Abstract art

of Julius Evola | posted in: Articles by Julius Evola, Italian, Julius Evola | 0

art-abstractYour works are known to me, and how you have

fame alive, and you're dead.

YOUNG YEARS Ap. 3-1.

We see the lightning in the light that is reflected in it on colored cardboard scenarios, and we do not conceive that lightning can exist otherwise, on its own, outside and unlike that light, in pure infinity sky: the electric current is, for us, the tram that walks, the electric bulb that brightens.

And we talk about consciousness and depth.

What is fundamentally pure in the individual is unknown, you don't have; and in consciousness and faith and will / practical form invariably every real of the spirit is resolved.

From the peaks, the living current pours into the plains: there it meets a series of transformers and users, so a part of it goes to move turbines, another to irrigate land, another to water cities, another finally to immobilize against immense dark dams. For the plain, electricity means drinking water, hydraulic energy, electricity…

So in me the ego is not the ego, but I-practice, I-feeling, I-philosophy. Illness has built transformers, and makes it never seem to feel, to possess the ego, the ego out of the categories, the ego sense of intimate selfish freedom, the infinite ego wealth for which everyday life appears foreign and unreal, incomprehensible swelling and corruption of my night spheres,

Je est un autre. ( 1 )

Virtually, the vital current exists at all times. But, since everyday movements are determined between symbols, practical schemes, comfortable orientation conventions, it is not possessed, it is not thought of, it is as if did not exist.

Thus the whole life of humanity takes place on earth, on a cooled envelope of a huge ocean of fire whose distant and pale warmth is not used; the fires that lighten the ’ « humanity » and which it only needs, are small, domesticated, artificial. For his non-life, the man in the market does not know what to do with the internal fire: everything he has built and lives on is indolence, cowardice, corruption, a symbolically static element in a place of vital element, and the inner flame that lies abandoned at his feet, if possessed, would unhinge all his lukewarm cities, would destroy all his ridiculous ideals, comforts, voluptuous absences, idols: he would annihilate him. But he seeks oblivion, the absence of himself: that is, practice, phenomenon, suffering: and in that drowns, like the brute in the flesh of his female: desperately and Voluptuously.

There is no need in practice. To say otherwise, it would be tantamount to saying that, due to the fact that all bodies are naturally subject to the force of inertia, nothing more than uniform and straight motion is possible in the world. Now the laws of practice / nature and feeling / represent the only effect of one spiritual inertia. In fact, every truth is comfort, as well as every real and every necessary. The foundation of the validity of fundamental logical principles, as well as of the postulates of the sciences, as of the ontological elements of morals, lies in their comfort: they achieve a minimum in the necessary practical activity of the spirit. Wanting space to have n dimensions instead of three, that there is no God, that there is no truth, that the principles of identity and cause are not indispensable in logical reasoning, it is entering another order of possibility, where however the practical self will have to carry out a much larger activity; if you can call it an error, the preference of one who has the car to make a journey on foot is an error of the identical degree.

The principle of comfort operates automatically, out of direct consciousness; and the will to believe, the basis of every reality, confirms its constructions and illuminates them with passionate logic.

At this point some pragmatists / CALDERONES, partly POINCING, VAILATI / finding this reality invariably behind the unconscious of every position, wanted to place it as a regulatory principle to be assumed in direct consciousness not only, but also as a spiritual necessity. Now this is radically arbitrary. The law of inertia is always a property negative: “ the bodies move in uniform motion and straight if there are no causes that change its movement“. But without these causes the same principle of inertia could not have been perceived. And having enunciated the aforementioned theory is proof of having once again obeyed, in a philosophical species, sweet passivity…

Now I do not want to remove the laws of practice: but I cannot tolerate that transcendental use is made of this ephemeral need in absolutely inadequate fields.

Indeed, everything that is human and practical can be overcome…

They don't see why they have eyes, they don't hear why they have ears.

Finding yourself.

It is necessary to feel above all the faculties distinct from psychologies and gnoseologies: it is necessary to feel beyond the atmosphere of humanity and instincts, put in the everyday life and every hour the indifferently wise engineer who goes among his large real estate machines on the feast day, the surveyor in front of the points, to the plans and figures of his science. ( 2 )

This only in intimate and solitude must be found, duty and power.

