

ART AS SCREEN BETWEEN SOUL AND WORLD - DOES CREATIVE PERSONALITY GROW ON INNER VALUE?

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SUMMARY

This essay investigates the relation between soul and Art, and delves into personality and social context, the two-starting premisses of ANTOA. This new theory based on five markers in total, of which the fifth item, message, symbol and value, is also taken care of. As tool of consideration. Is Art indeed an ominous screen, a special gauze thru which the soul peeps at the outside world?

Can we use ANTOA to attach meaning to a soulful rendition of inventive, immersive, and imaginative activity? The latter furthermore establishing a set of social relations, discussing the inter-relational affairs in a given social net. That reels off in a certain geographical region with socio-political and linguistic preferences.

While freedom of speech and symbolic dialect need defending, very little reflection takes place. An abstract painting of no meaning becomes a creator of social webs? Of an invisible yet closely knit social fabric around us?

I then ask if such a screen or filter, identified as divider between soul and world, can be detected, exposed, and verified in terms of the 5 pointer ANTOA countdown?

So that after sensible enquiry we may speak of relevant, up-to-date, and sincere creativity.

These tentative indicators elucidate the anthropological approach:

How does Art create and boost that net of human relations? Can these relations be traced to a family or ethnic group environment, and how does Art apply its controversial freak outsider element to the division between inner readings and outside text?

And does this amazing filter or curtain deliver new values? So that we can open the barrier and step from indeterminate to fully graspable? In spite of recognizing a hazy area beyond the screen that may be at odds with a clear view.

Can the psychological function save us and serve as motivator and inventor? Who both penetrates the membranes of the creative soul, stacked sky-high like the compressed pages of a thick guidebook

As trigger for the investigation, I had come across a highly informative outline of the English school of painting from 1683 to 1901 and unearthed the soulful element in the prophetic activities of the Pre-Raphaelites Brotherhood - PRB.

That even impressed French artists at mid-19th century salons across the channel in Paris!

The essay ends with assessing my theory in terms of history of Art and an often overlooked but valid link between social relations and creative context. The latter similar to a deep well of soulful imagination.

KEYWORDS: *Abstract – ANTOA – Art - English – Filter – Gauze – Inner view - Layperson - Membrane – Pre Raffaelites – Screen – Social – Soul – Research - World.*

Summary/Synopsis of:

Art As Screen Between Soul And World by Ralf G Will

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Is there a screen or filter or cloak, even a gauze or membrane, separating the real world from inner workings? And is that screen called Art, is it a filter that helps creativity to blossom and draw social parallels? Contributes, so to say, to good functioning of social relations, their wide-ranging net held together with a long-lasting glue, untearable? At times, the work elevates its own social network, fictitious yet graspable. Sporting creative images and literary text en masse. Splashed about on canvas that in fact makes for a controversial curtain, divider, namely a window thru which the soul peeps at and assesses nature, not to mention the outside physical world.

This essay investigates the relation between soul and Art, and delves into personality and social context, a unique background of relations, connections, and valid communal being. As the first two pointers in my New Theory of Art –ANTOA, indicate.

Now that Art has been judged as filter between the soul, as pinnacle of creative expression and historical archiving, and the real environment, our outside universe, such an analysis is in urgent demand.

Are we dealing with a filter that creates value simultaneously, separating one thing from another, builds social relations as well? Slips into the gap between scruffiness and noble creations? Teeming with inspiration and symbolic meaning. The divider surprisingly closing a wide chasm while guiding multiple strands into one compact and comprehensive end. Fabric. Communal net.

It fills and uplifts the screen with live videos. as much as delivering a tool for analysis and better grasp of a complex set-up, complicated condition, the social world around us. Yet, oddly, our thoughts still squeezed into an old-fashioned dichotomy of high and low standards.

Bluntly missing good grasp on reality, printed on a fast-moving strip of images: the formerly analogue negative film. While simple expectations on Art school's visions and stuck-up syllabuses complement the discourse.

Rarely enhancing debate, reflection, or dialogue. Rather composing a strangely common yet all-encompassing image. Of interaction, of weaving an intricate social fabric into standard moral dilemmas and communal challenges.

An intriguing task, surely facing the inquisitive artist.

We judge the result as relevant. Endow it with symbolic value and religious sanctity, call it spiritual awakening. In human network terms. The creative aspects yet hidden behind stark moral claims. Behind plastic garbage and soiled thinking, contaminated judgment. Of social action and its proximity to artistic production.

