

chrysalis
Foundations of Art

Gregory Markee



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protoHouse |@| prity lights
MADISON

Foundations of Art

Art is framed such as a two dimensional painting art is framed such as a sculpture art is framed such as a completed poem

I disagree with John Dewey titling his book Art as Experience

Art is intentional

Not all of experience is intentional

Art is an idea and an idea which frames the very idea ideated

The idea

Nor am I introducing an idea presently

Aesthetics

Reason

Affection

Foundation as cause

Foundation as record

Foundation as legacy

foundations of art

earth

foundations of art

1

discipline is a measure of creation

a large project may not be completed at one time

2

a favorite color

a favorite texture

a chosen subject

3

nor a gallery alone

but the next gallery

divided by wall an undooed passage

4

what theme were a theme

nor relation

5

chronology is my own reference

I read a book

6

history is mentioned

7

what is greatness

8

a painting may last years

a sculpture may last years

9

whether attendance as costing money will increase or decrease visitation

10

what is done with old art that is not displayed

were a closet

a proper temperature ask

were it important

11

were it nature for model a river

what is cause for art

12

blank walls

13

were a primacy of function

and having completed a primacy

what is decor

what is a streamer

foundations of art

credibility of art

the critic one of a kind

the artist ownership representation experience

the intentional observer context

and were language to surround as representation

and were interpretation to surround language

and to have gone a day as yesterday recalling

chartreuse

texture

the frame was slate blue and wavy

an overhead single light

a dark gallery

a dragonfly to the left of the cave titanium white background

art and presentation

a weathered intentions

the message

is no process

assuming a response

[trickery subterfuge secrecy

silence exile cunning

guile wiliness duplicity

she painted eight orchids as of yet

as have I

art and presentation

nor a patience

art and presentation

and another

and the artist of a single work

for history

old art

petroglyphs pictographs

forms of domestic living [architecture]

collective forms of domestic living [communities]

what is done with bones [interpretive dance]

people are not art

whether diet is art

and there were method developed established

pigment

canvas

clay

a representative form fetish kept

ritual whether religion

and those nor consider themselves artists with questions

it is the same nature the same stars the same water

I think about is it not

and were there no education but for sunrise's begin

it is the same cloud

is it not

folklore said the elder of his own life though not actual

the oldest representative form I may consider is either a lyceum or an alexandrian library without looking up google not to be confused with googol who owned the googol.com domain before google.com existed perhaps

an art periods

categorical for

study

nature as other than illusion as model

a dimensions nor realism the clouds and from the clouds the artist
 above and light
 beams and shadows as clouds carried easterly the artist
 above and light
 easel

it is no truth to say one thing is another when there is no appearing in likeness
 of course flattened and two dimensioned
 and a chosen colors in reference though
 decidedly with another respect given a parameters of representative
 materials

a clouds
 are fluffy and in the day are varied in roundish shapes and lighted and high above an horizon or
 in reference to a tree
 in reference to a canyon

before
 what becomes of art
 [brushstroke]
 an image taken as experience

a dimensions nor realism as ends say reference nor explicitly necessarily
 the clouds
 as model

nature as other than illusion

nor allusion
 and my attention considered by the artist

were a flat painting sole two dimensions

and the clouds do pass I see
 and the clouds are governed I see
 and the clouds let the sky for sight in between

as quiet as a gallery

motivation without reason

a hunk of raw material

[mention ethics] [mention morals]

and what could be done

with

colors

with

considering colors a rainbow

how to draw a rainbow with steel

to leave in the yard

next to the barbecue

because

the written word

an haiku against

a free verse poem against

faced wind open eyed

truth as plurality of things going on

boats the shore the sailboat the clouds the smell of fish the tent the tree the trees the forest the sign and the road one
passing car the carriage the baby the horse drawn carriage the amish carriage

cornfield fenceline the barbed wire the hawk diving at my windshield country house barn without paint soil black earth
implement sales county fairground dirt race car track cotton candy ferris wheel girl with glow in the dark necklace and
the brass band the gazebo the microphone

the idea the book the ream of paper the ink the brick wall the bicycle rack the convenience store the cigarette outside
the closed convenience store the flag the other flag beneath the steel flagpole the clanking flagraising cable in the wind
the window shoppers the window with the plastic flowers the pottery pots and the seventy percent off sale sign

the airplane on the ground the chain link fence the air traffic control tower
a crow

groundbugs and ticks earthworms snails

a frame is mentioned

what I did last summer

I was surprised to see a cicada on my screen on the longest day of the year; the day was overcast though eventually cleared.

I rode my bicycle to the capitol wearing backpack a book inside. The temperature was eighty degrees and sixty percent humidity said the weatherman.

Local corn on the cob was four ears for a dollar. Local cobcorn was four ears for a dollar.

I drove to the Wisconsin River and observed bald eagles with my monocular; I returned home, the sun set, the stars came out, and I observed the constellation Orion with my binoculars.

I sold three books and purchased an unabridged dictionary.

