

## “A CONCISE OUTLINE OF THE 5-POINTER ANTOA COUNTDOWN” BY RALF G WILL = RGW23C

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### **Introduction/Summary:**

*Aim of this article is a concise overview of ANTOA from Point 1 to 5.*

*It is also a comprehensive selection of comments and annotations to the various benchmarks that form an unusual perimeter, encircling the social context of creative expression.*

*While Point 1 looks for individual footprint and intrinsic character, Point 2 deals with environmental concern and how Art builds social relations viceversa becomes tool for conscientising communal dissent.*

*Point 3 explains the old-meets-new condition whereby relevant Art supports sensible skill upheaval and innovative presentation.*

*Trendy convention changes to refreshing renewal of mindful invention.*

*Point 4 is pure nature, the abstraction of once relevant and definite objects, impressing edgy sentiments on keen consumers and practitioners alike.*

*Often misunderstood as child play, the abstraction needs to have a beginning and an end, and may not contain meaning. Even though it satisfies curiosity and owns an excessively provocative price tag.*

*Point 5 illustrates value, meaning and symbol, and returns to memory and experience as creators of history.*

*The social construction of Art calls for meaning and value and tightens the net of inter-human relations, no matter in the stone age or the controversial period termed modernity or contemporary Art. Meaning has indeed come from social acceptance of the creative flow, the free spirit that paradoxically works best in scientific way, endowing Art with a certain dialect of symbolic language. Weaving individual relations into a social fabric of communal meaning.*

**Keywords:** *Abstract - ANTOA – Anthropology - Art – Benchmark – Bricolage - Condition - Context – Countdown - Creativity – Expressionism - Footprint – Language - Liminality - Meaning – Mixed Media -Old-Meets-New – Photography - Poets – Pop-Art - Relations - Renewal - Skill – Social – Symbol – Upheaval – Universal.*

Aim of this article is a concise overview of ANTOA, how its various parts are linked and meaning is created by emotional value of universal message, by historical reference that nonetheless places the viewer, consumer, reviewer, buffon in land of phantasy. Yields unreal, absurd, abstract, unearthly associations, yet teeming with physical and intellectual links. A new web of relations in creative frame is the result.

Point 1 finds the individual footprint of creator, by artist in their specific work as yardstick for tentative assessment, keeping in mind that no thought edifice is perfect and that relations continue into a future web of uncertainty. Whose indeterminate centre may be elucidated and clarified by the 5 pointer count-down for relevant artistic purpose and imaginative expansion.

It's a note of personal relevance, commitment, impact that Point 1 weaves into the creative event as divider between empty canvas or meaningless image or text or song and emotional, universally applicable message.

The latter defining that amazing instance of wow, of pure appreciation. Underlining and inspiring free and eternal thought not bound by physical borders or specific cultural conventions. Free to assess and internalize the Arty element and even follow the artist's lead by heaving a deep down inspiration to the surface, by crowning the artist's intention with a very own and surprisingly valid interpretation. This happens when Art is not a tool of personal pleasure but a universal language that can be used and understood by anyone decoding its secrets. Its syntax or structure revealing that interesting universal validity. Where the blessing of speech is a detailed processor and precise conveyer of thought, steeped in historical experiences. Wrapped in a magical cloak of words.

Whereas the tradition of creativity on other hand supports an imaginative message of shared feelings. However, language engages in thought-out and inventive conversation and combines well with Art as common, inspiring sentiment, offering a new social edifice; these brothers in arms remain in close touch.

This point also stated by Leo Tolstoy in his essay "What is Art", from more than a century ago. Personality was seen as the divider between the symbols placated by Pablo Picasso and George Braque, and meaning-less empty screens. That in the cradle of the modern era, before both artists imprinted idiosyncratic messages and personal character into their works.

And as I show in my article on the pariah troubles around photography, it became Art as soon as its perpetrators communicated personal content. Independent of specific photo signage and symbols. or rather the photo-graphic toolbox containing expressions of individual preferences and view points. So that photography speaks a universal dialect, understood in far corners as much as in homely setting. Creates its own system of grammar classification that turns red to blue and black to grey by intricate half-tone illuminations. Artful divisions that fully enhance the creative angle, no matter in black and white or colour.

Point 2 underlines social context, weaves creative action into social network, draws on socio-historical background as builder of free and inspiring imagination.