So, the social element thrives on symbols of multiple meanings, with bright colors and provocative patterns attached. Driving creativity to new heights. Setting up a delightful counterattack, too, that shines as inspiring work and stands opposed to stringent moral put-downs. Warps and twists. And creativity indeed a contributor to social peace. An experienced builder as well?

When social activity makes sense only after artistic intervention, after pitching a distinctly carved totem pole on the far-away side of tradition. Its elaborate wood workings and varnishes telling a rare story of survival in face of superhuman powers. The snake devours the victim after all. The totem pole reeks a spiritual nose into an endless sky. Demanding utmost loyalty and tribal dancing from dedicated followers. That same column of carved wood a beacon of insight in hands of healers, in South Africa called Sangomas.

Here, Art saves sufferer and victim of disease and superstition from negative influence, while it builds inner strength, too. This negativity capable of breaking down healthy relations between people and artists, Art and government.

Even where Art deals a corrupt hand to power, it still fosters strong social relations and contributes to a communal net of unique standing.

While freedom of speech and symbolic dialect need defending, true reflection is hard to come by. An abstract painting of little meaning would become a builder of social grounds? Where an intricate map shows the way to clear recognition. Should lay foundation for works of brilliance? Elicit that wow effect, invoking lasting impressions?

So, does such a screen make sense in the 5 pointers of the ANTOA countdown? From Five to One, from message, symbol, and values, how are they applied or expressed in the work at issue? Via Four and Three to Two as in social context and environmental validity? How do they feature in sensible and relevant Art? And lead to One which looks at personal note and artist's footprint. As characteristic features, universal attributes, and worldwide phenomena, worthy of in-depth study.

Then finally, after a sensible investigation, we may speak of relevant, up-to-date, and sincere creativity, meant to enrich our inner resources with joy and social embeddedness. With community in terms of belonging to a fluid web of shifting boundaries. Underlain, solidified by amazing Art.

Does this often translucent and embellished cloak that separates our subconscious aims from unpredictable results in the real world, gain validity by revealing close ANTOA connections? Can we indeed identify a clear 3-point majority for unearthing sensible Art?

That invokes an often emotionally driven wow effect, noticeable on level of mathematical reasoning as well. In an all-encompassing flow zone where automation takes over from instinctive guessing.

The totem pole gains validity and its arty message binds people to each other, heals on communal level. Or by diligently woven cow tail bracelets, dangling from short branches, sticking out as prediction from the stately totem pole. Even delicate clay figures, shaped in a rather rough and crude way, can do the job. Unravel unique Arts values that may only shine in hindsight.

Does the screen indeed hide or reveal an inner insight, a highly private view on the conditions of life, on mankind, on issues of future survival and ethical standards, moral upliftment?

And moreover, does this particular curtain act as an inner camera that records all? That reveals and attaches social value to Art by cellulite and digital edits, modifications.

Resulting in a universal and worldwide appeal that cuts thru borders and boldly penetrates walls, bridges the gap between war and peace? By emphasizing a controversial social aspect as underlying building material. Bringing forth communal interest and social interaction between people and artist, and between artists and political posturing. The latter reeking in profit, rather than building dialogue.

For answers, rather tentative indicators, the following check-points may elucidate a strong flow of truth, of light in photo-Arts speak. A handy tool and source of invention, emanating straight from the social universe, its mysterious source far away but so near, undetected but fully exposed, anonymous but well known. All this basking in the bright light of knowledge?

Here are the cornerstones of investigation and comparison.

1. How does Art boost the net of human relations, the social tapestry under our daily life? Does it so by extrapolating numerous connexions between people in a given geographical territory to Art?

The latter converts the daily hassle and bussle to challenging texts in visual voice, endowing us with that great aha-feeling of satisfactory insight into the affairs of the world. Are we now in a position to better decode that outside world, thereby also unlock some long-lost secret of nature?

Does Art find an intricate way, a road never travelled before, into social context, where it assists in raising the net of inter-human connections? Where it uplifts common standards to high spiritual and emotionally suggestive acclaim. To a level rarely seen or experienced before.

2. Does Art reveal, alas bolster a network of relations, e.g., in a family or an ethnic group?

ANTOA's 2nd cornerstone refers to social context, the relation between private symbols and public interest, demand for safety from myth, speculation, horseplay, falsification and insipid manipulation. Eg as applied by media organizations and prejudicial educational modules, outdated history classes.