I had my Volkswagen tuned by the dealer and they cleaned the exterior with municipal water as they have for my last three Volkswagens over the last twenty years.

My front door potted plants were a different floral species than previous years and I was reluctant to embrace their beauty, -a variety of petunia though not officially and much smaller petals. I neglected watering the potted plants during the hottest period and they withered though I was not bothered by their demise.

a calligrapher knows numbers in any color

new leaves

like last year

we all turned invisible in class [and lost track of time]

exposure

a consideration of sensation and perception

memory

environment

oneself within an environment

a relation to the next time the object is recognized

value

preference

were one so inclined to their own artistic productivity a question of influence inclusive of dissuasion

environment in which a frame resides within which art

the curator

a nail in the wall and another deliberately spaced

the gallery

a frame

the museum

a frame within which a gallery a frame an environment in which a frame resides within which art

exposure is what happens when one witnesses

memory

say art

religious foundations of art beginning at age eighteen having received first communion

classicism

among columns marble a cathedral a chapel of chairs and altar embroidered backs embroidered seats

the stations of the cross

iconography

an art class were slides one after another including breasts and children including halos upon original saints

and struggles

posed subjects often with halos posing for the painter

and the mythic parting of waters

and the ordinary astronomy and the ordinary clouds and the ordinary fish fish is fish

exposure

to the three kings

exposure

to saint peter

exposure

to a community

were an introduction given and or passive

who wants to hear about art when it is mandate

an internalized cross

a candle

theory

explains

the operative theory upon which custom etcetera upon which personal and social order begin and may or may not remain

theory understood

a representation

saying the theory exactly

and

it were in a frame

perhaps understood for its simplicity

a representation

literature represents

painting represents

film represents

theory

explains

the fallibility of art
for its untruthfulness

the shadow left of the tree and the sun left of the tree

for its untruthfulness

though its title is inaccurate

for its untruthfulness

the story goes differently

for its untruthfulness

for its incompleteness

for its untruthfulness

for its unskilled introduction

for its untruthfulness

for the interpretation of a different familiar river

for its untruthfulness

for an audience nonfoundations

for its untruthfulness

for lack of publicity

for its untruthfulness

for its disagreement

for its untruthfulness

for its introduction

for its untruthfulness

for its generalization for its simplicity

response to hegel

you cannot find a point if you are two other points or

one thousand other points for that matter

nor can one star be between two other stars

a geometric refutation of hegel though hegels introduction is geometric itself

art is an object

chrysalis

I did not start the monarch

I did not start the luna moth which was dead already

the web ish cocoon on a tree the caterpillar

the seed ish spot on a leaf grows into a caterpillar stops after eating enough of a leaf and hangs upside down

chrysalis

in the aquarium the terrarium

chrysalis

kindergarten

one day they are told a butterfly from change

release

out of the classroom back door

art is an object

were it art nature a question of ethics to watch just watch

draw a picture

take the butterfly itself and science it into a vial with chloroform

make a butterfly box in a frame

a translucent and neon and colorful pinned wings on corkboard under glass

as a collection

for a mantel

chrysalis represents change the caterpillar into

and to capture

an idea is simple

I see outward from my given name

identity
 understanding
 drawn
 in being

I see outward from my given name

were the sincerities
 were the attractions

the lights

all of my senses

the banglound drums the parade and
 the feel of water from an high dive

the others
 create

do I not interpret the hourly bells
 and the statue within the water fountain with the coins within
 do I not interpret the painting

I prefer
 as well turn myself from that which is without interest

interpretation and what I am told of the one horned goat
 interpretation and my religious experience
 interpretation and a campfire

and requires an expressive medium were one so interested

outward

one single question
I am withholding interpretation

whether art is aesthetic or utilitarian [functional]

art is aesthetic

cancel

eye patches for one's eyes

ear muffs for one's ears

body suit including gloves and moon boots and leather helmet

clothespin for one's nose

a closure of one's mouth

censored by oneself for reason

inhibiting an exterior sensation and or

the

publisher [withholding interpretive potential] [from others] [cancel]

and the story [what is truth] [presented]

and the other story and the other story on a page

decidedly

for reason

were omission persistent

subscription may or may not increase

whether a subscription is paid or free

subscription may or may not increase

responsibility such as governing bodies were omission persistent say

censorship

a statue's naked parts covered in velvet cloth

censorship

a painting with a woman's breasts revealed relegated to a particular gallery with others the same

[continued]

