

an introduction to art and science

Art and science are fields of complex endeavors and definitions not easily defined, even by those within the fields.

But then, they can be defined.

But then, once definitions are assumed, are argued for, comparisons are still complex and final relations unresolvable.

Is the artist the same as the scientist as a creative individual?

Is science at base really aesthetics?

Are the final truths sought by both the artist and the scientist the same?

Fine questions, but in order to pursue them as studies one must already assume an art, a science, and make comparisons on the level of meanings and definitions of truth, aesthetics and creativity;

abstracted from the touching of art or science

from experiencing a modern dance or a talk on physics

from images of art and science

experienced forms, through forms

forms of an expression by a scientist, or an artist

forms faced in approaching art or science

forms conceptual

pre-conceptual

perceptual

from one person to another not bringing the same experience.

for science and art are interplays between experience and awareness and expression.

to approach them is

to move from awareness

from experience through expressions

to awareness

both art and science can be approached as states of consciousness

on one hand introspectively

what is important to my own thinking and feeling

processes?

on the other hand

through consideration of perceptions in consciousness

In 1971, I held a jam session, a workshop.

Artists, scientists, students came by our home and we talked in great circles; undirected and instructed. At first science and art were equivalent; proved equivalent through discussions on creativity, purpose, aesthetics.

Proofs began to trip on semantics.

finally,

“I don't think you mean by 'feeling' what I mean by 'feeling', at all.”

collapse

“Somehow, we are all talking different languages.”

The feeling was reached that discussions and communications needed to be built up starting somewhere on the level of perception, of awareness.

To start with perception, with experiencing, one must start with introspection and reflection

to reflect on experiencing

to feel its complexity

to explore from the complexity of experiencing to the complexity of expressing

from the complexity of personal feeling and knowing to the complexity and choice of public knowing and feeling

artistic and scientific endeavors

the course of this web book.

We start less on matters of concept and more on matters of awareness.

less on matters of definitions and meanings, and more on matters concerning elements, phones, if you wish, of language; elements which ultimately convey feeling primary to meaning, feelings basic to the process of 'relating to', understanding and expressing.

We start, perforce, with psychological, physiological and individual reflective elements of awareness. We come later to group characteristics of awareness and express, those characteristics of awareness and express, those characteristics that somehow seem to imply 'that's artistic' or 'that's scientific.'

not art, not science per se

but, within the sense of our cultural traditions having a science-like or art-like nature.

Art and science will not be taken as if split down the middle. They will not be defined with such crystallinity as such a split demands. (Indeed, that would be simply wrong in regard to present trends in both art and science.). Here they are taken as experiences; experienced as art by an artist, as science by a scientist, as art-like, or as science-like by each of us.

The intent of this web book, therefore, is not to pursue art and science directly, but to touch elements which are ultimately those needed by, those consistent with knowing, feeling, expressing in the arts and sciences. Not distinguishing between working in a field and going to it as a viewer;

for within awareness
perceptions, the elements of expression
and communication
interact back to awareness
to working within
or to viewing from without

as an artist or scientist I have made my expression.
I feel it is good. It is a clear expression. It works for me.

as a viewer, I meet and interact with that expression.
does it work?

In my creating, my expressive form must be consistent with
that which I wish to express; and how I express may bear on
how I conceive, think;
It may become a frame to the form of detail of my awareness,
so that my awareness itself is consistent with my ultimate
expression.

In my viewing, I experienced within the frame of my own rules
of awareness. I start with me. The relations of art to science are
already those of my feelings or concepts.

Therefore, for you, this web book starts there.

