

Art

I. General aspects

1. Short genesis of art

The nature is the source of art in all its forms and aspects from poetry to theater, writing etc. The nature is all. Man at all time has tried to understand the nature as well as he feeds himself with it. Trying to understand the nature is the original impulse that led to birth and rise of religions, which also come to nurture his creative mind.

But the conditions of a pacific existence come from the very act of coexisting for practical and pragmatic end-man is a social being. But it was strength that led the first social organizations; but as gradually living together and developing their mental structures reasons become gradually the source of inspiration of the social coexistence. Then the birth of art in all its forms has gone through the same way and happen in concomitance to it. That is how art as theater, music come from the nature. That started mainly with the Greek, especially Aristotle who in his works explained the birth of art which by his time was at his very initial beginning.

He was the first to try to do a full genesis of art in all its form. For instance he linked the birth of theater to the Greek different festivals to gods. The Greek performed plays during festivals to pray gods, and by imitating the nature from the dressing with their cloths they carry in skins of animals as lions, serpents etc. This imitation goes also with the cries of animals and other objects of the nature in its deep diversity. Then back from the Egyptians to our modern times art grow and change with us.

Every generations of humans have expresses their visions of the world, their world, their time with their artistic creations. Through the artistic creations of the society of their times, they express their joys and pain. They

expressed what it is to live in their societies. In every artistic creations of a generation an epoch you saw the colors of this time; you perceived deeply and profoundly the cloud that clouded the sky of this epoch; you sense the skin that cover the soil body of this epoch.

More than being the thermometer of a time, or an epoch, art is the guiding lines of this epoch. The artists were the prophets of change in every time, by sharpening man`s creative sense, they orient people minds toward a given ideas, in a given need. The artists inspire all from the scientists who got their scientific inspirations, to the philosophers who got their new subject of thought their new philosophical meal to feast and busy their philosophical stomach through the cold night of this epoch. Art is all.

But by itself art isn't isolated from the others fields, the others human sciences. Art is connected to all of them. Art is an endless exchange and connection with them. Art defined itself with or without them; or by agreeing or disagreeing with them. So by the same way the artists inspire the others sciences. They also nurtured actively the other artists. Forget about the isolated writer or painter, or singer. They isolated themselves to give birth to the ideas their intercourses with the society and its members produce. They have full ideas of the social temperature, and they bring it faithfully through their artistic creation. So the artist does not isolate himself to bring the silence that round him, but to bring faithfully the image of the society he shots with his creative mind. The artist isolated himself to ruminate the eaten concepts and thoughts.

Proof of the artist being a member of his society of which he is a voice career as an artist bringer of social emotions: his artistic creations embody all the ideas that incarnated his epoch from science to literature. That is why in artistic creations you perceive math, with equations in a subtle form. You overview literature with proses and verses, you feel physics with formulas and physical laws from the classical Mechanic to the Quantic. You sense music with rhythm. Every small art is an evaluative sample of life in all its

fields. The artist is a universal soul. He embodies all spirits, all thoughts. He is the nature made man.

Art should be the celebration of life. It should be the new path finder in a formatted society with a single ideology. The dictatorship of the intellect shouldn't be that of the instinct as pure strength. His artistic creation must be he, but no one else. That is art no algorithmic art all following a fix pattern as today you can see it with computer drawings, or sounds. That is mathematics just as the computer follows the binary relation between 0 and 1. Let call it mathematical art. It goes in opposition with life that is diversity.

Life is variation. When mechanize and automatize art lacks variation then soul. Oh! Mechanize and automatize art will be worthy art if it is the fruit of infinite variations then the result of a plurality of endless numbers. Just as man in its deep emotionality is the fruit of endless impulses. It is variations of impulses- emotions in brute and tamed form as reasons or conscience that make man`s emotionality, which is the angular stone of his wonderful artistic creation. So if you understand well plurality of emotions is the key to any artistic success.

Struggle against the monotony of emotions and you have the key to artistic success. In the artistic creation the finger print of the artist should be found. Matching the different characteristics of the artistic creation should allow having a mental idea of the identity of the artists. The colors and lines should be lines and roads that will lead to the artist. Here is why an artist work should not even be signed it must reveal its creator. If it`s writing work when gather and put together, the words should give a clear picture of the personality of the writer. If it is sound the different vibrations and tunes should form the writer in fleshy body and in mental state.