[continued]

censorship

a rug dated eighteen fifty from an indigenous culture with a symbol seen eighty years later as a swastika in world war two shown only periodically for its sensitive symbolic form

censorship

censorship

in the interest of the censored

censorship

in the exclusion of the censored

censorship

a separation of information to two audiences

censorship

power authority parenting teaching protectionism

deception

propaganda

influence

this is not an essay

the library

is or is not just collecting what is or is not around

brand new information a book and

its interpretation a book accepted by the library and

the interpretation of its interpretation a book accepted by the library as well and

etcetera

two hundred years later

interpretations and books accepted by the old library

the brand new information is in reference to the brand new information two hundred years old

and selectively continues were it

importantly pruned by an academic librarian

censorship

to the observer to the experiencer

nor an expectation of what is introduced

and found art

nor expectation

passive

nor the observer nor the experiencer reason

the artist

the museumgoer

the masterpiece the painting the crowd of twenty museumgoers

standing

in a direction

at

at leisure

and move to the next

intentional natural art

the sticks one by one thousands stuck into each a large dome with an open door to stand within admire from an interior

a raked sand at low tide into a design washes away

a planted trees nor orchard exactly in rows one acre grass atween for walking

the groomed animals the showdogs the 4h dairy cows

the walled garden

a stacking of a stone atop another marking an hiking trail

a covered bridge

an ice sculpture

a bon fire

an ant farm

a stone beehive chapel used for religious practice

form

itself interpreted

and its interior

a form interpreted

the painting of the lady in the veil celebrated

the frame of the painting of the lady in the veil moments younger as celebrated

a mirror supposes

a shadow supposes

an echo supposes

the reflection the twenty yard long mirror at the old bar the man on his barstool leaning on his forearms with imperial stout looking up

her shadow she noticed facing east as she was feeding the ducks a loaf of discounted bread

the echo supposing the original sound of playful laughter at post twilight campstove was heard by the canyon camper couple off the canyon walls above

secondarily original

the reflection

the shadow

the echo

fridgerator art

the orange fridgerator

and the crayon lines

sky blue

spring green

intense black

sun yellow

invisible white

typewriter paper

the strong magnet

holds the bunch of five or six ish together

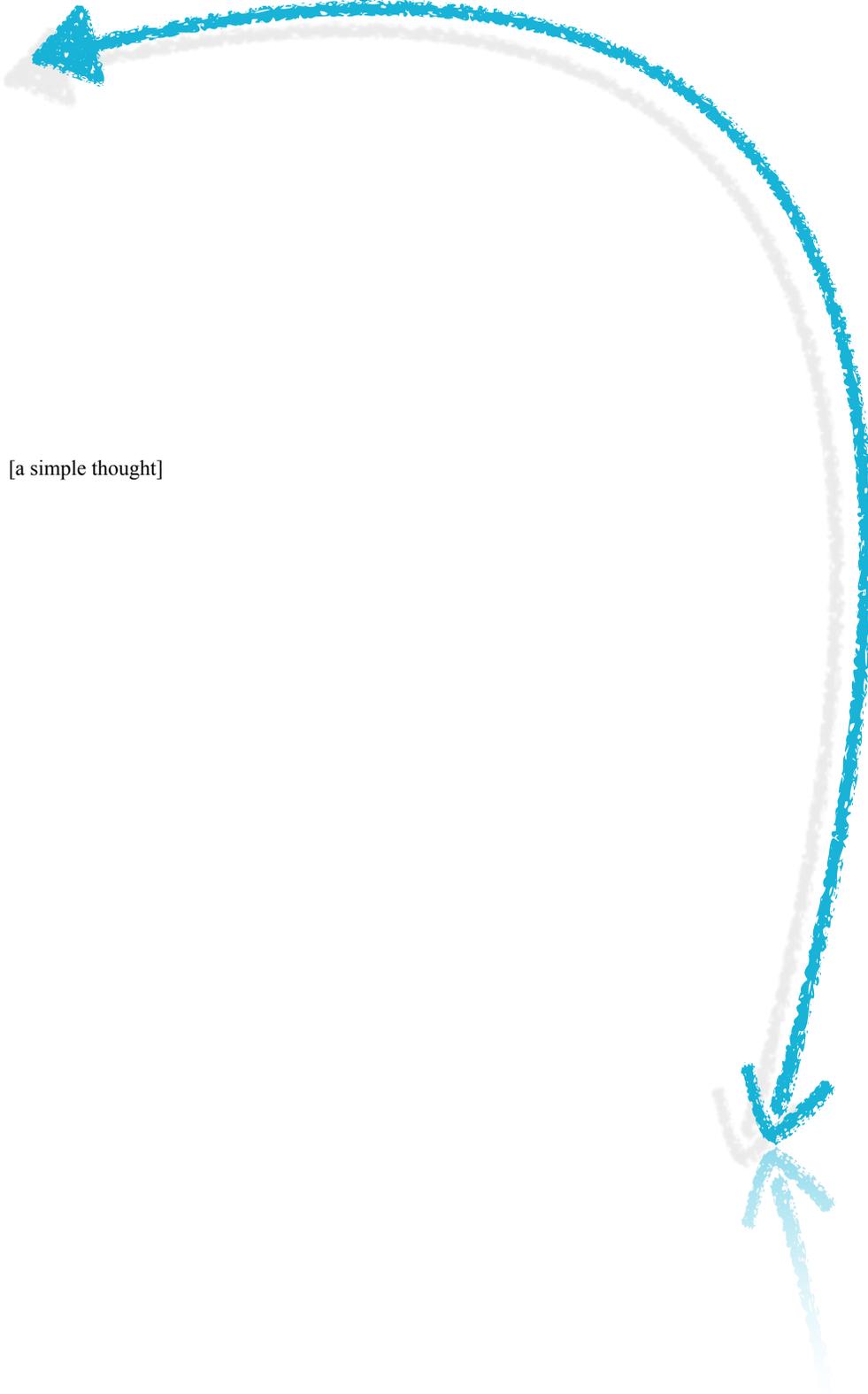
fluttering each time the fridgerator opens

