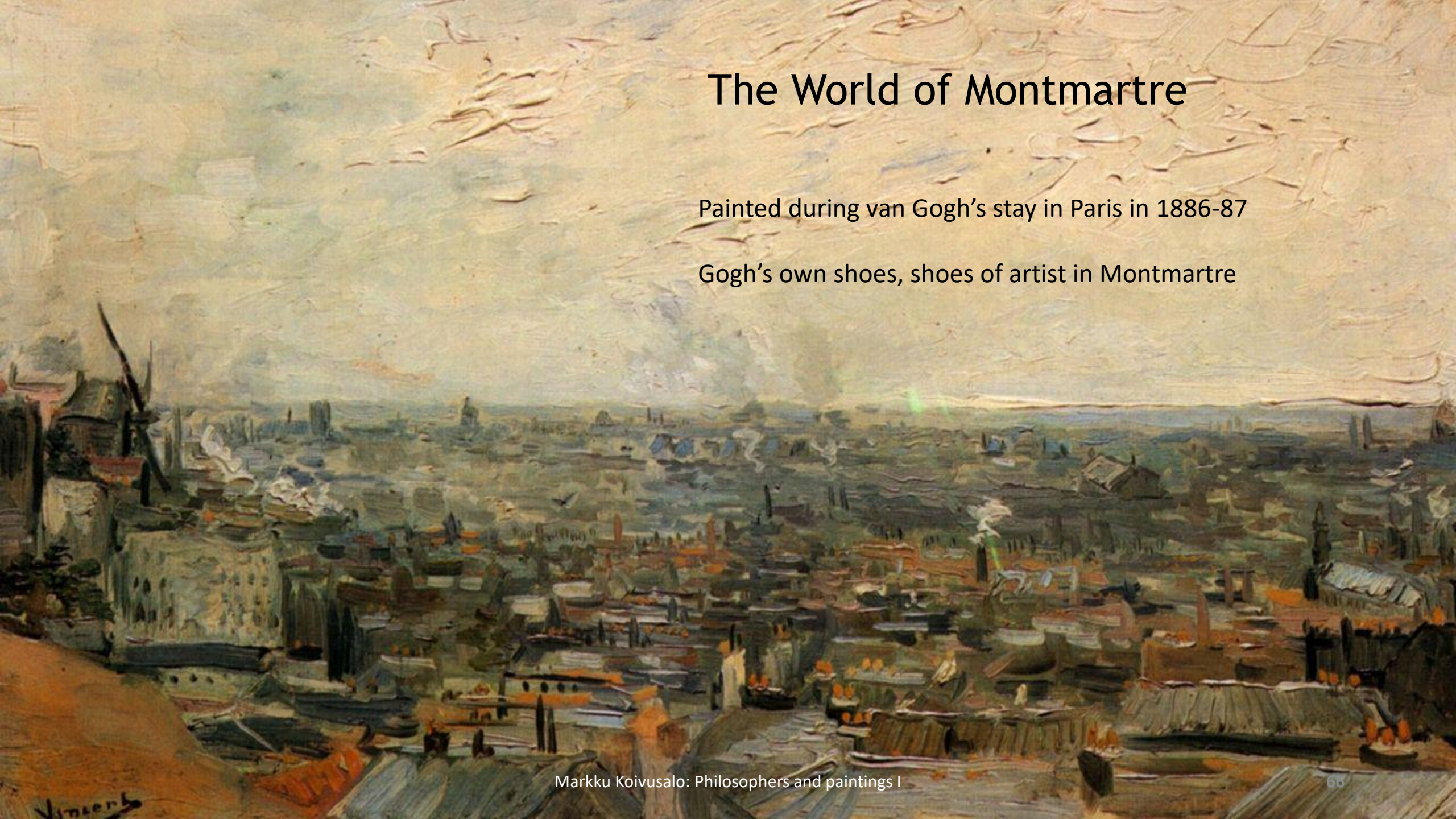
The world of the peasant woman

“In the crudely solid heaviness of the shoes accumulates the tenacity of the slow trudge through the far-stretching and ever-uniform furrows of the field swept by a raw wind. On the leather lies the dampness and richness of the soil. Under the soles slides the loneliness of the field-path as evening falls. The shoes vibrate with the silent call of the earth, its silent gift of the ripening grain, its unexplained self-refusal in the wintry field. This equipment is pervaded by uncomplaining worry as to the certainty of bread, wordless joy at having once more withstood want, trembling before the impending birth, and shivering at the surrounding menace of death. This equipment belongs to the earth and finds protection in the world of the peasant woman. From out of this protected belonging the equipment itself rises to its resting-within-itself.”

