

## The Challenge of the Art Against the New Space

1) The art in general is certainly the product of the human mind, the center of which is the consciousness, but it does not mean that the art itself is always produced by clear consciousness because the human mind has not only the understanding but also the anticipation. And the creative anticipation goes sometimes further than the understanding which is the objectified form of the consciousness. Therefore the reality of art is almost always concealed in its secret. The artist himself cannot realize that secret in the clear consciousness although he has already realized the form in the dark matter.

One of the most important tasks of aesthetics is therefore to realize that secret into clear consciousness through the interpretation of the phenomenon of art, in order to get rid of the dark ambiguity so clearly that the human mind may get deeper philosophical anticipation for the future than the philosophical understanding for today. I would like to make efforts to clarify the concealed sense of the modern art in the new space.

2) Under the word "new space" I understand the following six phases of extension:

- a) The technological space which consists of machinery coherence.
- b) The urbanic atmosphere of which the extreme is megalopolitain circumstance.
- c) The horizon of the sign.
- d) The enlarged world through the optic, acustic, electronic and cosmonautic science.
- e) The alienated autonomic section of culture.
- f) The climate for imagination.

3) a) The present society is characterized by the term technological coherence because all the things in our society are manipulated through the functions of the machine.

What is the essence of the machine? It is the elimination of the human physical labour. But what is the philosophical sense of this elimination? Here we have to pay attention. The sense of the machinery elimination of labour arises a totally new sort of abstraction which has perhaps been entirely overlooked until now. This abstraction throws away (abstrahire) the time process to the effect as possible, and abstracts only the effect. Therefore the essential sense of the machine is the elimination of the time. Now the essence of the human existence does not consist of the spacious extension but of the self-consciousness; and consciousness is nothing else than the temporal existence, namely, it is not the being of space but the being of time. If the machine eliminates time, it means that the machine eliminates the human existence in its core. So the technological society which consists of machine runs to the nihilization of the human existence. A certain thing must make challenge against this inclination. If not, the core of the human existence will be damaged although

the external equipment of the human existence has indeed been improved.

What is the above mentioned certain thing in question? The strong cultural phenomenon of such a sort in the present society is according to my opinion the art, because the art requires in its essence the time-process, only in which one can enjoy the reality of art. So the existence of art itself is an essential remedy for the pathology of the machine age society.

b) The circumstance of human being has been from the begin of history analyzed into five elements (according to Indian tradition five, according to Empedokles four), namely, the earth, the water, the fire, the wind (air) and the sky. Each element has its proper colour. The earth is brown or yellow, the water is transparent, crystal clear, the fire is red, the wind is green because one feels the direction of the wind through the movement of the leaves. The sky is blue. Now, in the megalopolitain open atmosphere the earth is no more yellow, it is covered by grey asphalt. The water in the rivers of the cities stinks and is dirty, no more transparent, no more clear like crystal, and the fire observed in the city is no more red, it is ghostly blue like gas and neon-lamps.

The sky is covered by smog. It is also grey. Where can we see the original colour of original elements in the megalopolitain atmosphere? It is the landscape of the Hades where the ghosts of the dead are wandering. One must give some living stimulation in this dark functional surrounding. This is the real meaning of the arising of the fauvism or barbarism and revival of the African or prehistoric art. The aimless explosion of the passion which is seen in the modern art is also an example of this longing for the living colour. So the art has the task as the unconscious compensation of the social illness.

c) The technological coherence consists of signs on which one must not think but to which one ought to react without hesitation. The meditation is in this cohesion equaled with hesitation because it does not run with the rapidity of the functional institution. In the horizon of signs one does not need to search out the meaning because the sign is univocal, one dimensional. It is the horizon of calculation and manipulation, the value of which is not the truth but the correctness. The human being in the official business and operation moves on this horizon of sign. He does not speak words, but just pushes the button of sign. But the human being in the personal activity lives in the world of words, which must be poly-dimensional as well as symbolic and not univocal, because words are only one medium with which the human being has contact with the complexity of univisual structure of value. Every art can be seen as a sign and so treated as a matter of course. Gioconda is Gioconda, Hamlet is Hamlet, further nothing else. But every art has indeed the complex of word in its background. We can make a dialogue with the art in order to finally obtain the ecstatic situation, namely, the transcendence of secular matter of course. This is the act of interpretation. The art as a source of interpretation is the relative to the spirit for words, just as the machine as the accumulation of signs to the sense. The art proposes the agora, forum, the saloon for high conversation to the people

in the prosaic functionalism. This is the power of interpretation.

d) The technics has enabled us to experience the worlds which belong to animals, e. g. the progress of the optic machine gives us now the image which the insect experiences like the multi-vision of the dragon fly, or through the submarine with its special optic possibilities we can see the landscape at the bottom of the sea and take photographs with the fish lens. So the experience is enlarged by the technics. This experience is one type of superhuman experiences, because the new space, unknown to mankind till today, is open, namely, the limitation of human experience is broken out to the animal world. But this super-human experience of new spaces is nothing else than the animalization of human being. The opening of new space in itself through the machine is only the addition of animality to the human being. The art can use this animal view and make something new. In many abstract paintings we can prosecute the unconscious influence of new vision enabled by optic machine. Art is therefore an activity for re-humanization of the animalized landscape exposed by technique.