kool aid

[bracket around pathology] [and its supports]

nature takes its own

nature completes nature



[a simple thought]

untitled

undefined

imaginary

temporal

effort

efforted

appreciable

acknowledged

contexted

true

intentional

mnemonic

poetry is portable

the pocket journal
and a favored pen fine black
the picnic table

something about a one toothed squid that makes me want to write a poem

squid ink

the depths
and darkness
beneath a rock
within a cave
then
trolling for fish
the sperm whale
comes
squid ink
cloud
about escape
the depths
and beneath a rock
again
within a cave

I am not misunderstood

waiting to interpret

my original thought is inevitable

waiting to interpret

conclusively

nor conversational necessarily I see

four frames and

a gold frame within each frame and

ink and pencil and color drawn microdetail

the mounted card within

waiting to interpret

my original thought perhaps and

context

conclusively

[I look out colloquially speaking though I receive photons]

I cannot hear the walnut treetops [do I imagine?]

and a star behind

and an easterly breeze

were it beyond midnight uncertainly though dark and tomorrowed

sounds an owl

art is a very broad subject

includes

watching paint peel

counting traffic

aerial views of ruralities

the smell of fog

barefoot grasswalking

painting

were to say

sensual notice

axiology

attachment and detachment

memory

I consider art within a frame

a condition were it not the artist's intention and or e.g. a viewer's critical consideration

in an interest of

operative creation

were art a verb as to sense axiologically [the paint peeling i.e.]

were art a verb as a creative construction [scribbling a pen and ink drawing i.e.]

to recognize an object as exterior

is an objective perspective were one to look upon such object [interpretation]

what exists within a considered frame

as called art

from an objective perspective an axiological determination

an observational perspective rather than a creative perspective

to the existence of art

a conceptual dimensions

the five senses

law nor law

whether the concept art can be considered upon a single fulfilled moment viewing a famous painting

whether the professional museumist having visited one hundred museums in one hundred days has a different

perspective on the concept of art

whether an artist

materials of creation

god

an artist's form

ink

paint

clay

voice

granite

a frame is made of wood or metal or polymer clay is
art itself

material is other than conceptual such as interest and motivation

the brush

and its considered metaphors

to the artist is

nothing

and the tin can with the portland gray paint within is
nothing
to the artist

and the wall

upon which

and the fibrous paper to

the calligrapher is

only reasonable and absorbing and intentionally chosen

mention god

were god or no

a consideration of intention perhaps intelligent I will not speculate though

mention god

is to mention cause

I live near a walnut tree forest

I gather a walnut every november peel it let it dry crack it open and eat the interior

the trees are more than two hundred years old

I also like filberts in my chocolate

were seeing believing
 upon the artist
 the object
 nor complete as once believed

as secondary
 as transfer of inspiration
 as transfer of what is believed
 will never be accurate

as realism
 so too impressionism
 so too the abstract

an observational post
 a nature for example
 a picnic for example
 night lightning

were to describe and
 the artist within said context is
 style
 is color choice is time of day is an interpretive sound upon a painted canvas
 abstract described is open to interpretation
 were it an orchid titled image with no orchid and
 widely celebrated

inspiration precedes motivation
 though discipline

the task of the artist
 representation
 what the artist chooses to represent
 in material form
 to its completion

secondary the art
 removed
 from the original experience
 the original idea
 as the objects in a panoramic photograph of a parade are original the photograph itself is secondary
 as an idea in an abstract painting may appear geometric or textured intentionally to the observer it were the artist to
 have experienced primary inspiration upon which a completed work as recognized by the observer for secondary
 interpretation

nor a thing to create

for a wall

the back door was open a passive breeze

nor lights

the afternoon

the mail would arrive at three thirty five pm as it does

cotton canvas

ink

intense black

gold

tincture drips

ink drops and brushed ink

[frame]

were art considered

nor art considered

conclusory interpretation

is art

for reason

having interpreted

object is art

a privilege of an existential object having been acknowledged by the interpreter as art is

its interpreted frame

inclusive of context

its generalizability

regarding reproduction

regarding introduction to other environments

its comparability

critical comparison with like art objects

interpretation from the perspective of original experience

art

[what is art]

the making of art

my keys spark

paint splashes

clay is messy

stained glass is contemplative

blood is drawn

glassblowing is hot

sweat

losing oneself in creation before an object can be called art

the hammer the granite the saw

the quilting bee

piano practice voice practice drum practice guitar practice bass practice

the making of art

is reasonable

losing oneself in creation before an object can be called art

the making of art is not going to an hardware store and setting a paints and brushes on a table in preparation

the first brush stroke

the first key stroke

the first copper line etch

[completion]