Art is self affirmation. That of the individual aware of his own existance and who affirmed it. But to affirm yourself! You should exist. You should more than being aware of of your own existence. You can`t pretend existing when equaled in emotions 1000 beast identical by the commonest of their

herd feelings. Whenever the artist understands he has a duty of singularity, particularity he can only succeed. For the public is in quest of strong sensation that the singularity of the artist gives him. Just as the very fact of freeing his own singularity, his own self as different of the others pay the artists by himself. For he felt relief. He feels happy of freeing himself with his singular feeling that intoxicates him. In creating the artist must ask himself how gone I be different of the others? What new as emotions can I give them? Do not forget man finds comfort in hearing the singular history of others than thinking about their own. What makes the success of the movie industry (Hollywood)? Why people love following history? If not listening the singularity of others. Do not forget human entire knowledge in all field, he gets it from the others. What is science if not a historical narrations of some singular persons: the gravity of Newton, the relativity of Einstein, Gauss and his equation theorems, Plato and his metaphysics? Emerson got it only right. Your art should breath you. But no one else! Then whenever you do not express something new as original, you better done by being silent

2. Silence and inertia in Art

Art is movement. As so, it is the opposite of inertia and silence. Emotion is the fruit of movement. A pencil traveling a sheet of paper, drawing diverse forms each with its odor, partum, taste. Art in its function and beauty is in movement.

The artist is then, against social inertia. He is against silence. He is for speech which is life. Man has invented nothing if not speech. Is there a great functional speech than art? What speaks more to the brain than a beautiful painting? What speaks more to the brain to the ears than a piece of music chatting to the air's ear? What speaks more to the soul astonished than a harmonious and rhythmic stanza composed by a genius? Compose by you being the genius of all. By you being instructed in your artistic greatness by a Shakespeare, composing Hamlet: **The Prince of Denmark.**

Whenever I see an artist I see a hater of silence. I see an anti inertia. I see a restless speaker. But ironically the artist hates speaking as he loathes speaking to any one if not to himself through his art.

3. Art is movement

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We said it quite well: life is movement. Art is movement. The magic of life is in the movement of successions of the clock's seconds, the succession of the small infinite variation of the sun that led to the variation of man's clock. A pale imitation of the real time that of the cyclic sun designing the time on earth's board. Life is also the sun chasing the moon and the later doing the same.

That movement made up the seasons. They made life. The beauty of man's is the fluidity of his being; it is the quintessence movement of the organic substances in us. What is life? If not movement. What is the organic life if not the running of this red substance called blood, the sea of our being? What is life, if not the movement of the protein of meaning running in the brain, running in us, running our body?

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Here is how and why, art is movement. That of an artistic device vasing motion, vasing beauty. Vasing. An art that does not move is a ghost of itself. It is pale and ugly as a static stone.

Of course, movement is key to artistic beauty. But which movement leads to that beauty? What is the perfect rhythm for an artistic product to eclipse its beauty? First of all you need to know your art. You need to understand it. You need to be at the right rhythm of your being. Each different to any other human's being. Your emotions are proper to you; they carry your springs that make you different to the others. Here is why you

need to know your emotion, then artistic rhythm to be able to find that of the others. Then seduce them with your art.

II. MOVEMENT WITH THE DIFFERENT ARTS

1. THE BEAUTY OF YOUR ART

The beauty of your book or your article lies in the movement of the plot. Are you quick or slow in it? Here are answers you need to ask yourself in relation with your public. For never forget you write for a public. Then logically they are the one that should set your artistic pace, if of course you do not write only for yourself in which case it is more a therapeutic writing than literature. Still, the purpose of every literary art is to be read by the public. It is to share your experience with the world.

Every artistic result is a product. As so it should spread. It should be sold.

2) THE PLOT AS DIRECTED BY YOUR EMOTION

Still your plot, should follow the pattern of your emotions, here lies your success. But, what pattern of emotions do you mean? That is of your perspectival emotions in other words your mental prism. More clearly the way you conceive the word. That should be the guiding perspective according to which you elaborate your plot. But, it has to go in harmony with that of your public.

Here is how why elaborating the plot of your literary work. Ask yourself, the goal you want achieve, the message you want spread. The strings of emotions you want sharpen and touch. That should guide the elaboration of your plot.

3) THE CARRIER OF EMOTIONS

The emotion you want trigger should set the movement of the plot. Do, you know that the very movement of your plot carry the emotions? They are the real carrier of emotions. For instance when you are narrating a history, the main carrier of emotions is not the word properly and alone. It is your choice of the part of the plot. As you know the plot is made of many sub plots, which by themselves are made of many other infinite plots. So, we have here an integrated universe, made of many small universes.

As with cinema, it is the succession of these small plots, or sub plots that created emotion. Emotion is movement. It is never the fruit of stativity but of dynamism. The encounter of those sub plots creates emotions. The same emotions that create reason, idea. But that is another aspect belonging to another point, which is not the aim of this article. For instance if you want create a violent and strong emotions on a history, only used the most important point of the plot susceptible to release anger. Such way to be quick in the description by being concise and precise regarding the anger plot. Details diluted the strength of emotions. Shortness sharpened it. Lightning carries strong emotions as it is quick and sharp.