The World of Montmartre

Painted during van Gogh's stay in Paris in 1886-87

Gogh's own shoes, shoes of artist in Montmartre





Raphael: Madonna Sistina (1513-14)

Black Forest Hut (Hütte)

Photographs by Digne Meller Marcovicz

Capturing the being



Aix-en-Provence

Encountering with Paul Cézanne

“These days in Cezanne's homeland are worth more than a whole library of philosophy books. If only one could think as directly as Cezanne painted.”

(Heidegger)



Gardener Vallier

“The thoughtfully serene (Gelassene), the urgent stillness of the figure (gestalt) of the old gardener Vallier, who tends the inconspicuous on the Chemin des Lauves.

In the late work of the painter the twofoldness of what is present and of presence has become one, 'realized' and overcome at the same time, transformed into a mysterious (geheimnisvolle) identity.

Is a path revealed here, which leads to a belonging-together of poetry (geheimnisvolle) and thought?”

Paul Klee

“Objects do not disappear but step back, as objects, into a worlding:”

Figure (Gestalt)

Bernhard Heiliger

"And you show the emergence of the earth into the earthly sky still veiled from us. Your works no longer present—they place us in a residence between the earth and sky—the movement itself of such a growing into the liberating free space, and precisely this, is made manifest—a “transfiguration” (not an idealization) of being—from out of a concealed source.

The secret dwells in your workshop”



FIGURE 5.1 Martin Heidegger, Günther Neske, Bernhard Heiliger, Max Bill, and Franz Larese at the Erker-Galerie, St. Gallen, Switzerland, for the opening of the Heiliger exhibition, 3 October 1964. Photo courtesy of the Bernhard Heiliger Stiftung.

Eduardo Chillida



Eduardo Chillida : Música callada (Silent Music), 1955.



Merleau-Ponty encounters Cézanne

Primacy of perception

Phenomenology of perception (1964)

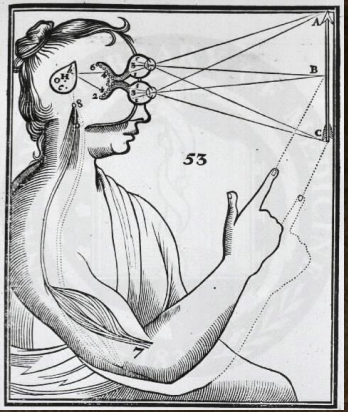
- *“It [phenomenology] is as laborious as the works of Balzac, Proust, Valéry or **Cézanne** - through the same kind of attention and wonder, the same demand for consciousness, the same will to grasp the sense of the world or of history in its nascent state. As such, phenomenology merges with the effort of modern thought.”*

Embodied perception - Thinking as painting

- *“For a philosophy that is installed in pure vision, in the aerial view of the panorama, there can be no encounter with another.*

Le doute de Cézanne (1945) Cézanne's Doubt

'L'Œil et l'esprit (1961) Eye and Spirit/Mind



Perceptual doubt

Cartesian doubt → Cézanne's doubt

Cézanne as phenomenologist of perception

Descartes: From uncertainty to certainty

- Clear and distinct representation

Cézanne

The endless uncertainty

The endless study of perception

- *“He needed one hundred working sessions for a still life, one hundred and fifty sittings for a portrait. What we call his work was, for him, only an essay, an approach to painting.”*

Philosophy and painting as endless beginning



The beginning of perception

The formation of perception

The primary of perception

The formation of the world

"He wanted to paint matter as it takes on form, the birth of order through spontaneous organization."

"The joy of art lies in showing how something takes on meaning."

"What I am trying to translate to you is more mysterious; it is entwined in the very roots of being, in the impalpable source of sensations." Cézanne

Montagne Sainte Victoire (1011 m)

Massif limestone in the region
Provence-Alpes-Côte d'Azur



Enguerrand Quarton (1453)

Coronation of the Virgin

Detailed contract

Realms of Heaven and Hell

Holy trinity

- (identical father and son)

Rome and Jerusalem

Landscape - Mont Sainte-Victoire

Donor

- kneeling before a Crucifixion

Purgatory and Hell

Enguerrand Quarton: Le Couronnement de la Vierge (1453)