I love you

she may have her own thoughts

the male life size accurate nude sculpture at the portland art museum

the female life size accurate nude sculpture at the chazen museum

the same sculptor

I may have my own thoughts

on the toughness of opinion

were three women to attack a woman

a consideration to write about having understood a nature of getting along as a science of politics

and I am no listener nor silent but silent

it was a latter reason upon a standards of defining importance the likes of

permafrost

facing west at the ocean

one big gradual climb to the foot of one big mountain

a significant bottle of cabernet fallen from a car door like blood

inspiration is interesting

as is the grocery store not just any grocery store the one with artichokes and the alternative one with mexican cola with cane sugar and the alternative one with the restaurant with the waitress that knows what I order the same every visit

I love you

as a foundation of art implies an other

as a foundation of art may or may not imply reason

as a foundation of art declares love

as what may or may not be materially said

substantial waste of time
 why should an artist be criticized
 for their art [object]
 for their effort [time]

rhetoric is the critic
 having said
 having seen

the rhetorician is an artist as well and is open to critical return of subject supposing a specific art object
 substantial waste of time
 why should a critic be criticized
 for their art [column] [object]
 for their effort [time]

a critic may or may not represent a news constituency

why should an artist be criticized
 an observer naturally forms an opinion of an art object

critics do the job of museum goers who may otherwise form their own opinion of an art object

criticism is candid

if only in thought and

that which carries no attention I cannot notice

the critic
 the glass paper weight
 as a kaleidoscope
 for a manuscript
 the museum gift shop

no method to immaterial except its interpreted description

and a description is narrative

and were a future considered immaterially

upon such immaterial descriptions one plans for

a disciplined completion [writing] of a book one plans for

the story in the book itself until

the final punctuation

the author's reading and signing at the local bookstore

[having found a dictionary]

[having found a dictionary]

no method to immaterial except its interpreted description

application [speaking] [writing]

paper

webster's unabridged

the one who has the question speaks up

the statement

the interpretable statement

the artist

cubism and war eleven feet five inches tall and twenty five feet six inches across

realism and beauty

impressionism and beauty

surrealism and beauty

religion and god touching fingers

mythology and a place for the dead

the self published free verse book of poetry

the quiet artist and a conceptual quietude

experimentalism and light

may be a question

an empty canvas is without meaning
 an empty page is without meaning
 an empty rock an empty weight of clay is without meaning

applied education philosophy-ism

pigmented oil with brush with knife with texture to canvas
 ink a nib to paper
 knife to wet clay a kiln
 blue print to material to construction acanthus columns

an intentioned meaning
 were it imaginary
 were it drawn from one's experience
 were it an illustration of another's work

blank

absence

open

say chosen material medium for form

a qualified intention

a form without meaning is to stare at

a decision not to decide is a decision

too much paint

nor waiting to interpret what exists though what form will be made of

canvas
 page
 structure
 clay

[and have considered subjects are revealed or brought from or drawn out of mediums e.g. marble and clay and representation applied to a material such as paint]

the golden box

Psyche

not to be confused with Pandora's box

Venus is mentioned

that which she is curious of

[within]

simple woman

simple man

cause an environment

an intentions

were an idea professorial

an idea is no material

were language material perhaps

the poet causes an environment

the poet causes poetry

were a material arts an idea is no question though

an idea precedes an intentioned cause

within

a space

governed as a gallery is governed with

occasional poetry readings

an affective environment

[the gallery] altered per intentions and

an affective environment

all that [the gallery] [e.g.] affects exterior to [the gallery]

cause an environment

nor interest necessarily beyond art creation

the artist

consider

an aesthetic which affects other aesthetics an aesthetic which affects word choice an aesthetic which affects a favorite color an aesthetic which may or may not govern an ideal an aesthetic which introduces an aesthetic which may be more than appearance

funereal objects

he dies [a day after he dies]

the church service

all of a cars with headlights on

an hearst

graveside words

an headstone

and a grass returns in six months depending on the season

or were it incense

or were it a pyre

or were it a burial at sea

or were it tears

or were it black

or were it solemnity

or were it an exchange of an experience related to the deceased

or were it a tool from his garage because he no longer needed the tool

or were it driving by his side of town

or were it a tree planted

or were it a six piece brass band

or were it the three bean salad at the wake

or were it a candle every week thereafter

or were it a stained glass image of an ascension

the lens of the author

a window unto the whale the psyche of the whale the life of the whale

a mariner's perspective

climbs a mast for hours watches a rolling waters a clouds

daily in their whale killing row boat with harpoons they go and return with or without whale for oil for parfum

the lens of the author

perspective a window and

what is withheld

because

the position the advocate the policy brief the journal writer the poet

original to say

original to say in print

were there an audience

qualitative research is inclusive of quantitative research

quantitative anthropology qualitative sociology

were meaning attached

the lens of the author ends at page ten the lens of the author ends at page one hundred the lens of the author ends at page five hundred

the lens of the author is summed in the abstract

subjective research interpretive perhaps [interview] [observation]

objective research interpretive perhaps [numbers]

evidentiary both methodologies and an author to interpret and write with a lens of such interpretation unto completion and publication