3. How does Art use its often-controversial standing as outsider, freak, deranged personality? Is that

the same when we talk about a hotly debated glasshouse existence? Whereby the lonely studio practitioner invents a new style, a new way to look at Art, an unusual fabric wrapped around text, image or voice with gripping emotions. Yet has this thought-provoking invention come about on expense of human interaction? The solid glasshouse actor cursing any contact or social intervention? The artist now stuck on a remote island full of strange Robinson Crusoe characters.

4. Does that screen between the soul and the world deliver new meaning and value? Endow us with a new set of view- points, angles, on that same outside world and social net? Does it lift us on a higher plane of reckoning and discourse? Delivers a new clue to unlock social action and historical purpose? So that we as Art lovers, consumers experience that amazing wow moment of new insights and emotional satisfaction.

And we can now, thanx to comparing various aspects, identify and outline that translucent barrier, render it from fully see-through to graspable, from anonymous to private belonging, attachment. An appealing and appeasing, lastly revolutionary approach breaks thru the stolid and stained surface. We discover new life and exotic symbols in primitive ritual, allegedly simple-minded yet far-reaching. Allowing us to place ritual on the throne of abstraction and absurdity. Yet feel its warm grip and flow. Positively affecting our thoughts.

We gain another tool to open Art's secrets that don't seem mysterious, mythical, and meaningless anymore.

Both, absurdity and abstraction, glued into that filter between reality and our inner workings. We can now bind value to social action, follow a complex layout and admire traditional crafts in new light. Assess modern Art thru the eyes of so-called primitive cultures, appreciate tribal customs in remote, hard to reach regions under a different banner.

This discovery allows to uncork a rare bottle of social brew long stored and fully matured. And enjoy alternative, creative, stimulating guidance for overcoming a seemingly chaotic and catastrophic outside world.

In aid of a net of relations of capitalist origins where unhindered profit and exploitation reign supreme. Even today in the fast age of computer posts and software updates.

Yet to overlook the rigours of scientific observation as inspiring tool to assess and transcendent nature would be a mistake. Regular records now reveal social activity. otherwise hidden behind prejudice, malice, and ignorance. And directly linked to creative diagnosis and processing.

We have uncovered a new field of wild flowers yet to be named.

Gladly, convincing countermeasures to society as quagmire and treacherous swamp crop up. Gained by consistent recording of nature's facts and events. Which filled the canvasses and screens of

Impressionists in outgoing 19th century. To name but one such creative group as example.

That advanced its message by detailed observation and imaginative hints at tone and colour.

The universal character of the Arty filter, divider breaks through. Namely after exposure and exploration of the various levels and layers of the creative soul. Dipped in landscape, portraiture, and lasting emotions.

These many membranes containing symbols and hints at creative development.

Imprinted like literary text, and the membranes stacked sky-high in the compressed pages of a thick book. Once opened a handy guide to decipher the outside world and attach value to inner reading and viewing, put together as personal video. That may have been produced in a foreign land yet the worldwide language of sound and image giving us easy access and enjoyable viewer experience.

Nonetheless, disturbances may impede social construction of reality via deep-rooted moral claims and religious erring.

Our diagnosis of the hazy area beyond the screen may have been misled. Fissured, warped by poor education and even less application of reason, both aspects firmly related to specific geographical and socio-political regions, where community is misconstrued as a stylized and subversively manipulated concept. As broken, twisted pattern of localized claims and preference.

Yet the psychological ingredient of the layers, the wall of glued-together pages, stacked mile-high, serving as good motivator for and enhancer of artful expression, sensible imaginative invention. Furthermore, giving the layperson a toolset to work with and unlock the 5 points that facilitate ANTOA's attaining of genius and perfection, to render that wow transformation from relevant and up-to-date creation to sensible, socially applicable Art.

Point 1 of ANTOA looks at personality and footprint of artist while point 2 delves into the social context and spinning of inter-relational action, whether present or not in artist's intentions or contained in the soul motions that matter and glue symbolic sense to intellectual discourse.

To comprehensively illuminate this newly gained know-how, we may query a dynamic and multi-stranded, multi-directional nature of the screenplay in question. Is it an anchor from which to trace the many layers and ends of the creative soul? Is it rather a treasure of visions, reflecting on the psychological conditions of social action? Where creativity frees the soul of censorship and political, economic repression?