Philosophy can do nothing. It is the method of unconscious superficiality; by stirring in the form of the market, it thinks of reaching something profound. At best he says how a locomotive could work, and with this he thinks he has also explained the essence of thermal energy. It takes more! But it denies the thermal energy itself, says that it cannot be said that what it said: ( 3 ) and since you cannot see a box being locked up, nor can the balance be said without one that is not a balance and puts the measures, philosophy contradicts the very attitude that lays a foundation of validity in the Kritik der reinen Vernunft, by KANT, in the Wissenschaftslehre, by FICHTE, in the logic of HEGEL, in every metaphysics, in short: it denies itself.

Philosophers present the ego, aspire to it, but they have never succeeded or will ever be able to challenge it, to possess it, because they are hallucinated on the forms of coherence and the market. It is necessary to have much more blood in your veins: many other means of knowledge…

As for the constructions of science, they, at the doctrine of the ego, have the same importance that the research of the automatic razor and the fountain pen may have had.

Art, which is understood generically / as feeling or naturalness; as an expression of what is universal and eternal in men /, it is not that it has higher possibilities. Yet, only for an art will the sign of higher existence be possible. But art is all to be redone, then; in the whole past art there has never been anything really spiritual ... Sentiment and market ... infinite aspirituality of things spiritual.

A method of the spirit, in art as elsewhere, if one abstracts the few mystical lights agitated here and there in the dark and illusory story of history and myth, everything is still to be invented: a method abstract, a method not practical, of purity and freedom. ( 4 )

But every search is disease. Those who do not have, seek: hysterical and vain convulsion of the surface which in the consciousness of being such aspires to something outside of itself. Each method is a sign of decadence and corruption: unnecessarily the crazy brutes will break their nails against the inexorable smoothness of the very high white granite that locks them.

Freedom, property, is a mystical moment of enlightenment: a grace: is, just thought, just pronounced, it is already dead, it falls dirty and foreign rind in the land of brutes and merchants.

And here, on the threshold, the words fade, incomprehensibly…

The mystical method in itself contradicts itself: but precisely for this reason, because in contradiction with the higher consciousness, and it must be, as a method, necessarily a practical thing, it does not contradict: it is useful, i.e. real and because of the existence / if accepted / of the representation.

Menschlich, allzu menschlich

NIETZSCHE

Art is selfishness and freedom.

I feel art as a selfless elaboration, placed by a higher consciousness of the individual, transcendent and extraneous therefore by passionate crystallizations and vulgar experience.

Aesthetic sentiment must be possessed as a mystical shadow; on the other hand, like a vital one Weltschauung: philosophy, art, morals, vulgar experience, science, all this must be merged and in one resolved in the indeterminate property of the moment aesthetic. It will be based on want fundamental / pure will to live / rather than on form and phenomenal agitation.

The sincerity /passionate selfishness, humanity or brutality: LEOPARDI, DANTE, DIONISIO / is a category for which art becomes inferior and practical form; that is, non-art. Who is sincere is not original, nor creator; who is sincere is objective, and unreasonable automaton of a unleashed force / inertia / of which he knows nothing. The value human which can derive from it, is implicitly or explicitly conventional.

So the genius it is a conventionality: genius is a function of culture and sentimental education, both practical / passionate and utilitarian/; that otherwise the author of FANTÔMAS and PONSON DU TERRAIL should be genius at the place of MICHELANGELO and WAGNER. Need !: to be able to affirm after the practical determinations posed by culture, that DANTE is not a genius, it is absurd to say that the sum of the internal corners of a triangle is different from 180 degrees, after accepting Euclid's postulate. The universality of the understanding of genius reflects the universality of generic culture, unconsciously passionate and utilitarian: that is, a limestone fouling, without anything being able to speak of real spiritual necessity.

But although non-euclidean geometries may exist with equal legitimacy. For me, for example, I am genius SCHÖNBERG and TZARA at the site of WAGNER and DANTE.

To be honest, it costs little: you have! All the effort is to express: that is, virtuosity, technical ability. Fatigue and it is very flag shaken by the wind!

But instead it is necessary to know not to see, not to find, not to have: to place oneself in nothing, coldly, under a very lucid and surgical will.

And this is for the first time creation : selfishness and freedom!

The new in art !

My friend MARINETTI has his feeling, and he expresses it to me words in freedom. An academic had another impression, on the human side quite identical to the first, but expresses it in rhetoric and mythological images. Finally, a realist thinks instead of adequately giving this episode of humanity by means of an objective – conventional fidelity.