Cézanne's obsession

Cézanne painted more than 80 times



Images

First paintings = painted dreams

- *“Arise from feelings and above all want to provoke feelings.”*



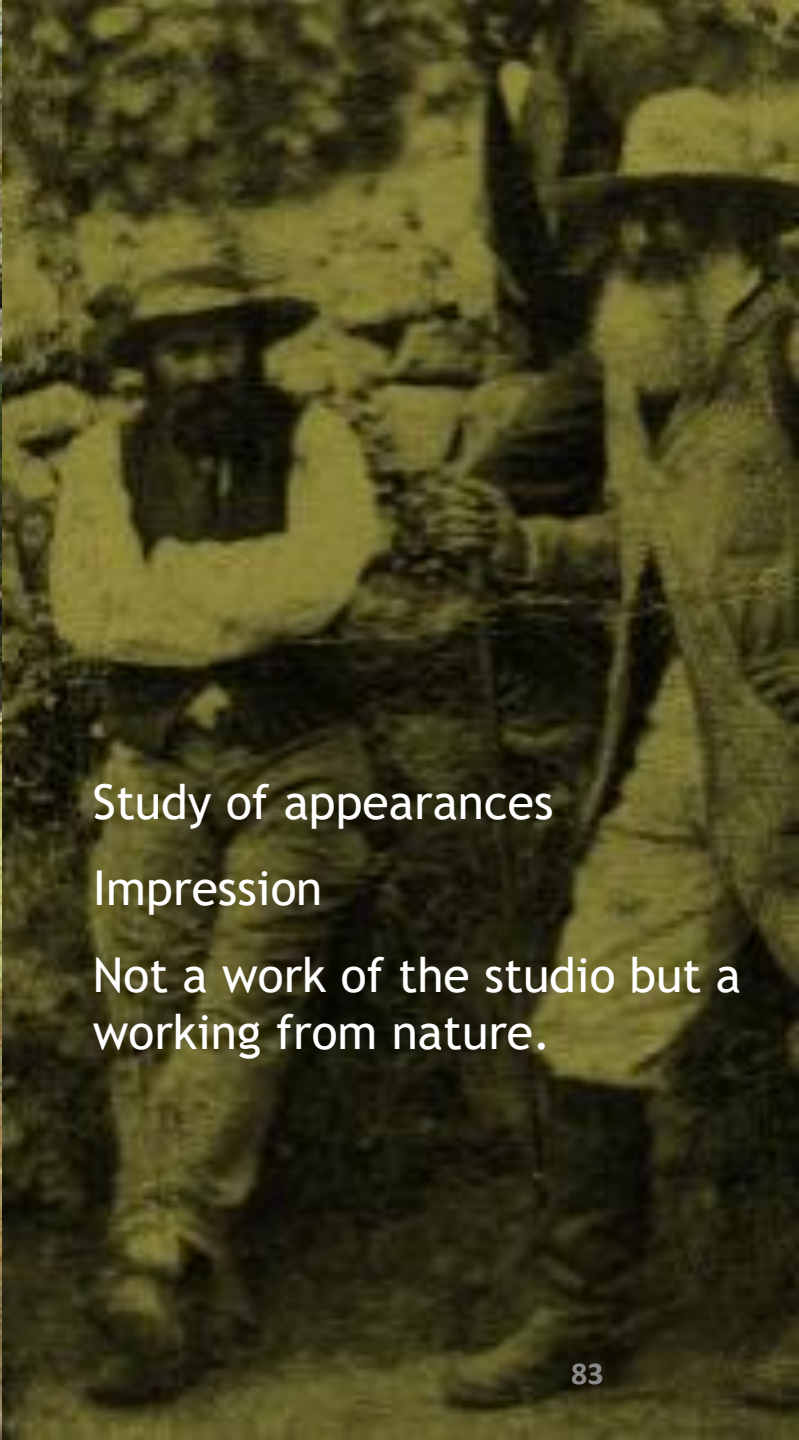
Moral physiognomy

“Executed in broad strokes and present the moral physiognomy of the actions rather than their visible aspect.”

Impressionism



Camille Pissarro: The climbing path 1877



Study of appearances

Impression

Not a work of the studio but a
working from nature.

Impression

*“Impressionism tries to capture, in the painting, the very way in which objects strike our eyes and attack our senses. Objects are depicted as they appear to **instantaneous perception**, without fixed contours, bound together by light and air.”*