I make changes

because

whether shamanism is art

were there ritual

were there form

the shaman

what is unsigned

anonymous

word of mouth

one thousand years within

a vault

an importance is kept without

attribution

nor value swayed

and spectacle

the titled museum

the titled gallery

what is unsigned

and there is no reference

[circa]

the golden box

her hand's length

her palm's width

gold

ornately patterned atop

three hinges and

a lock

without key

to look at I cannot say and

rattles an interior

[held]

[kept]

a place to die

within art

I have not dismissed heaven though do mention heaven has not been up since nineteen sixty nine

nor hell exists

just hot in the summer

and stones and sand and features and a seasonal creek

nor cacti though a single prickly pear

I noticed on a bicycle ride

it is the clouds

it is a cloud

and when there are none

it is the sky

nor birds

and night when a winter doors remain open for air because

and day again

when a cicadas crescende and creekside and silence all at once I hear the creek

I have before skinnydipped in

that was then

death is different than preparing for death

death is different than locating a place to die

requires nothing

ritual participation

a candle

bread

a silent prayer and

silence

[pews]

[were there many]

silence

[art]

[the walls] [were ritual other than art]

a candle still

I am listening

my eyes are closed and

I am not eating

an apple

a pretzel

good art

I decide

were an introduction of reason a seminar with slides

given history given context

aesthetic value

an object's travels

good art

and a catalogue of good art

and from an introduction

I carry

good art

an idea

I decide

passersby

graffiti

corporate logo

architecture

shape of a vehicle

rainbow

sound of lake water lapping

leather pants

cut lawn with lines mowed into

hello from a stranger

tip of a hat from a stranger

nod from a stranger

dog sleeping in a park

fallen ice cream on a sidewalk

anthill in a crack in a sidewalk

clouds

handfeeding city birds

bus

skyscraper

shadow of a skyscraper

window planter iris

stone church

vienna beef hot dog vendor

copper penny

parking meter

cement

municipal trees in a sidewalk row

united states postal box

wrought iron fence

windowshopping

jaywalking

bicycle rack with a locked fallen bicycle

horse

kite

book sale flyer on a sidewalk lamppost

sculpture

debris

city clothesline second floor to second floor

italian restaurant outdoor table

folding chair

checker cab

ferrari in a traffic jam

debris

THE SUM OF ART

The sum of art
 is a mirror a lens of creation the artist biography
 the situated paint is a story [pause]
 color plus art plus context and
 were the poet the artist [what is color to the poet]
 the fallen leaves beneath the snow I assume
 [I assume]
 and it were music for the wind the texture of the environment is a studio
 sterile and readied for installation
 conditions nor conditions [the unconditional]

Enter the gallery the owned gallery
 the sum of art is a spot among spots the rubric of change is
 within a walls a containment
 [the invitation] they go forward with a heaved being
 there is one thing I remember about time it is
 now
 nor confuse time with space [my unblinking eyes] [I see time marked in color]
 the surface the etched lines the light but
 it is not I who calls art art
 the poet the title assumes language

[Put a germ in healthy society] [solve this] the grugged
 the common space of a wall is an invitation
 is a resolve to the barren the void
 rests quietly [they walk past] [arrange for the art to be changed every ninety days]
 says coffee
 the permanent will not change will not degrade
 context the walls fall down first
 the sum of art is model to reproduction all of
 poetry is ekphrastic all of material is ekphrastic [how I am conditioned]
 what it is I declare original

from NU ART [2016] also appeared in FENCE magazine winter / spring 2018

optic

to isolate a sense

the leaves are nearly grown for the season

half into being I admire and

lucid

against an afternoon sky

nor clouds

and beneath

a shadow crossing a caterpillar and

a bed of last years debris orange brown yellow fallen sticks

mushrooms

beneath I imagine

peripheral

a forest to be within a walnut tree forest

and concentration let for a multitudes

a variety the same species

air

vivid

optic

last season's walnuts three browned weathered exteriors fallen upon the same ground

the same tree

propaganda
were an insular philosophy published
a news article a poem a manifesto
and how proper conditions may be caused
[and how proper conditions may be a return]
and there were a photographer a dark room
the journalist with microcassette recorder
to publish
and were it propaganda
to elicit the protest poster
to elicit the advocacy poster
the parade
and were it a wrongful death to elicit a propaganda
and were it an utopian idea to elicit a propaganda
an invitation to convince
assumes the journalist assumes the senator's publicist
[because of the right thing to do]
[because a public should know]
[just]
and a poets about a thought
and the other artists about a thought
morality is not exhausted in its expression

in one million years you will build a square home

having caved
 nor returned though for posterity
 a pictograph a spiral a berry pigment
 still present

unto a nomadic way of
 leaning wood and animal skins with and without blood painted images of astronomy and hunted animals

