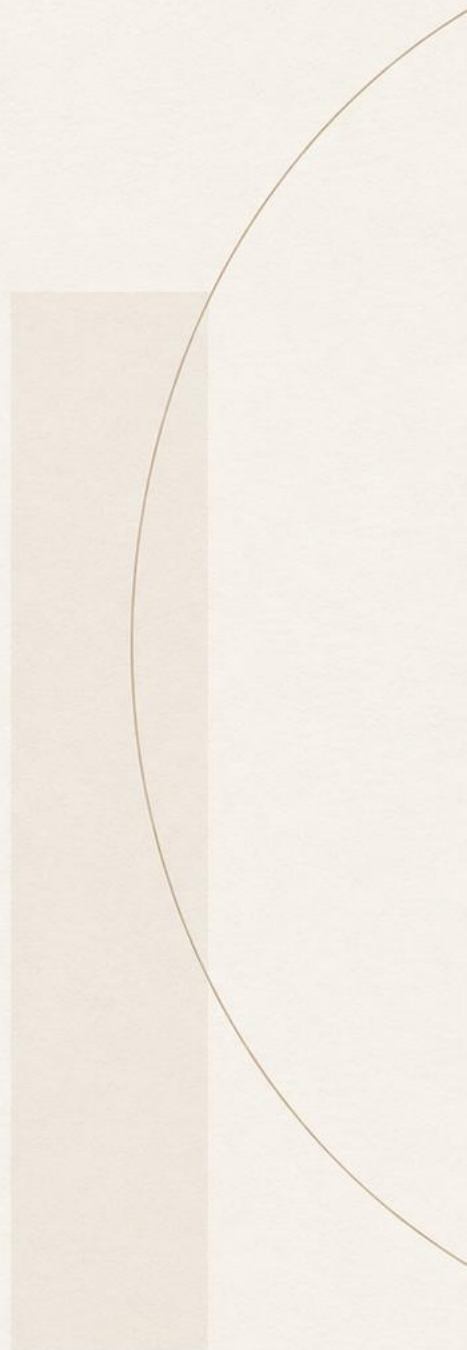


The Art of Art

*An understanding of
artistic principles*

Expression in art
beyond skill, style,
and medium.



Before skill

Technique can make an image possible, but it does not decide what the image is doing. Beneath skill, style, colour, perspective, and medium, the artist is making quieter decisions: what to control, what to allow, what to notice, what to leave open, and what another mind may later find.

Art is not only made. It is also made *readable*.

Starting points

Four Japanese ideas opened the door.
They are influences, not labels for the whole map.

Wabi / sabi

acceptance
weathering
austerity
incompleteness

Mono no aware

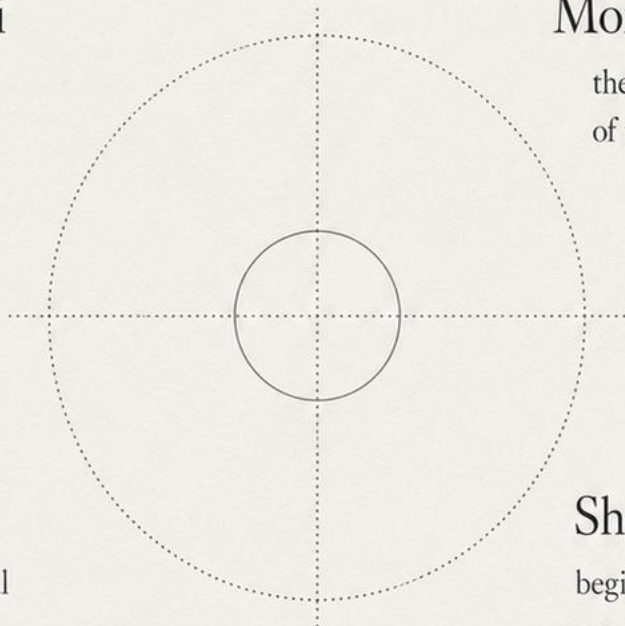
the poignancy
of things passing

Ma

the active interval
pause, distance
the space-between

Shoshin

beginner's mind
openness before
certainty

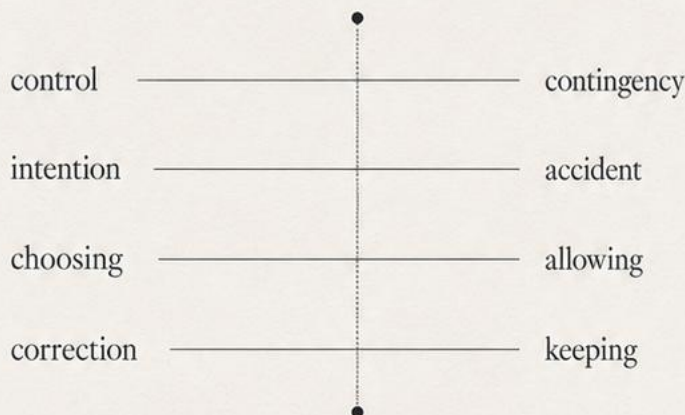


Use the concepts. Do not flatten them.