Is it a vast inner island, populated by personal preferences and social commitment? And indeed, answering in the positive and affirmative here brings that joy of insight that underlines the universal and worldwide nature of creativity. Illuminates its collective relevance.

I then found a highly informative outline of the so-called English school of painting and made a fascinating discovery!

I had come across the notion of soulful expressions in Art, of that above-queried screen that filters soul motions into inventive views on reality, on the total sum of nature and social surroundings, also called human culture. Also termed a social web. Contains hidden spiritual guidance as well.

Where a certain set of creative expressions in a national cluster follows a geographic outlay and is ruled by political and social administrators, more often than not misguided and barking up the wrong totem pole. Where intriguing behind-the-scenes action reels off in a nonetheless historical and communal framework, yet oftentimes misunderstood and thought of as deranged and irrelevant.

A reactionary approach that rarely stimulates invention and ingenuity together with ritual appeasement and religious fulfilling.

As Art becomes that filter dipped in landscape and detailed portraiture that invokes strong emotion and brilliant, even poetic intellectual discourse at same time.

The core of this school called itself pre-Raphaelites and was grounded in the writings of English historian and painter and critic John Ruskin. Portrayed in that specific and exuberantly detailed and fine-grained, yet dreamy, wistful Pre-Raphaelite style by John Everett Millais in 1854.

The soulful element in this minutely detailed and ultra-realistic Art form, particular style, contained in religious motives, filling brilliant canvasses with endless longing and spiritual suffering. Color juxtapositions of shrill orders underline the spiritual subjects, and most of it summarized in an essay by Ruskin that identified the Renaissance artist Raffael as primordial traitor in history.

A traitor and innovator in favor of detailed studies of nature and noble female models, bewitching and betwixing the poet-type painter as much as loyal viewers and inspired Art lovers. Raffael in fact rattled the cradle of modernity with self-reflection and a constant drive to innovate subject and style, later called Art-for-Art's sake. Free from religious grip. Paradoxically, this inner struggle to advance skills and techniques also propagated by keen and truth-seeking PRBs—Pre Raphaelite-Brothers. Yet strangely enough, perfectly fitting in with their claims of turning back the clock to re-install biblical motives of exquisite purity.

Yet a certain spiritual overload as it existed in Italy, France, and Spain before the arrival of Raffael, upset critics and insiders, who went as far as cutting off PRBs from the main Art shows in London, Manchester and Edinburgh.

Besides their travels leading them to north and south of Europe and to the Holy Lands in the Near-East, Pre-Raphaelites promoted priesthood of a prophet-type creator, a painter-poet and graphic illustrator who worked in remote locations and developed a

hyper- realistic sensitivity to issues of truth and genius in scenery.
 Even the leading Shakespeare illustrators like Noel Paton swearing allegiance to this special course of creative philosophy. Only their renditions of biblical motives could save and revolutionize Art, re-establish the soul over the dictatorship of clinical criticism and limited subject matter.

Yet a certain insensitivity to constructive criticism contributing to the movement's downfall after a peak period of 30 years.

Interestingly, some of their works reached French shores, a leading Art region at the time, and seriously influenced continental painting. Catching the eye at mid-19th century Paris salons.

But their affinity to spiritual awakening and religious veneration surely created that unique notion of a deep-seated soul in Art, elevating their thinking beyond the stale discourse of critics and academics...

And in such a way gathered many followers in solitary studio settings, often transmitting tools of their trade into the heart of nature.

Yet again, outstanding French Impressionists later working along similar premisses.

The soul and its many membranes of active and inventive memory stacked sky-high like the glued-together and heavily compressed pages of a thick guidebook, had indeed lit up the fields of social relations.

And to the delight of the average layperson could be deciphered and understood and applied easily as part of a greater 5-points list. Of which 3 markers need to be confirmed to speak of relevant, up-to-date and fulfilling Art.

ANTOA may also influence and invoke a refreshingly scientific and dynamic approach to the history of creative formation, pronouncing an underlying social contract in a creative context. And not to worry about the sticky element creeping in, it's another creative symbol for the screen, the curtain, the divider that stands between nature and the outside world on one, and our inner universe on other side.

At same time connects us, binds us, glues us to reality. Glues together loose social opposites. Sticks them into a solid foundation, splashed about on multi-patterned floorboards. Yielding that wonderful creative insight, gained from deep soulful secrets, images and emotions, entwined in social activities.

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