an occasion durations
 a stacked stones covered in mud a fire can be built within a home can be called and a textile for the open earth until
 the season clears and
 the sky
 can be slept beneath as a year ago

a square home
 with covered walls and
 were there doors in three generations made of hardwood and
 were there a dishwasher in ten generations and
 a mantel with dried flowers and an unlit tallow candle
 a magnet
 a soap bar shaped as a dinosaur
 a portrait of the matriarch
 were there a garage
 for a horse a palomino with an offered saddle
 a square home
 were it painted I say off white though prefer brick though prefer stone to brick
 and a welcome mat
 and a door knocker

they will throw money at you [George Tate, ThD, 1996]

they will throw money at you
for reason
united states currency
for an object
which may or may not be the object
for reason

they will throw money at you
whether to accept
for an object
which may or may not be the object

everyone get a telescope
the paint is drying

waning waxing
gibbous crescent

indoor wall paint took five hours a living room a roller no spilt paint
subtle olive color

sentry polaris polaris
on occasion when it is partly cloudy as well

the paint is drying and
the smell

after twilight and there are no clouds now in an hour a remaining
stars

[fill the night]
everyone get a telescope

and the moving air

wait

and a leaves a sounds near quiet night backyard

sky

museum philosophy

what is interesting

[a categorical consideration]

galleried

and in the vault like numbers

and in the attached climate controlled warehouse like numbers

[development is inclusive of membership]

whether an object is an idea whether a subject is an object is an idea

what do you know for sure

[preconceptions] [a priori]

to view a cabinet of curiosity having seen an exhibited objects previously

[tabula rasa]

curious

[question]

I like paintings which consume an entire wall

I like experimental quilts

I like old things in good condition which hold my attention

I like positive curation

immaterial art

were no less an idea than the evidentiared idea

refuting ink

refuting a magnetized audio cassette

were natural vibrations material including voice spoken

were light material were photons material

and the smell of freshly baked chocolate chocolate chip cookies were smell material

and taste

and rain upon skin

sensation is materially received

to say immaterial art exists is to deny sensation

assumes I receive material art experientially and have received material art experientially since birth

I create material art experientially

[can art exist without material reference] [no experiential origin] [no experiential output] [no material product]

[exists within a person only]

[consciously]

[nor conversational]

an abstraction an invented dream an interpretation an invented continuation

immaterial art

nor were it brought to material though as inspiration perhaps a sculpture from an invented dream

now sculpted material and an immaterial thought within and again

drawn from productively and again

The best whale watching off of Nantucket happens in July and August. [Nantucket Nectar squeezed lemonade bottle cap]

the water mammal the migration the pod surface squid diet air

from a boat

surface blowhole a swells of waves a clouds passing a sun warm and cool again a shorebirds hours of swells a sighting

[thar she blows]

The soul recognized in material objects a harmony identical with that of its own structure, and this recognition was the genesis of aesthetic pleasure.

~Umberto Eco interpreting Hugh of Saint Victor

"perspicax et liber animi cointuitus in res perspicendas"

(human intellect) (mystical experience) (could take the form of) "an easy and clear-sighted penetration of the soul into the objects of perception"

Aesthetic pleasure were governed by the individual

[to say pantheism] [question]

a parameters to governance a parameters to sight a parameters to the reception of sound

an attachment say affection

within

given one's exposure

what idea I shall travel into and

the answerability of a material object (Bakhtin uses the title Art and Answerability for an essay)

is measured as interest

a soul

were it definition sought identical to my own soul

were affection

regards my own projection of [being] unto a gilded tapestry on a cathedral stone wall properly lighted

[that I like] were affection

an objects of perception one introduces to themselves in the course of experience are not random

one governs their own attention as aesthete

chooses

and were it projection a character of one's personality to regard oneself in a material object [to regard oneself as a material object] [question]

Gilbert of Hoyt re: breasts most pleasing

"breasts are most pleasing when they are of moderate size and eminence . . . they should be bound but not flattened, restricted gently and not allowed to wobble too freely"

(Pulchra enim sunt ubera quae paululum super eminent et tument modice . . . quasi repressa sed non depressa, leniter restricta, non fluitantia licenter)

I agree

though less than moderate size yet moderate eminence

smaller and perked

an underwear bottoms and bra are the same as a bikini

prevent too free a wobble

quality cotton

crochet

silk

[menstruation]

ars [noun] artis (artium) [verb including that which is reason for creation]

art

art creation

[concept]

affection in an aesthetic sense

holding a pen

feeling the texture of the paper with the fine nib of a ballpoint pen

expression of understanding

an art object

an intention an intentions and its

exhibit

re-creation

having created

were it the same [question]

school

oblation

were offered

but one

[God is not living nor ever has]

the mystical rigorist
what is a mystic said
the rigorist
atop a question fashioned of granite
having prepared for the weather and tomorrow's
weather
and the next
were representation a matter of a presentation of oneself to a public
say there are no people in a regions and
to travel as
traveler
and to travel as alternatively learning such as book or conversation
and a concept
upon
an invention of the last word
were it an attention to an imagined spectacle [lightning]
were an attraction to first interpretation
[cause]
the rigorist
[it were them]
[she does not know]
[a mention of mystic]
[for what is original]
[I too bracket]

gradations of peripheral-ism

focus

a center of an art object

were there a unicorn

about a still life of pomegranates and candles and fish and gala apples

about a whisped clouds in a blue sky through a window among a wall with garlic hanging and

a wooden cutting table

a knife and

a frame for all of the gradations

focus

a center of an art object is a question

were a unicorn a question

gradations of peripheral-ism

are to an artist's invention

[a triangle]