And to the contrary shows how far artists, here two poets, have been alienated from readers by choice of extraterrestrial subjects. Poets who once fought socially grounded battles for perhaps a better treatment of political prisoners or more respect for human rights issues, now waste their understanding and empathy for the cause of the downtrodden and rejected. Wrap it in false and elitist terms of an utter myth, buried in ideological secrecy, upheld by the tinkers rather than inventors at helm of America's Space Agency, NASA. Namely the gap behind reality that turns planetary probes into carriers of stolen concepts and ideas.

Or have you ever worked out what all those incoherent and incongruous space events mean, and that there could be no meaning at all attached to them? Because humans are the cream of universal creation and that electric faults and nuke fall-outs constitute the rest of reality, make up all the manipulated and twisted matter outside of earth's atmosphere.

And with modern poetry seen as rather simplistic and easy Art form, compared to novel writing or painting of historical events, that applies beguiling yet often false suggestions to trick and bewitch the reader, the people's rhyme and verse are no more. Instead they are now in service of a dark hole, the unsatisfactory myth of outer space!

Where notions of betrayal and spying indeed surface. Whereby the once repressive overlord, the then-Apartheid monster indeed was the reason for our unexpectedly blurred vision. Spread by insincere and malicious demagogues, wearing an oh-so-innocent cloak of virginity. Visions painted, hammered, imprinted, twisted, warped falsely called creative,

In truth hardcore reality has gone awry and sold out to consumer and worker exploitation. To separations of culture and languages and clinical obnoxiousness rather than contributing to innovations and artistic renewal.

Would poets eg be a branch of creators who strip and skip social context by skilfully hiding their betrayal behind lyrical explosions, subtle and sublime modulations? Or must we not raise the issue to high spiritual levels for fear of discovering empty shells around blasphemous debauchery? Where creativity remains bogged down and bugged by lies and kid-gloved falsifications of truth? For rhyme and verse to jump out the window....

So that the formerly anti-segregation commitment of poets (here Gottschalk and Skinner) not only exposes insincerity but also shows the intellectual paucity at play in their respective poetry circles. They have separated themselves and their content far from the talks we held in 1986/7.

Which does not belittle lyrical explosions from metaphorical pens nor the the poet's ability to conscientise dissent with words as weaponry, but by contrast points to Alfred Lord Tennyson's or Shakespeare's under-the-skin rhymes.

Here suggestive verse forms spiritual content into urgent social demands. More so, their lyrical demonstrations highly polished and thought-provoking, converting an abstract age to refreshing impressions of social context as striking Art. Dedicated to sincere commitment and recurring cycles of crafts and skill overhaul.

Where social context in literature is a language gone craftily creative and remains seriously relevant, As builder of satisfying, stimulating inter-human relations, let alone inspiring content. This relational net painted with a blazing and shrill and urgent emphasis.

Point 3 illustrates how old and new meet in innovative and critical Art, how an old style or creative convention is superseded by an unusual, yet to be confirmed technique, techno twist. The latter invoking a tendency to inner and outer skills and even content upheaval.

In 1929, this intriguing principle of old meets new found expression in a series of lectures, discussing cycles of new thought meeting old sentiment. When our minds feed the soul with an innate ability to innovate and recycle, start from afresh. Chuck out the old and bring in the unknown, the unusual, while a serious challenge inspires the soul to full alert.

Yet the lectures expressed rather dry philosophical consideration, while the artist's tendency to innovate belongs to the old meet new class as well. Here, in the creative pool we find bricolage and mixed media collages. Bricolage a term from French structuralist anthropology, coined by Claude Levy-Strauss, and referring to a work drafted from litter and other lose parts, haphazard materials, The latter in a way abstractions and wonderful objects, endowed with interest for future carriers of social meaning and relevance. Endowed with memory and history. That make sense once the do-it-yourself spirit behind bricolage bears fruit and gives us welcome diversions from clinical and profitable thought. Produces Art...

In their cubist urge, both Picasso and Braque reinventing common style and set views. Then extending their Art to snippets of material culture that redefine structure and frame. Their contributions were innovative and created value beyond a monetary price tag. The old-meets-new- condition was fulfilled.

One of the first Art historians who collected artists' bios and added anecdotes was the medieval painter, architect and biographer G Vasari. He placed artistic development in a historical process, revolving around improvements on technical levels. Each new artist from a different generation would refine and improve the conditions his predecessor had met.

Such urge to drive the Art forward became a selection principle for relevant and sincere creativity. It was in part personality, in parts psychological insight that affected the uproar.