Agency

Art moves between control and contingency.

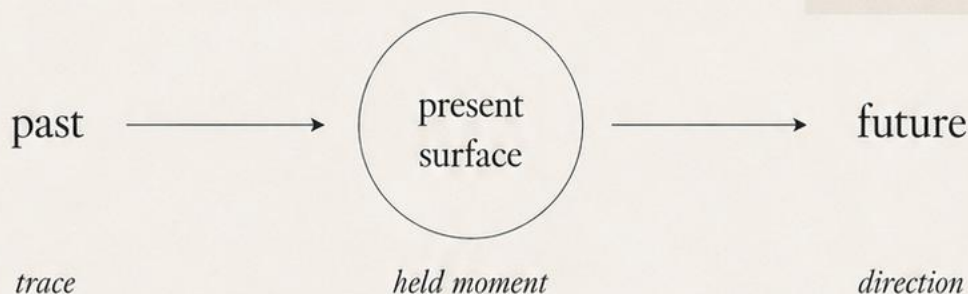
Not every mark begins as intention. Some arrive by drift, accident, pressure, speed, or resistance. Agency lies not only in what you make happen, but in what you choose to keep.



*An accident becomes
part of the work
when you keep it.*

Every image is a present

A painting may depict memory, history, fantasy, or prophecy, yet it is always encountered now. The surface is present even when its subject is not. A work can carry a before and suggest an after, but it meets the viewer as a current event.



The image holds time without moving.

Absence has a shape

Space is not what remains
after the important things
have been placed.

Distance, edge, pause,
blank paper, interruption,
and cropping all shape relation.

What is absent is not inert.

It gives contour to what
is present.

touch	•.....•	distance
inside	•.....•	outside
centre	•.....•	edge
presence	•.....•	absence

The gap also draws.

Attention is selection

Before style, the artist chooses what enters the work and what does not. Framing is attention made visible. To include is to value; to omit is also to value. A viewer feels that hierarchy, whether consciously or not.

- | | | |
|---------|-------|------------|
| show | | withhold |
| frame | | exclude |
| sharpen | | dissolve |
| name | | leave open |

Why this, and not everything else?

Know, and unknow

The artist learns through knowledge, but sees through openness. The danger is not expertise itself. The danger is allowing expertise to replace looking. To know a subject deeply and still meet it freshly is one of the mature acts of art.

known

answer

memory

method

•

•

unknown

question

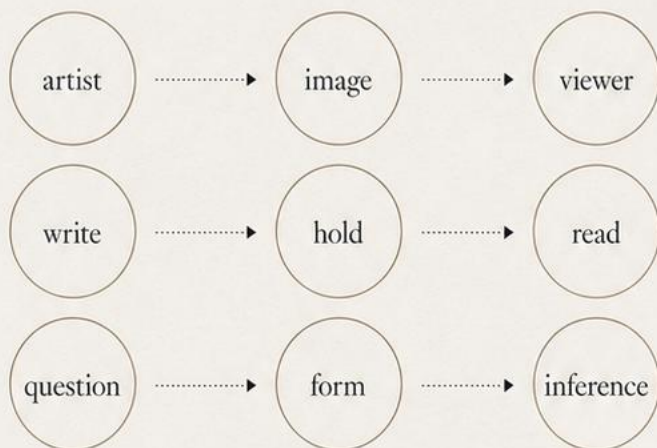
encounter

first sight

*Learning gives answers.
Seeing restores questions.*

To read is to connect

The artist makes the conditions.
The viewer completes the event.
Reading is not passive reception but
an act of connection: marks to memory,
form to feeling, image to context,
absence to inference. Meaning happens
in the relation between surface and mind.



The audience does not
simply receive the work.
They enter it.

The art of art

It is not a formula.

It is the relation between
what is made, what is left open,
and what is read.

- making
WHAT IS MADE
- holding
WHAT IS LEFT OPEN
- reading
WHAT IS READ

Leave room for the viewer.