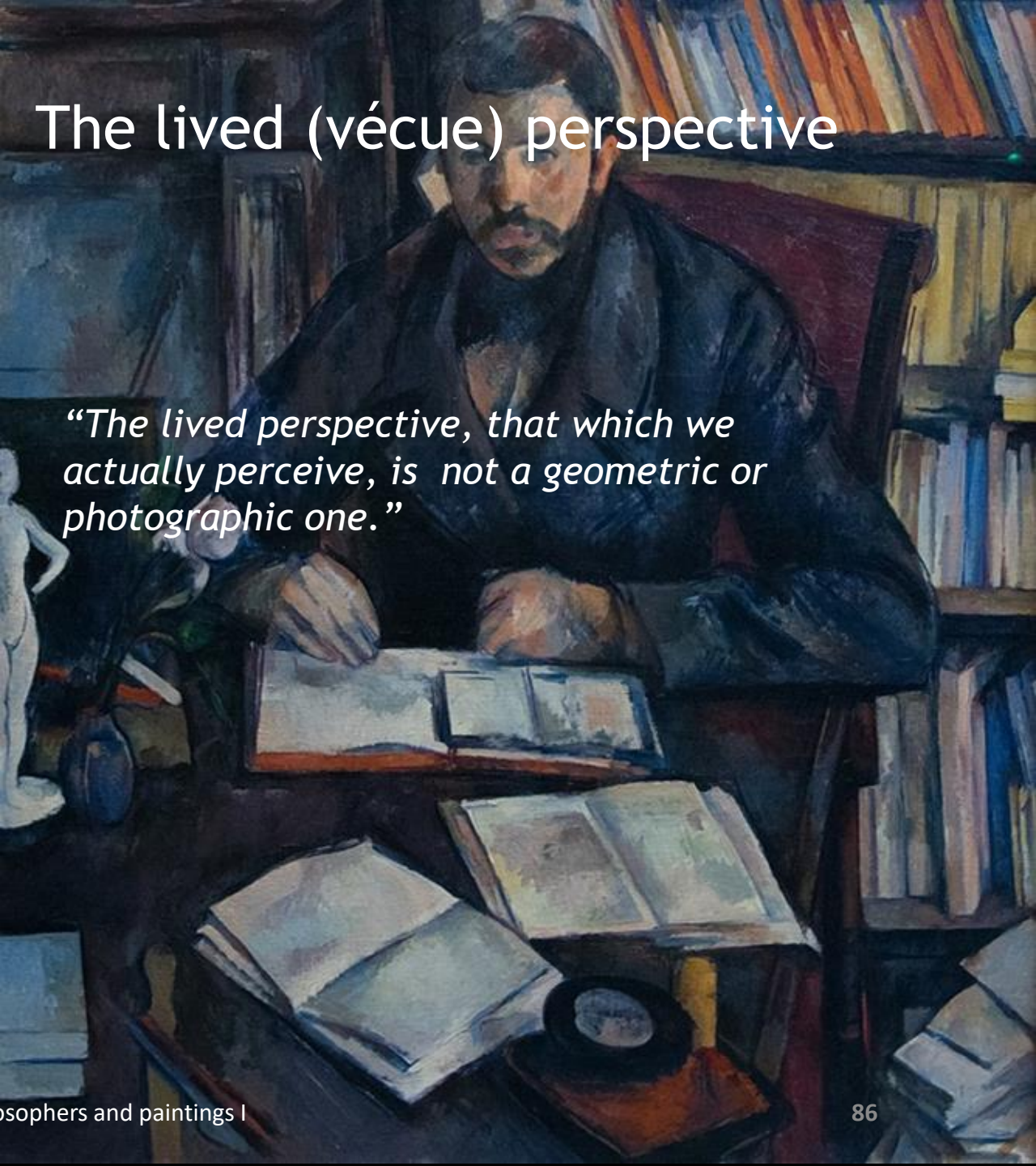
General truth of impression - losing the object and weight

The background of the slide is a painting of a landscape. It features a large, dark, craggy mountain peak in the center. To the left of the mountain, there is a small, dark windmill. The foreground is filled with lush greenery, including various trees and bushes, rendered with thick, expressive brushstrokes. The sky is a mix of light and dark green and blue tones, suggesting a hazy or overcast day. The overall style is impressionistic, with a focus on color and light rather than fine detail.

The gaze of the mountain

“It is the mountain itself which from out there makes itself seen by the painter; it is the mountain that he interrogates with his gaze.”

“The object is no longer covered by reflections and lost in its relationships to the atmosphere and to other objects : it seems subtly illuminated from within, light emanates from it, and the result is an impression of solidity and material substance.”



The lived (vécue) perspective

“The lived perspective, that which we actually perceive, is not a geometric or photographic one.”

The background of the slide is a painting of a landscape. On the left, a large, dark tree trunk and its branches frame the scene. In the middle ground, there's a small, light-colored building with a dark roof. The landscape is filled with rolling hills and fields in shades of green, yellow, and brown. In the far distance, a long bridge with many arches spans a valley. The overall style is impressionistic, with visible brushstrokes and a focus on light and color.