VERDI wants to give, let's say, a love scene: he uses the well-known peasant melody; DEBUSSY, for the same intention uses the most refined harmony; a savage, still for this purpose, instead it will find gongs and woods convenient. Now all these people are all in good faith, they all agree: they could not be better: they think that a certain means of expression is worth, better than another, to give that element /need / that is in them, and that is common in them: and also in this sincere belief I agree: on that immovable fund that has not varied from APELLE to BOCCIONI, from OMERO to RIMBAUD, from ORFEO to STRAWINSKY, and that the more it will affirm its ironic immobility, the more, in good faith, new / more adequate / means of expression will be sought.

The impulse to the new, in this sense, is a demonstration of humanity, of greater self-denial: drowning of personality indefinitely. As long as there is inspiration, feeling, good faith and sincerity, nobody has come out, nor will he ever come out of that circle in which the brute and the hallucinated are also locked up.

For the new / individual / it is necessary to shake the content, the substrate, beyond the illusory waves of the surfaces: that is, the will based on aesthetic feeling. Beyond man, create the meaning of ’Unique. Where art can be saved, and let – see as for silent nocturnal flashes, immense and white unsuspected cities – the flow of higher consciousness, it is where art is above naturalness, feeling, humanity: au dessus de la melée: where it is made selfish and consciously arbitrary expression and, in one, coldly desired, of a state of extraneousness, of living death.

MARINO is more spiritual than DANTE.

Expression:

1 ) Need for expression.

2 ) Possibility of expression.

1 ) There is no logical reason to express: if you do, you are buffoons and prostitutes in the dirty performance of your nudities for the joy of others' passion. The sincere artist who, shipwrecked in “ divine instant ”, of inspiration, almost prey to an indomitable fever, creates the ” true ” work of art, and the dog jumping on the bitch and riding it, are the same thing.

Obey the sweet invitation of the “ spirit of nature ”, the torrid irruption of one's forces in contrast with external contingencies, the detumescent exhalation of one's own pathosmore or less voluptuously plagued, to the brutal rhythms of matter “ external reality ” / I speak of naturalists: GOETHE; of romantics: HUGO; heroic: WAGNER, DANTE; pathetic: BEETHOVEN, KEATS; of the sensors; DIONISIO, MATISSE / is to obey a material need – urinating, sweating and eating that paints in gold the illusion of passionate spirituality – with invariable production, in addition to the best disguises /the artist makes art for himself, and comedians, and horizontal to whom often not even a pay is given.

2 ) Only elements of a ’ lower art can be expressed: the means of expression, symbolic and determined in any case are used for the market, for BERGSON practice and are absolutely unable to translate pure and intimate movements of the individual. Expression would be transformation of the pure element into a conventional and human element: electricity into electric light.

Express and kill.

Therefore one cannot and must not express oneself.

That is to say that the work of art can only be conceived as a luxury, as a whim of wanting: it will feel dry and dirty crust fallen indifferently and without passion from the living trunk.

Make art as well as have tea …

It is clear that the number of people I can shake and convince with my art is inversely proportional to the degree of purity and originality of this art itself.

It is necessary not to be understood.

By schematizing, a spiritual art must go beyond:

1 ) The state of the conceptual conception of the world /forms of vulgar experience/. Two ways:

a ) Mystical aesthetics: making practical entertainment, an object of contemplation: becoming alien, disinterested. The personality must be doubled in a practical self that acts in inertia, and in the other I who, apathetic spectator, assists without enthusiasm an unreal comedy on which, at its nod, the immense curtain of black velvet can fall. Thus the bridge leaves the monotonous and colorless passage of the current below it.

b ) Brutal / antispiritual aesthetics /: total abandonment of the practical self to the intensive element inherent in the pure / subjective sensation /; thus the determinations of practical experience must be dissolved in the dynamic life of an orgiastic and inconsistent rhythm.

Mention of the two methods are: ( 1 ) for a ) ecstaticism and ecstatic mysticism; for b ) sense, futurism, RIMBAUD. ( 2 )

2 ) The state of generic spirituality: overcome all ” higher feelings ”, all that is “ delicate to feel ”, ” noble passion ”, “ magnitude ” and “ heroism ”; in short, all that in high school, in school of fine arts and among romantic young ladies it is thought to be the fine fleur of internal life and which instead is secretion dirty with disease, cowardice, spiritual femininity; and above all, of unconsciousness. Laughing at the sentimentality and spirit of nature from German provincials like Werther, the voluptuous cardiac blenorrhages to SHELLEY and LEOPARDI, the clumsy heroisms sweaty to Hugo and BARBUSSE. Feel away from any romance, from the classic to the brand new NIETZSCHE or IBSEN type, an eternal consequence of the exhaustion of the personality in a lower and superficial consciousness. Finally place the ’aspirituality of spiritual things: superior, divine, human, who will be hopelessly overcome and who will feel dirty crusts of disease fallen forever from the pure body of light.