The inner overthrow of stale views and worn habits came next, drawing on a different set of values. That inspire the crafty transmitter of skills and sentiments. Drain a suggestive dialogue from a deep well.

Here, point 3 provides an easily applicable benchmark. Even the literature from liberated Africa presented novelties in stories and fiction. Albeit framed in a discourse with stifling tradition. Where often humour builds a plot between stark rural origins and that organized hive of chaos, named modern urban living.

By the way, the roots of Pop-Art go back to a rebellion against stern city architecture in conservative post-war Britain. Then times changed and Art flourished in a new social context. Old flew into new and the latter a pest to decency by graphic overkill. A significant marker on the high road to pop culture it turned out.

Point 4 is related to perfect nature, to an inspiring abstraction that may not reveal anything. Neither from where it originates, which tree it represents, nor to where it wants to go and how old it was at inception?

A 5-year-old genius painter, smearer, spray-painter? The amazing effort of abstraction, stripping of essentials, came from a child who found the leaves of the tree purple and coloured the crown creamy-yellow.

Then received US \$ 250 000 at the last Sotheby auction for it. Or was it a 23 year old fiery, hopeful painter, celebrating surfaces, planes, lines, dots as if they were trees in a forest of oblique edges and sharp corners?

Yet, the abstraction at issue, the drawing or chiselling away of chips and splinters from something else, may not tell us anything. May shine as metaphor, as imaginative language that nonetheless leaves us in limbo. In the hard-to-access in-between zone. At times called liminality and supposedly born in murky fields of symbolic anthropology. Deep down in ritual Africa where kinship and social tensions are soothed by spiritual chants and the ceremonious splattering of animal blood. Abstraction and absurdity as combined Art branches step to the fore of the public court. And create an intricate net of inner group connexions. This after a period of change awaited the creative person. Culminating in the social construction of new relations. At the heart of a solid communal grid, sporting colourful floorboards, stimulating our imagination to brave graphic expressions of new shapes and lines, albeit as fictitious event.

And in real historical initiation rites the liminality serves as protector from affliction and opposing forces, shields the sufferer from bad influences and Western viewfinders, focused on an artificial world in a make-believe-tv universe. Yet the old world opens to fresh impetus after rigorous initiation.

So, asking where the abstract angle originated, what it shows and where it wants to go, leads us to better appreciation and understanding.

Abstract issues become common subject matter in the modern era of artful, eloquent, soulful expression. Meanwhile the social context gains attraction as well. And the controversy around naming of the modern age slowly recedes.

Symbol, meaning, value, complement the 5-pointer Art countdown.

It affords structured insight into creative process and social legitimacy. The once fictitious message, invoked by the artistic project, becomes a tangible reality. And elicits emotional responses on a far-reaching scale. Works in cahoot with artist's intention and puts us as consumers in a satisfactory position. The Art value opens up, yet it may also shrink and diminish when no relation is invoked, when the painting is not related to a certain message but stems from the bewildering fracas of shorts and faults in the artist's shrinking brain. Often paralyzed by alc excesses or other substance abuse. Surely a message would be of hindrance here, yet when you assess the works of Abstract Expressionists like de Kooning, Rothko, Pollock or Guston, you may be baffled.

There is certainly a lot of colour going down the abstract and meaningless route while a lot of monetary value has been enforced. According to BBC documents, their movement ended up on CIA payroll, the latter running its own collection of carefully selected and corrupted images. To counter the impact of social realism, as espoused by the Soviet school of political painting and performance back then. In the days of the iron curtain. With mainly French lefty upheavalists falling for the sublime propaganda from across the Atlantic. Oddly, misleadingly termed Abstract Expressionism.

Meaning attached to relations builds and juggles the inter-human networks in certain cultural or language preference areas. Might be zones of socio-economic development, too.

Art creates meaning by building new social nets and endows them with a certain dialect, manner of speaking.

Symbolic value is given to the Art and even constitutes a building block of society, of shared communal activity.

Similar to an independent symbol that stands for its own faculty of inventive and creative production. At sane time it drives social progress, solidifies the net of links in a web of far-reaching connexions and welcome implications.

Ritual and ceremonial activities once enforced social conventions before becoming pillars in a historical hall for imaginative sculptors. Creators. And now complement the countdown by anthropological reference. And let us share in refreshing discourse. That aims at making sense of the creative part in communal activity.

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