Not imitation but expression - gesture

"The landscape thinks itself in me," he said, "and I am its consciousness." Nothing could be farther from naturalism than this intuitive science.

Art is not imitation, nor is it something manufactured according to the wishes of instinct or good taste. It is a process of expressing".

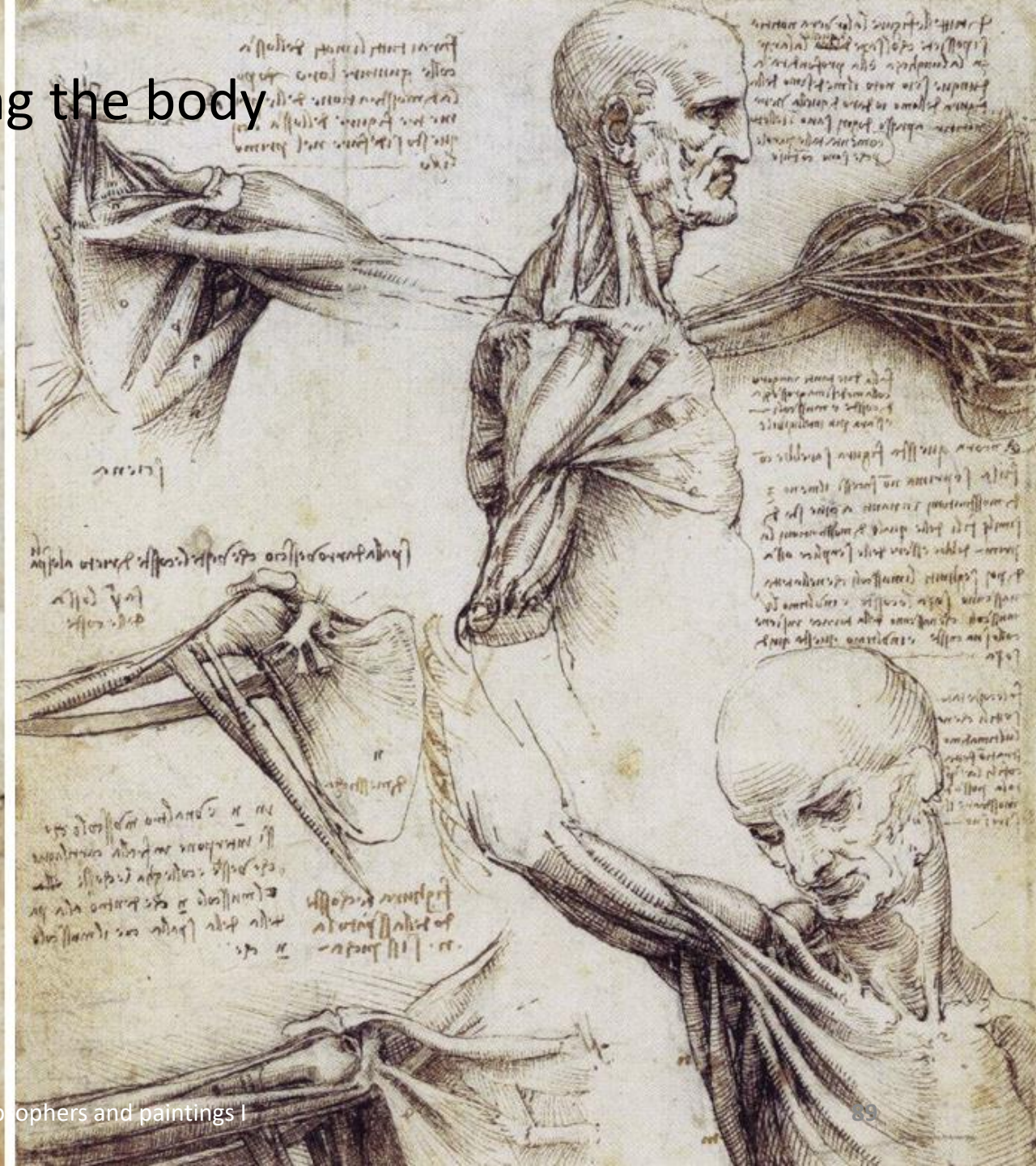
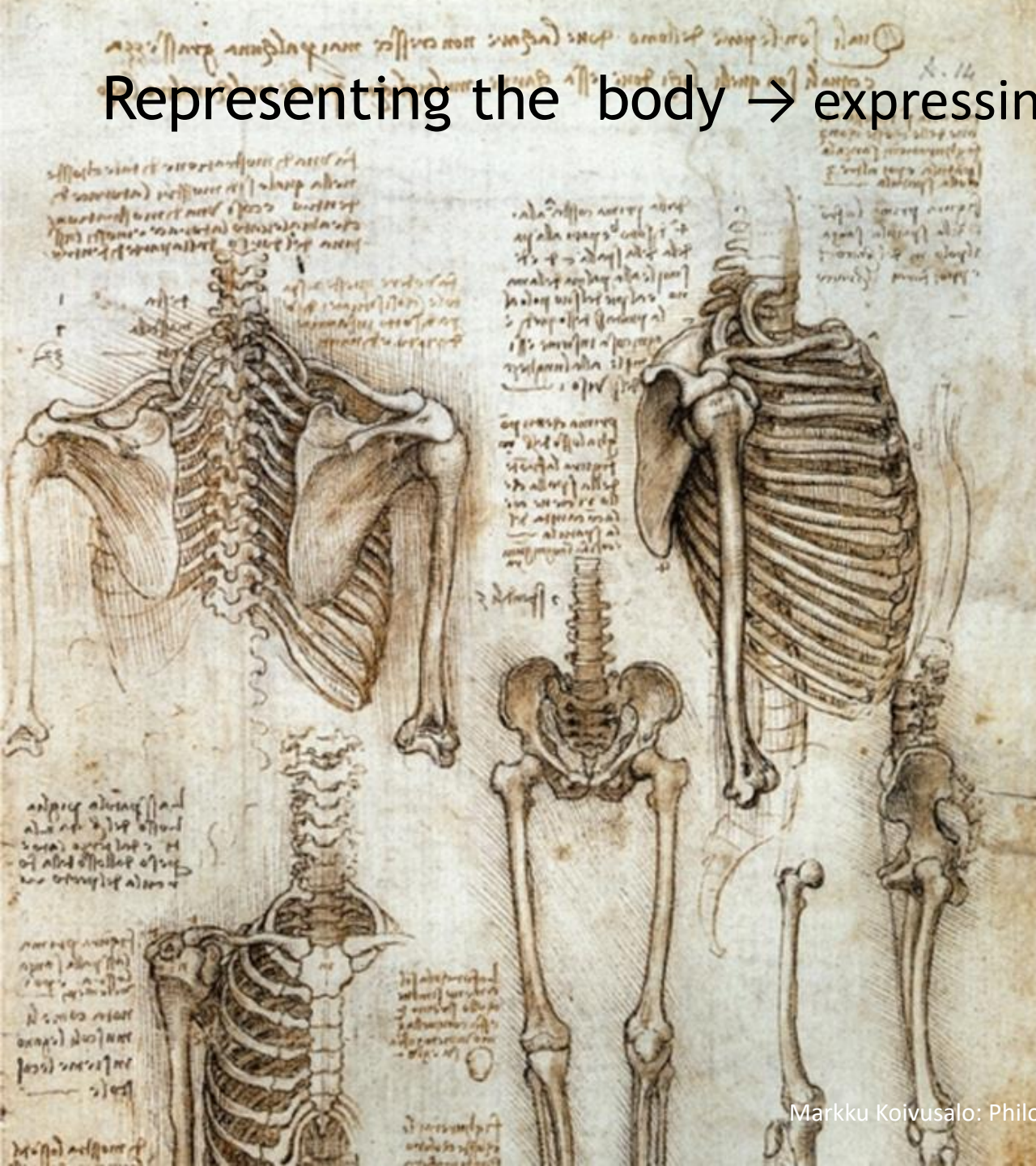