3 ) The state of naturalness of the expression, according to what has been said. The aesthetic feeling will be conceived as a sense of intimate activity, in order to fall the need for expression.

Art will be conceived only as luxury, as a clear whim of the individual who has found and realized himself, the only one, for the first time; and who has everyday life as one spectator, in the audience, it has a huge and fragile spectacle that at every moment has the possibility of sinking and dissolving forever in the ’ ineffable ardent coldness of the higher consciousness.

Art must be in bad faith. It is more moral to polish your nails than to make art; l ’expression of art, among the healthy individual, can never take as much interest as the choice of silk stockings or a tie.

Obviously, because selfless, art must be devoid of any usual content: in so far as it expresses everything, it must not mean anything: there must be nothing to understand, in art …

Art, pure expression ... When art has content, it is an instrument: hoe, lathe, fan…

Pure aesthetic feeling is inner and inexpressible feeling and of the means of expression taken in their infinite abstract possibilities, in their absolute selfless value /without content or end/.

Art is one: to be pure poets, pure painters ... Superficiality and poverty of the crystal that feels face, edge, and not substance, crystal ... For those who have the aesthetic feeling, the means of expression is only an accident. SCHOPENHAUER and NIETZSCHE, in enhancing the superiority of music, have shown that they are unable to understand the other arts: therefore art itself, perhaps…

Who has only one means of expression is not an artist….

The most modern art is the closest, although it has hardly been aware of it, to something spiritual. Art, perhaps, begins today.

Psychological elements of modern art:

1 ° Insensitivity to the human: despite the deleterious work of culture, today the possibilities of abandonment and exhaustion of the universal sense have become rarer; in part, the cause of the practice may have been, positive knowledge and artificial refinement / modernity, science and corruption / in today's vulgar life.

2 ° Now the classical work of art, stripped of the human element, remains a formal scheme connected to time: therefore it was natural that it was denied, as a passion out of fashion, and the elements that claimed to keep it out of time / academism, criticism, theory of absolute values, etc. were also denied./. If you exit the universal, you are in vulgar practice: in practice, for consistency, you have no reason to run out except in the current elements: here is the modernolatria /Futurism/.

3 ° Added to this is a selfish retreat: subjectivism and individualism; with the birth of a naked, icy, bleak conscience: twilight of idols. In spirit, agony of feeling; in practice, translation of the center to the primordial element of the senses / sensory idealism, orgiastic subjectivism/.

Lo Sturm und Drang it began with a dip in the brutal by way of purification: after which it would have been possible to get up towards a new ideality. In this regard, the chronological contiguity of the verists with the symbolists is significant.

This beginning is characteristically carried out by painting: impressionism, primitivism, post-impressionism, futurism: humanity moved to the flicker of light around things has implicitly killed the whole classical tradition; a little ’ less from music / MUSSORGSKY, up to DEBUSSY, RAVEL, CASELLA, STRAWINSKY/. Here, therefore, the theme of art is placed in the pure reality of the senses / sensory idealism. Then came the methodical destroyers: in this field, Italian futurism distinguished itself for audacity and for the violence of the purifying motif; after RIMBAUD, MARINETTI, with the theory of words in freedom /replacement of the brute forces of matter at ’ “ io ” literary: lyrical obsession of matter /, STRAWINSKY and BOCCIONI brought the health solution of the problem, abandoned by DIONISIO until today.

Only there is that, to do something truly decisive, humanity had to be overcome, and first; this thing of which the first of these brand new romantics did not care at all: now the car instead of the Nike samotrace is evidently one humanity instead of another; and they are not to be overcome the humanity, but l‘ humanity.

But sometimes, in the work, the artist, rather than being interested in the element of new humanity to be expressed, went to inebriate himself with the means of expression taken in himself. Thus, miraculously, he came out of the circle, and the new path to pure art began: for in the absolute sense of form there is pure necessity which places the ’ artist as such, and therefore the same prior aesthetic.

This evolution took place clearly with the analogists: first the image goes to stretch its relationship with the content, and its analogism is properly said, expression by means of vague sympathies / VERLAINE, KAHN, GIDE, LAFORGUE, MOSCARDELLI/; then it breaks it and closes its reality in itself. From that point the last two elaborations start.

