

THE ORCHESTRATION OF THE ARTS –
A CREATIVE SYMBIOSIS OF
EXISTENTIAL POWERS

*The Vibrating Interplay of Sound, Color, Image, Gesture,
Movement, Rhythm, Fragrance, Word, Touch*

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*The Vibrating Interplay of Sound, Color,
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ACKNOWLEDGEMENTS

In proudly bringing this superb collection of a rare breadth and wealth of aesthetic ideas, insights, images, and nuances, the fruit of the Third International Congress held by the American Society for Phenomenology, Fine Arts and Aesthetics, an affiliate of The World Institute for Advanced Phenomenological Research and Learning on the public arena, I want to express my profound admiration and gratitude to its organizer, Professor Marlies Kronegger. Her unique aesthetic culture and her contagious enthusiasm for the beautiful and the sublime have brought together our expert authors from numerous areas of fine arts, literature, and history. They should be warmly thanked for sharing with us their knowledge, acumen, penetration and subtlety.

Miss Isabelle Houthakker deserves appreciation for her careful editing of the papers and Mr. Robert J. Wise Jr, for the index.

A-T. T.



At the Harvard Faculty Club: Marco Baschera, Didier Souiller, Lawrence Kimmel, Marlies Kronegger, Herbert Josephs, A-T. Tymieniecka, S. Coelsch-Foisner and Ellen. J. Burns

THE THEME

THE ORCHESTRATION OF THE ARTS: A NEW APPROACH TO THE GREAT QUESTIONS

What is Art? What is its genesis? What are its coordinates in the design of the universe, of life, of the human transcendental system of experience and thought? What are the crucial factors of its emergence within the human sphere and beyond?

These are the ever recurring questions which emerge in the present times in an unprecedented fashion undermining the millennial assumptions. In our times, when the human being is struggling to find his/her bearings in an ever-expanding conundrum of vital and cosmic interrelations, Art, assumed for centuries as a specifically human prerogative and as emerging from the human genius to express his higher aspirations above concerns of survival, is thrown into chaos. As is usual in the historical progress, we are still continuing to digest the great works of the past, their inspirations and ideas, seeking to revive the beauty deposited therein, as if oblivious of the fact that at the same time Art *per se* undergoes a “volcanic eruption,” an outburst from within its bowels.

Indeed, arts, throughout centuries of human culture, were slowly evolving in their approaches to the real, imagination, dreams, in their means of expression and aesthetic taste, values, etc., when emergencies of novelty meant a “revolution” as if the inner fermentations of taste and discovery of a new vision of things meant some radical change. What we are witnessing with amazement in recent decades is not merely an evolution in acquired tastes, valuation, principles of the real, “true” and beautiful, in perception of things and expression. It is not of a transitional nature. The present-day technical inventions appear to strike at the very core of Art as such. Not only technological – electronic – art performs creative functions, imitating the human creative work – the hitherto exclusive artist’s dominion – but entering into nature of the artistic media has struck into the very core of the arts first, bringing about new sounds, new images, new patterns, new colors. They are either discovered or invented but they lie certainly beyond the human transcendental system of experiences inaccessible by our natural senses. With these new sounds there come into the musical arena new compositional rules, new aesthetic values, new types of auditive experiences ... a new horizon for the aesthetic-musical universe.

Second, mathematically projected, invented or discovered, sets of unprecedented images infinitely varying in patterns and colors of an extraordinary complexity, variety of nuances and beauty are great challenges to our inherited views about the visual arts. Are we, with the revelation of new sounds, with the fractal geometry of the Mandelbrot set, crossing the frontiers between the human/transcendental and the “brute” Nature? Are we crossing the frontiers between the mathematical and the natural orders, since it is proposed that these patterns correspond to the patterns we find in nature? Are we, finally, crossing the frontiers between mathematical and cosmic natural order, between nature’s and the cosmos’s design, between both of them and our mind? The aesthetic nature of the fractal images themselves is undeniable and this statement may lead us into fascinating considerations. But we will stop at the present and focus upon the great issue at hand.

In fact, shaken out of their centuries-long sensory enclosure, on the one hand, and through these discoveries as well as through the emerging of ever-new types of art due to electronic devices, as if freed from the hitherto-assumed original fulcrum of arts on the other hand, arts call for a novel evaluation of “what is art” and what is not, and for the new principles of appreciation. This leads us to the necessity to investigate the arts – first the *human-originating* arts – anew with the awareness of these unknown horizons which electronic art offers.

One of the most striking and philosophically fecund feature of the human arts is their intimate aesthetic interplay with each other, their intrinsically conditioned creative interrelations, their natural crossing each other’s dominion but not dominating, only enriching it in the aesthetic sense. In one word, their virtual orchestration seems to hide the secret of Art. Tying a knot at some mysterious circuit – or maybe just spontaneously surging at happy moments – it seems to offer a judicious point to focus upon while being in the search for the deepest springs and synergies which they, as art, rely upon, their coordinates, their bearings in the human mind, nature and cosmos.

Leaning toward each other like music and song, individual arts throw from their very core constructive hooks toward each other at various circuits of their making. And most strikingly, arts embrace in this orchestration toward an aesthetic symphony of life, all the spheres of human creative endeavor: literature epic or lyrical, history, design, film, ... stretching with their reverberations into human commerce with nature – art of gardening – or of social life – posters, designs of publicity ... (Yet at the very heart of their conviction that their fulcrum is human creative genius surge the tantalizing questions stated above).

The extraordinary collection of studies which we are bringing here to the public, presented at our Third International Congress of the Institute's American Society for Phenomenology, Fine Arts and Aesthetics is a Pandora's box of sagacious analysis, perspicacious observations, inspiring insights into the interaction, symbiotic atunements, leaning propensities, intertwining patterns among human arts, giving the philosopher and art scholar a wealth of material to ponder.

In itself it is an incomparable aesthetic feast. We owe it to our esteemed colleague Marlies Kronegger, who as the president of the above-mentioned society organised this congress and "orchestrated" it with her rare knowledge of the individual arts, profound understanding of the historical situations in which their styles developed and flourished, as well as of the literary and poetic inspirations they might have benefited from in the making or in their interpretations radiating in innumerable colors and nuances to participate in culture.

We owe to her incomparable aesthetic culture the inspiring insights which like a fresh spring wind enliven the stereotypic academic spirit.

It would be premature to conjecture the perspectives which this collection opens toward the treatment of the great philosophical questions; it remains to be pursued by the reader. As for the immediate effect, it stands on its own as a glorious aesthetic symphony as well as a treasure chest to be carefully unpacked.

Anna-Teresa Tymieniecka



Back row: Robert G. Schaffer, W. Roberts, K. Karbiener, S. Coelsch-Foisner, Pat Trutty-Coohill, Mary-Elisabeth McCullough. Middle row: George R. Tibbetts, Sally C. Hoople, Cynthia Ruoff, S. Bruhn, Debra San, Lydia Voronica, Stephanie Weaver, Karl F. Volkmar and his wife, Tony Raczka, Martina Pachmanova. Front row: Jadwiga Smith, Judd Hubert, Marlies Kronegger, G. Scheper and W. E. Grim