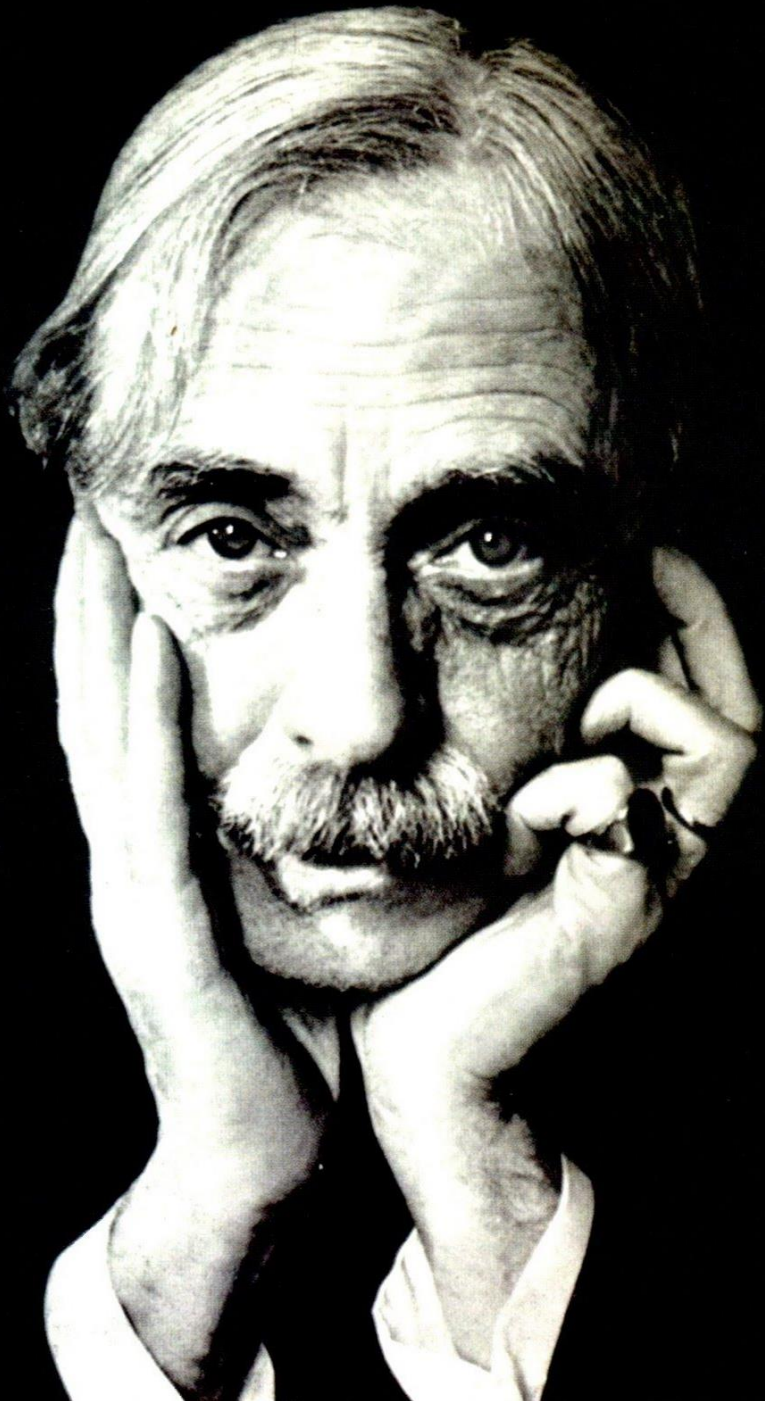
Ordinary gesture

“He speaks as the first man spoke and paints as if no one had ever painted before. What he expresses cannot, therefore, be the translation of a clearly defined thought, since such clear thoughts are those which have already been uttered by ourselves or by others. “Conception” cannot precede “execution. he returns to the source of silent and solitary experience on which culture and the exchange of ideas have been built in order to become consciousness of it, the artist launches his work just as a man once launched the first word, not knowing whether it will be anything more than a shout.

The sense of what the artist is going to say does not exist anywhere-, -not in things, which as yet have no sense, nor in the artist himself, in his unformulated life. It summons one away from the already constituted reason in which “cultured men” are content to shut themselves, toward a reason which contains its own origins.”

Representing the body → expressing the body





Actual living body as a painter

“The painter “brings his body with him,” says Valéry.

Indeed we cannot imagine how a spirit could paint.

It is by lending his body to the world that the artist changes the world into paintings.”

Working and actual body (le corps opérant et actuel)

Intertwining of vision and movement.

Immersed in the visible by his body, itself visible, the see-er does not appropriate what he sees; he merely approaches it by looking, **he opens himself to the world.**



Enigma of the body - Flesh (la chair)