In the first, the detached image becomes intoxicated in its sentimental evocative power, so that the poetry of comes a pure symphonization of the second terms of analogies, and therefore he achieved the abstract passionate spirituality of music. This trend started from pre-Raphaelism, then, passing through WILDE, it was totally realized in MAETERLINCK. The Seras chaudu of MAETERLINCK represent the highest degree to which passionate purity in poetry has so far reached. In painting, in parallel, we moved on to KANDINSKY, BAUER / expressionism/. Similarly in music it is the value or harmonic sense that takes over until a gradual suppression of every sentimental content; thus, in part, SCHONBERG, CASELLA, SATIE; less, STRAUSS.

Finally, in the last elaboration, the image / the means of expression / is broken in the individual elementaries, becomes inconsistent and illogical, and, also abandoning its vague sentimental evocative power, it runs out in its arbitrary necessity. Thus poetry becomes selfless, asentimental, and even partially, ahuman. The realistic-conceptual correspondence element that implicitly remains is resolved in a total reversal of the classic relationship: “the content is the expression of the form, not the form and expression of the content“.

And so, after the hysterical convulsion of humanity by RIMBAUD, /alchimie du verbe/, MALLARMÉ and APOLLINAIRE go to close the doors of this new world; immediately afterwards the light breaks with TRISTAN TZARA and with the school he founded of Dadaism. And here art has finally and for the first time found its spiritual solution: ( 7 ) illogical and arbitrary rhythms of lines, colors, sounds and signs that are solely a sign of inner freedom and deep selfishness achieved; that I know only means to themselves; who do not want to express anything completely. ( 8 ) Here and there the same need for expression is also overcome. The arbitrariness and the whim are made: MARCEL DUCHAMP makes a Dada painting with a reproduction of the Mona Lisa with a pair of mustaches and a chemical formula; FRANCIS PICABIA makes a Sainte Vierge with the ink stain of an inverted inkwell; another makes a poem with défilé of the 24 letters of the alphabet.

The “Dada posters 1918“, and i “25 poèmes“, by TRISTAN TZARA, the HANS ARP woods represent the expression of the highest state of purity, consciousness and property of the intimate and deep I, that has never happened since the beginning of time until today.

Today, after the war / and this also proves its sentimental and practical cause /, on the side, there is the fashion of the return: PICASSO, CARRA, SOFFICI ... Incurably intoxicated people of humanity, that modern art could only live as a new academy as it was made necessary by their fundamental inferiority, he loves to see it Sturm und Drang of the last decades as a merely transitory state, and gives it value only in that it thinks it has served to bring back to a new humanity, wider and richer for the various experiences acquired.

A sense of pity comes when you hear them say: – Oh, but these « attempts », these « sentimental experiences » have already passed, we have already exhausted and overcome them ... –

One is called spiritual, when he comes to understand the humanity of DANTE, MICHELANGELO, WAGNER. Oh, if you have bread to eat before we get to where we are…

Abstract art cannot be historically eternal and universal: this, a priori – PLOTINO, ECHKHART, MAETERLINCK, NOVALIS, RUYSBROECK, SVENDEMBORG, TZARA, RIMBAUD…. All this is only a short, rare and uncertain flash through the great death, the great nocturnal reality of corruption and disease. Likewise, the rarity of unspeakable gems among the huge muddy gangs.

Exceptional art, art out of time…

Modern art will fall soon: precisely this will be the sign of its purity; it will fall more than anything else, for being made with a method from the outside /for a gradual elevation from the disease on partly passionate reasons / rather than from the inside /mystic/.

But, even today, for a moment, the eternal turn of dark lead has opened and plagued to pure blue infinity.

Notes

( 1 ) Rimbaud.

( 2 ) See SPINOZA.

( 3 ) KANT: ” The same self is not thought of as affection ”.

( 4 ) NOVALIS: “ Poetry is the great art of building transcendental health. The poet is therefore a transcendental doctor. The purpose of the poet's purposes is to raise man above himself.

( 5 ) See Dionysian and Apollonian sentiment in Die Geburt der Tragödie by NIETZSCHE.

( 6 ) “ Le poète se fait voyant par un long, immense et raìsonné dérèglement de tous les sens ”.

( 7 ) Strictly speaking, an imperfection of conscience still remains in current Dadaism / 1920: the Dadas think they have achieved a vital purity while, for the abolition of categories and humanity, they actually went much further. Dadaism lacks mystical interpretation.

( 8 ) ” Vous ne comprenez pas, n’est-ce, ce que nous faisons. Eh bien, chers amis nous le comprehens encore moins ”. /Dada posters 920/.