[0:00]
• Introductory remarks: Due to a technical difficulty, the audio for this class, originally given on November 18, 2009, was lost. The presentation you will be watching is a re-recording that was done on January 8, 2010. Unfortunately the students were on break, so the lecture has no student participation.

[1:30]
• This class is less talking about art, but a set of exercises of participating in art works, so that you the viewer can explore and appropriate your own aesthetic pattern of experience.

[2:52]
• The Meaning of Art “The work is an invitation to participate.”
• I invite you to participate in works of art in this class.

[3:23]
• The paintings presented in the slides for this class are not of the best quality. I encourage you to visit a local museum or obtain a book with high quality reproductions to develop more fully your aesthetic patterning of experiencing.
• Time allotted for contemplation of Degas’ painting *The Rehearsal in the Foyer of the Opera* (1872).

[6:50]
• Guided discussion of elements in the painting noticed as eyes explore it.
  • Color, shape, lighting, geometry, linear elements, grouping of figures, movement.
• Discussion of prior observations made by the students in the class while they viewed the painting.
• Other things to notice while viewing a painting: the path followed by the eye, the ‘rhythm’ of the painting, etc.
• Notice also the feelings you experience as you explore the world of the painting.

[16:20]
• Art and the Patterning of Experience
• Lonergan’s definition of Art, inspired by Suzanne Langer’s *Feeling and Form*:
  • “Art is the objectification of a purely experiential pattern.”
• In *Topics in Education*, Lonergan slowly unfolds each word in his definition and his philosophy of art.
• By the word “pure” Lonergan is distinguishing the aesthetic pattern from instrumentalizations of experience (e.g., by practical and/or intellectual concerns) – those patterns will interfere with the aesthetic pattern, and vice versa.
• “Pure” as contrasted with instrumentalization of experience is comparable to what Kant means by the purposeless purpose of play (*Spiel*).

[24:45]
• The aesthetic experience and its relation to other patterns of experience is not an ‘either/or’ relation.
The word “pattern” points to the importance of internal relations among the experiences. The primacy of internal relations (among the colors, tones, etc) over external relations (representational art). Representational relations are not the primary sources of the meaning of aesthetic experiences. Aristotle’s comparison of an well-lived human life to a work of art: no element can be added or subtracted from a masterpiece or a virtuoso performance. Example of the chair in Degas’ painting and its role in the internal relations in the painting – what happens if even something minimal is removed from a masterpiece.

The aesthetic patterning of experiencing is something that has to be learned. One has to learn how to let oneself participate in and enter into the internal relations of a work of art, to enter into the space of the painting. Slide of Piet Mondrian’s painting Landscape with Farmhouse (circa 1906) This is somewhat representational, but it is not a very good representation; but that is Mondrian’s point. He is drawing us into a world of color and shape and association and their relations in the space of the painting. The development of Mondrian’s abstract style as an exploration of the rhythms of the landscape; note the elimination of external relations and the exploration of internal relations.

Guided contemplation of Mondrian’s geometric painting reveals its underlying biological forms and rhythms. We have to take time to enter into and participate in the biological rhythms in the painting.

Lonergan’s view of “art as feeling recollected in tranquility” (borrowed from Wordsworth). Aesthetic patterning is something we do. It is a kind of mediated, active passivity which needs to be learned and developed. Aesthetic associations are those intrinsic to the patterns, not extrinsic. But the distinction between intrinsic and extrinsic itself needs to be learned. For example, a viewer may bring in personal, or historical or psychoanalytic associations in her or his viewing. These may be mere projections extrinsic to the artwork; but they could be intrinsic. What are those elements doing in the painting? We need to learn how to enter into an art work, and let it be our guide, and not impose preconceived ideas on our viewing. Only way to do this is to spend lots of time entering into the aesthetic pattern of experience, and to let the other patternings fade away.

Slide of August Renoir’s portrait entitled Madame Renoir (1884). Practice in “feeling recollected in tranquility.” Discussion of noticing the visual elements and the associations inspired by the painting. The significance of the hat being associated with halos in other paintings – not an extrinsic association. Interplays of color and shape shared among paintings across history. Paintings as situated in the history of art. What place is this painting? Not in ordinary space, not extrinsically related to “real” Space.
The Elemental Meaning and Ulterior Significance of Art.
- Elemental meaning of a painting transcends words about the painting.
- Elemental meaning only accessible by participating.
- Artworks open up the world’s majesty, goodness and adventure in very concrete ways.