[and what is within a triangle]

a center of an art object is a question

were a unicorn a question

and to consider a peripheral still life and to consider a supra-peripheral-ism as peripheral as an appreciator appreciates

then

wonder at the frame

itself

handmade and painted installed

nor unicorn as peripheral [object nor art object entire] [inna]

transcendentalism

germ

spark

[having completed the last]

[archived]

is a thought

more relevant

[they say]

[certainly]

[commissioned]

and the journalist as good as their most recent article

the critic keeps pace

is a thought established

discipline were an effort spent six days a week

for an introduction of oneself

[material]

material art

transcendentalism

upon itself a threshold

and for sight

a presentation of the next

blasphemy

a normative standards of social being exist

a deviant expression

undermines a social structure

a social structure is the church

a social structure is a social system

blasphemy is considered verbal

material art and blasphemy

a deviant expression

undermines a social structure

the grotesque

the causal grotesque

the caused grotesque

were blame were reason attached

blasphemy

is exterior were I to recognize blasphemy

were it an artist

were authority authorized and intentioned [censor]

were it an artist

were witness to agree

were it an artist

were witness to disagree [censor oneself]

blasphemy

is a specific question upon a defined blasphemy

were it blasphemy

articulation of aesthetic experience

an art object itself perhaps

ekphrastic writing perhaps

a painting about a painting

conversational

texture

nor frame mentioned unless a frame is mentioned

were there footsteps

a bench

a smell

conversational

were it company brings about a thought

a red ropes atween brass weighted three feet high poles surrounding a female nude sculpture

nor frame

[I see through frames]

inclined

life size and a plaster painted convincingly

[still]

[question]

[how long shall I stay at a museum]

[how long shall I wait to go to the next museum]

articulation of aesthetic experience

may or may not be silence

a philosophy for perfection

start

complete the art object

relax three days without inhibition

consider the completed art object in an holistic manner in one sitting

decide where to locate the art object

locate the art object as decided

start

[repeat per interest]

gradations of peripheralism as metaphor

socially considered

an art movement evolves

religious art

an iconographies of halo

were a trinity

were a system of saints yet offering

an iconographies of halo

were modern now

were surreal now

were impressioned now

nor adaptive though mining adaptation

a foundations are significant

you can have a poem if you write a poem

all of the garden
and a butterflies
the yellow simple ones and the white simple ones
fluttering
the stone chimera
having rested two decades in the same position
anatomically correct
near the bird bath with the drinking purple finch red
gone
now
is autumn
past the dead perennials
I have seen before

ipsum bonum [this good]

hereabout material

I can become no closer

and material is no settlement

we say

upon french onion soup and candle

words

a meaning a meaning a shared interpretation

is then silence

understood

latin is only first if latin is only first

to begin immaterially

I say I

nor exposure for there are many environments I carry

including a presence I recognize

you are you

and when I am alone

consonance

1

that it were sound about calamity
a drum and symbol
the random triangle
were considered jazz for reference nor jam
[sound] a several
instruments percussion and a horn because the horn owner had a horn in his closet
[thus]
an intentional pause and
there were rain outside I can hear all at once

2

a musicians make sense
now rhythm in between
rhythm
a horn strings together rhythm and with rhythm itself

3

[song]

4

and interpretive in a predictability

5

nor relief from discord
nor consonance itself for to have considered consonance
without reference
though reflectively

world of forms [Plato]

theory

an object

the object

need I assume the moon is the same tomorrow

[from what I recall of the moon]

[from what astronomical theory considers its origin]

[from an actual origin of the moon]

[nor]

there is a [world] where the actual moon exists in its original form

there is a [world] [the same world] where the moon from what I recall of the moon exists in its original form

hylomorphism

theory

every physical object composed of two parts

unchanging prime matter

a form deprived of actuality

the cabin at the dirt cross roads

weathered for one hundred years

wind blows through

mice live in a walls

a paved road constructed into town

nor decrepit said historical

the cabin at the dirt cross roads

a family once

a farm without weeds

unpainted originally and a small barn

vacant since the korean war

[question]

the nerf football

[the actual nerf football]

hylomorphism [from Thomism from Umberto Eco]

theory applied to people

a permanent inner essence of beauty can be established and rids the person of the transience of the everyday world, this essence becomes the source of the beauty of sensible appearances

[self]

I appreciate

I know who I am

the golden box

[oriole]

[songbird]

[vibrant orange upon black]

[orange slices and natural grape jelly]

[oriole]

[an ornithological pair]

