

[typoscript]

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[The Essential Beauty of Art] → [The Meaning of Beauty]

What is the essential beauty (value) of all art? Is it the simple narrative representation of men, nature, objects, actions, or events? Plastic art shows that it is the harmony, the unity, the equilibrium of dynamic action, the tension of forms and colors, the equivalence of mutual and proper relations that creates beauty in every representation of reality. Plastic art reveals that this plastic expression is art's real value. Independent of subject, it depends only on its true plastic expressive means: form, color, and relations. Thus, plastic art creates beauty with every narrative representation, just as nature does, but in a way that evokes the emotion of men.

In nature's aspect beauty is often unintelligible to men; in life motion or action covers or disturbs it. In nature and our whole reality the esthetical emotion depends upon the kind of narrative representation, the subject. Thus by narrative means, in general, beauty is impossible. In spite of all, it exists. Plastic art reveals thus that there is a constant beauty that is established in different ways. It is the same in life. In life there is a beauty independent of actions, events and human situations. Just as in art and nature, human life has to express that beauty: man ⟨has→ [−xxx] needs⟩ to enjoy it. Can he accomplish his vocation? Oppression makes it very difficult.

In life, situations, actions, events determine the possibility of enjoying beauty. Thus these factors become the most important in life, a fact that is in perfect contradiction with human nature.

In our days, through the selfish actions of men, human situations and relations are not in mutual balance. Thus a real struggle for life and higher life is created which prevents for a great many the possibility to live a "complete" life, that is, material and moral life in balance. This fact is so real (true) that generally even the notion of such a life is lacking. Our life is bound to material action in such a way that it excludes moral action: spiritual life is viewed as merely an entertainment. More and more ⟨it→life⟩ is losing its real value, its general beauty. But it is not only this fact that degrades life. Material action generally has lost its purity. In this way it loses even its particular beauty. Everything has become commerce (trade). Material and moral terrains are so mixed up that there is no distinction of values. Even high qualities such as goodness and love are no longer pure - even art. Plastic art shows that all forms must have their own value to become equivalent. In life all expressions must have their own value. Trade can be beautiful in itself, but ⟨+it⟩ has to be pure.

It may be objected that our life depends on economic factors. But ⟨economic situation are ⟨−they⟩ not→are not economic situations⟩ the result of human actions, and is policy not a product of men? Economic situations are forms inevitable growing out of the needs of men, but, just as in Art, forms are transformable and to be brought to a mutual equivalence. Whereas Plastic art shows that it is possible by the transformation of forms, colors, and relations to establish general beauty, why would it not be possible, to a certain extent, to realize this beauty in life?

In our days it seems neglected that life is a universal vitality that appears in each of us differently and is more or less strong in each individual. We have the need to express that life. Because of its identity all human manifestations have in different ways a similar expression. Thus art and life, labor and entertainment are intrinsically identical. All is created by ⟨+the⟩ necessity to express life, to exteriorize our vitality. It will be objected that illness and death make the constant enjoyment of beauty and life impossible. But enjoyment of beauty can be in the abstract and is

then even stronger. The need to enjoy beauty is greater when there is suffering from separation by death. And is dying in a beautiful world not preferable to dying in misery?

The fact that the mutual inequality of men makes incomprehensible to the one what is comprehensible to (the→an) other does not involve the separation of human manifestations. The principal (<+thing>) is to see that they are all only necessities to express the experience of life, vitality, and never the purpose in our existence. The expressions are created by actions: but neither actions nor expressions are our real life. However, the feeling, the consciousness of life in us and around us would only be sufficient for men in a state of perfection. To be able to respire, to enjoy the experience of life, would then be our whole need. Our imperfectness creates other needs. Action and (<+its>) consequence (<-of it>) creates a complicated life in which the beauty of life is nearly lost. However, human culture proves that both art and life are progressing. Human progress is the establishment of a life in which we can live our real life, enjoy its beauty. Human progress is the age-long struggle to annihilate the obstacles that oppress life and its beauty.