Georgia O’Keefe’s *Oriental Poppies* (1928).
- Meaning as beyond words, as elemental.
- Prior to formulating insights, there is an elemental unity of the *subject* in act with the *object* in act.
- A painting needs the participation of human viewers to become an aesthetic entity.
- The elemental meaning is our discovery of ourselves as aesthetically patterning.
- “Subject in act, emergent, ecstatic, standing out.”
- Prior to freedom of choice is the freedom to pattern our own experience, to transcend mere biological determinism.
- Opens up to us the ways that we can be aesthetically alive and creative.

Paul Cezanne’s *Braque’s Forest of Fontainebleau* (1894-98) – its trees and stones are “alive.”
- Time allotted for contemplation.

Elemental meaning and ulterior significance: Why does Lonergan situate the aesthetic pattern second after the biological pattern in *Insight*?
- Humans are capable the liberation from using experiencing merely to survive, toward freely patterning experience in the aesthetic mode, to focus on beauty rather than survival.
- In Chapter 6 of *Insight*, Lonergan suggests art’s ability to put us in touch with our elemental wonder – something he explores more systematically in Chapter 12.
- Artistic experience is companioned by intellectual inquiry in its pure unrestrictedness.
- Scientific inquiry is heuristic, guided; practical commonsense inquiry is restricted; in aesthetic patterning, we encounter our wondering in all its infinity and unrestrictedness.
- Letting our experiencing and wonder take us where it will.

Wassily Kandinsky’s *Black Lines #1 B9* (1913)
- Discussion of the kinetic (motion) qualities of the painting – the motion of course is *us*.
- What sounds would naturally accompany this play of shapes and colors?

Ulterior significance – the painting and indeed the visible world as sign and cipher of something transcendent – something unnamed, encountered only by participating.

El Greco’s *View of Toledo* (1597)
- A painting of a city, but communicates more than a city. Forces carrying the city like a ship on the sea.
- The implied, invisible presences of the painting as part of its ulterior significance.
• Art as a “withdrawal for a return.”
  • We withdraw into aesthetic experience so as to return to a fuller actuation, an enriched, concrete dramatic pattern of experience.
  • The mistake of the aesthete: failing to allow living to be transformed by time spent experiencing in the aesthetic pattern.
  • Art criticism as a further withdrawal for another return: return to the aesthetic pattern with enriched capacity for noticing and participating.
  • This class has oscillated between aesthetic experiencing and the withdrawal into philosophical reflections, so as to return to the aesthetic pattern.
  • The achievement of the good art critic/historian/philosopher: enrich aesthetic patterning so as to then enrich our living out of our part in the drama of human history.

• The Aesthetic vs. the Artistic Patterns of Experiencing.
  • Aesthetic patterning is the participation in the ‘purely experiential pattern.’
  • Aesthetic patterning is heightened by artworks, but can also arise in response to “ordinary” natural or human scenes.
  • Artistic patterning actively works to find the proper ways to express the aesthetically patterned experience.
  • The aesthetic patterning is veiled, not-yet-unobjectified; the artistic pattern seeks insights and techniques in order to express and unfold that aesthetic patterning.
  • Artistic patterning “selects” from the complex mixture of sensations in order to facilitate the entry of the viewer into the aesthetic patterning opened up by her or his artistic expression.
  • Just as in the “inner word” formulates the intelligible content of an insight, so also the artist expresses the implicit and enfolded elemental meaning of the aesthetic pattern.

• The Meaning of Paintings.
  • The meaning of painting is the space into which we are invited – not an ordinary space – not a space “represented” by the painting.
  • Meaning of the place more elemental than the Space of Chapter 5, where the place is situated in an explicitly formulated network of intelligible relations.
  • Making a new world visible, and/or the old world visible with new meanings.
  • Examples of such spaces: Cezanne’s Mont St. Victoire, Van Gogh’s Starry Night.

• The Meaning of Architecture:
  • Architecture embodies the places and ‘ways’ of a particular group’s collective life.

• Conclusion: an invitation to further explore the aesthetic mode of experiencing artworks and the world.

End of Class