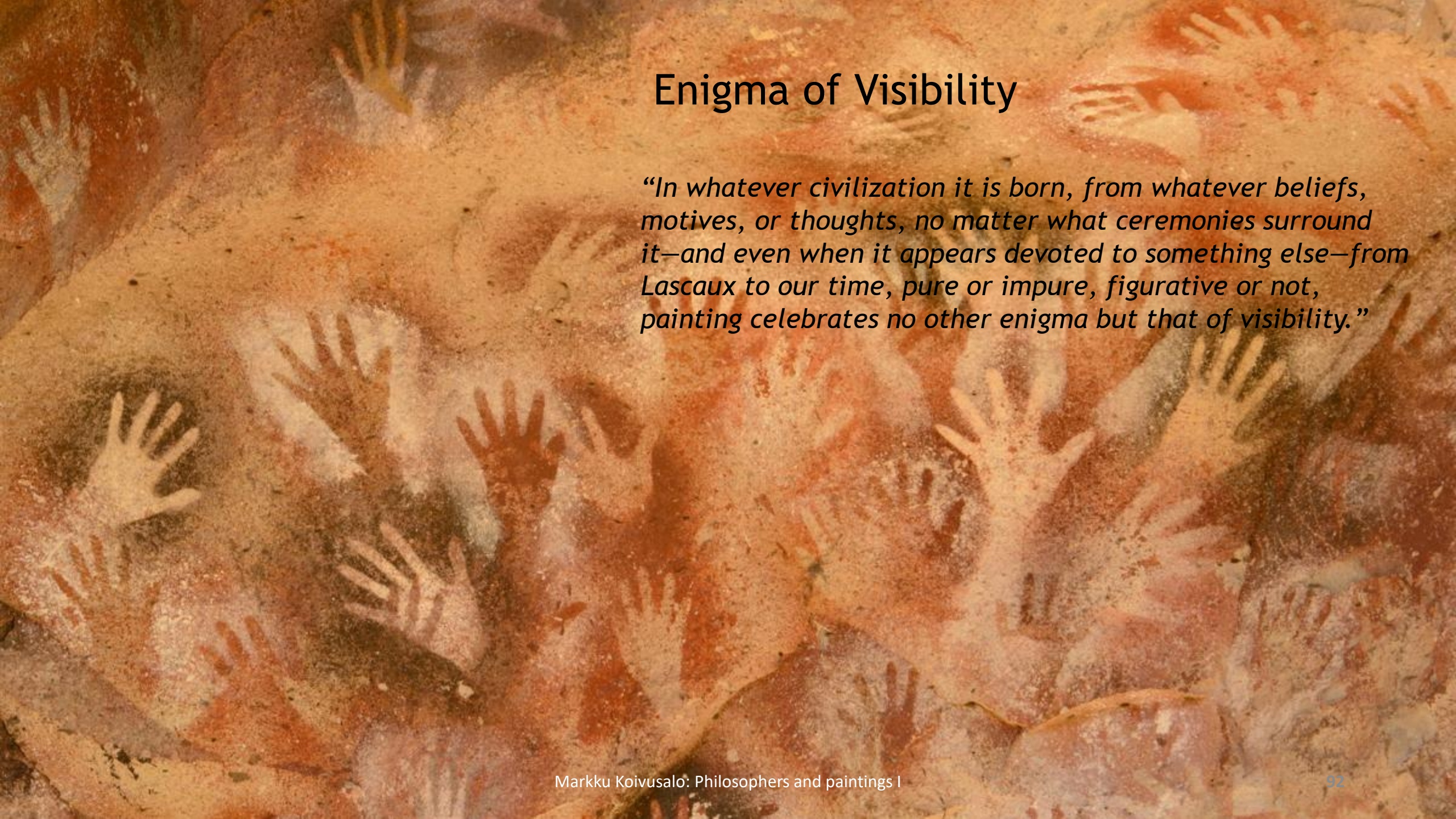
Since things and my body are made of the same stuff (étoffe), vision must somehow take place in them; their manifest visibility must be repeated in the body by a secret visibility.

Quality, light, color, depth, which are there before us, are there only because they awaken an echo in our body and because the body welcomes them.

Carnal presence.

Carnal icons

- If give rise to visible shape, which anyone would recognize carnal motifs which support our inspection of the world*



Enigma of Visibility

“In whatever civilization it is born, from whatever beliefs, motives, or thoughts, no matter what ceremonies surround it—and even when it appears devoted to something else—from Lascaux to our time, pure or impure, figurative or not, painting celebrates no other enigma but that of visibility.”



Dwelling in the visible

The painter's world is a visible world, nothing but visible : a world almost mad because it is complete when it is yet only partial.

Painting awakens and carries to its highest pitch a delirium which is vision itself, for to see is to have at a distance; painting spreads this strange possession to all aspects of Being, which must in some fashion become visible in order to enter into the work of art.

It gives visible existence to what profane vision believes to be invisible; thanks to it we do not need a "muscular sense" in order to possess the voluminosity of the world.

This voracious vision, reaching beyond the "visual givens," opens upon a texture of Being of which the discrete sensorial messages are only the punctuations or the caesurae.

"The eye lives in this texture as a man lives in his house."



Philosophy as absorbed painting

The world is all around me, not in front of me

What are depth? What are light? What is being?

As it pass through us and surround us?

Philosophy still to be done as it animates the painter

“Not when he expresses his opinions about the world but in that instant when his vision becomes gesture, when, in Cezanne’s words, he “thinks in painting.”