

CONCEPT IN ART ·

Introduction

Body:

Centuries ago in China, an artist, probably a monk, exclaim when he was old, "I have painted thousands of paintings, alas, I don't know what is Art." We may not be able to really fathom art but surely our understanding of art is deeper today than before. There are several means of improving that understanding.

I have devised a schematic diagram of the hierarchy of Art which can clarify our view of art.

But first, we must understand a few things:

1. The theory of spatial continuum which explains that space moves in cycles without end.
2. art and the relativity theory and quantum dynamics of Albert Einstein.

To explain the first – why concepts in art comes back in predictable cycles and the 3rd, why the random achievements of art also produce varied seemingly unrelated paintings conceptually.

We have also to realize that there is such a thing as polar extremes of tensions. This is important as this will explain why there are opposites.

Here are the polar extremes of tension in Art.

1. Art – Nature
2. Object Art (subject to commerce) – Non-Object Art (not subject to commerce)
3. Naturalistic Art – Non-Objective Art
4. Classic-Romantic Art. (here the meaning of the term classic and the term romantic must be explained.)

(A drawing must be made on the board of the diagram of the Hierarchy of Art. This must be explained to clarify how art moves from one concept to the other and back.)

In 1985 when I was in Paris, the American Conceptual Artist, Christo, was making an art activity by wrapping the Pont Neuf bridge.

This bridge connects the east bank and the west bank. What was significant in that display of conceptual art was that the wrapped bridge was only a stone's throw from the Louvre Museum, a bastion of objective art of the naturalistic tendency. In one glance one can see the dramatic contrast between an art which can be seen and touched and of another kind of art which exists only in the mind of the Artist.

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