e) We live in the world but we are placed, being designated in a certain articulated situation, in the professional alienated space which has its own terminology and its own legal authority. The "yes" in the industry equals some times "no" in the classical education and vice versa. The philosophical terminology is closed to the daily activity of the electro-engineer and vice versa. The civilisation is too specialized, to construct the united culture of human being. The historio-geographical scission vanished through the technical generalization. But the incurable separation between professional spaces is the main cause for the social misunderstand and struggle all over the world. From ancient times the art has been the cult for reunion of the people. This mission of the art of the present alienated society is in every respect very acute and relevant. Here in the art the separated new spaces may be unified glorious rejoice, which realises the wanted reunion of the separated societies.

f) The climate for imagination is of importance for the beauty of act. The spacial distance is diminished by the effect of technical machine and its coherence. By one finger one can disturb the sleep of an unknown person who lives in another continent. What does this mean? If we make a careless mistake by dialing a wrong telephone number, it is quite possible that we can cause through one finger the death of the patient, who lives far from us and who has angina pectoris, through a wrong telephone at midnight. In this respect every person in distant places is a neighbour though we cannot directly perceive how the conditions of the neighbour are. In order to perceive the situation of such an invisible neighbour, we must have imagination. If we have imagination vivid enough we can sympathize with the psychology of an unseen person, who is agonized by an unexpected wrong telephone call in the middle of the night. So we can understand that we should not be careless by dialing a telephone number. The correctness in using machine is one of the acute virtues which eco-ethica postulates to us. The ethical virtue pre-supposes and needs

the imagination. This means, the ethics requires imagination. The place of imagination in the whole human spiritual activity becomes elevated. It was till 1960 nothing else than the second or third power for the intellectual activity. In comparison with intellect and reason, the imagination was of less value. But now in front of the wall caused by aporia of technical reason, the imagination is called for the creation which may give the new issue. In this spiritual climate it is one of the urgent businesses for personal culture to elaborate the human faculty of imagination. For this purpose, the art or the appreciation and interpretation of art is suitable to evoke intellectual imagination.

### Grund und Ursprung

#### *—Über die Differenz der Fragenstruktur zwischen den Wissenschaften und der Philosophie—*

Unsere Existenz entfaltet sich in der Zeit. Jegliche Sache, welche unsere Existenz alltäglich erlebt, muß also in der Zeit als das Geschichtliche geschehen. Dies besagt, jegliche Sache, welche unsere Existenz erlebt, ist das im Prozeß Stehende, das Zwischenseiende, das „Meson“ im philosophischen Sinne, das weder Anfang noch Ende ist, weil die Zeit an sich nichts anderes ist als der Strom, der weder Quelle noch Ende sein kann. Alles in dieser Welt ist das Zwischenseiende, das „Meson“, heißt, alles in dieser Welt muß seinen Anfang und sein Ende irgendwo anders als in sich selbst haben. Das Wissen von etwas setzt also die Intentionalität nach seinem Anfang und Ende voraus. Die Woher-Frage und die Wozu-Frage als der ursprüngliche Wissensanlaß liegen jeder Frage der Existenz zu Grunde.

Die erste Stufe der wissenschaftlichen Frage ist die Wie-Frage, weil man zuerst wissen will, wie die betreffende Sache ist. Der Akt dieser Wie-Frage ist die Definition, in der das vielseitige Wie durch Abstraktion als Was eindeutig fixiert wird. Im Gebiet dieser Wie-Frage wird jede geistige Tätigkeit nach der Definition konvergiert. Nun, die Motivation der Definition ist die Entfaltung der Gattung-Art-Klassifikation, welche die alternative Analyse voraussetzt. Das Entweder-Oder ist also der Grundcharakter der Denkweise im Bereich der Wie-Frage. Die zwei Grundfragen, die Woher-Frage und die Wozu-Frage werden darum hier folgendermaßen, voneinander grundlegend, unterschieden: die Woher-Frage als die Intentionalität nach der Vergangenheit hält die Sache als Meson für die Wirkung der vorangehenden Sache, welche die Ursache genannt wird. Die Wozu-Frage als die Intentionalität nach der Zukunft hält die Sache als Meson für die Mittel zu der bald zu realisierenden Sache, welche der Zweck genannt wird. Die beiden Grundfragen werden also zunächst im Gebiet der Wie-Frage folgendermaßen umgesetzt: Die Woher-Frage wird umgesetzt, „Wie entsteht die Sache?“ Ihre Antwort ist die Ursache. Die Wozu-Frage wird umgesetzt, „Wie wird die Sache benützbare?“ Ihre Antwort ist der Zweck. Die beiden Fragen können miteinander verknüpft werden, aber sie sind als Intentionalität