4) THE MOVEMENT OF THE PLOT FOR CREATING ANGER

Whenever, you put pace between emotions you do not create anger, madness but love. But, which madness? Of the diluted nature. But, here again with the creating of love and joy it is not the duration of the plot that is needed. Is needed, the duration of the plots in the use of strong sub plots, each sharp than the precedent.

Nonetheless, in this case art did not derive from life. The main concern of art is not properly to derive from it. The purpose of art is to magnify life. It is to be a meta life. A successful art is to make life worth living after reading it. It did so by magnifying the common scene of life (We will come to that in many other articles). Life is boring when you do not articulate it, when you do not make it worth living. By filling its small universes with the unite of time-the second with strong emotions carrying activities. Life by itself is as an empty sheet of paper for the writer. He has to fill it, with interesting experiences, which carry strong emotions. So, properly life boredom is not in life by itself. But, what you make of it. How you live it.

III. Creating anger with the plot

1) GENERAL ASPECT OF THE PLOT

This is also about the style among many. Oh! Yes whenever, your style is full of untold you lead to anger. The best way to create anger is to knock hard with emotions with the choices of sub plots. Every story has many million of sub varieties of sub plots that can be divided in two categories: the negative and positive ones. The choices of those two concepts are

created guide by values. As so, they are tainted with this perception. Anyway, through the negative plots, you have sub plots that when accumulated, overlapped, mixed lead to anger, to hate, frustration, boredom etc. Whereas, with the positive sub plots, you create universes of love, understanding, enthusiasm, relaxation in building as well as in destroying etc. Then, this section will deal with an aspect of a big living conceptual importance. Nonetheless, we will deal with a tiny aspect of it, the others aspects will be detailed in coming articles.

As I said it, the plot is the soul of an anger created story of course the syntax, the phonology in one word are the external manifestation of the intended desire anger. A given plot lead to a given syntax, style and choice of words. The plot is the soul of a story. It searches for its own existential meaning that relies mainly on words. The semantic is the style, syntax etc., dependent. The understanding of a story contrary to the usual received idea is not even properly in the semantic meaning of words. But, in all the linguistic architecture from the syntax, the style etc. With each you can create an exhaustive meaning without hitting the semantic bottom. The deepest core meaning creator is the plot. From it emanates the meaning of your story.

2) THE SOUL OF EVERY LANGUAGE AND STORY: PLOT

To understand those words you have to understand that language is a pale imitation of the natural language that of the nature, that of hardness and softness of the climate. It becomes naturally semantically true for all, when the time is cool; we all feel it without any wordy language coming from the nature. The linguistic discourse is done by the reality coolness in its manifestation in its conversation with our senses. That is with the story and

its plot. The plot is the natural atmosphere of a story. It is the story and all lead to it.

But, concretely how to create anger and madness through and with the plot? In fact anger is only mainly created through the plot and the others elements of the language architecture. In selecting small universes or plots to rely on, for narrating the story. Select the most suitable one to create frustration. Here is the secret. One strong potentially full of hate and frustration, plot is strong than billion words. It inflames, it burns, even the coolest heart.

3) TECHNICAL PROCEDURE TO CREATE ANGER

In fact, in the story ensemble of plot, after releasing one explosive plot, exploit and details simply and shortly with precise and concise words and style that keeps the fire burning. Oh! Yes it should inflame. But, how should it? You should from this explosive plot derive other plots to exploit and present for keeping and entertaining the precedent capital of explosive plot. But, before coming to that, do not rush in exploiting this explosive plot, through the style, the words, the syntax, and the semantic analogies. Nothing sweetable to exploit an explosive plot than using a figurative and illustrative language to detail it. In other words, find the example in function of your audience to exploit it. Use figurative example, the best you can find relevant to daily life. How? If you mean anger do not be far of the stallion world of the jungle. All situations relevant to human beings as advance animals are relevant to animals. They do have emotions, very developed ones, and do have the first germination of conscientious activities. Their world is the finest to exploit an anger plot, in the way that animals in their cruelty are not strong as they cannot apply their instinctive conscience to

their cruelty. They are cruel through a fix pattern one. They do lack the cold boldness planed cruelty of man, nurture by the conscience.

4) THE POWER OF THE CONSCIENCE

For men cruelty is a conscience fuelled fire. Whereas for animal it is an instinctive and emotional fuel fuelled one. Animals do not plan their cruelty that is their weakness. That made them not cruel, they follow a voice that of the nature a wise being, giving man enough potential to be the masters of all kindness and evils. Animals are incapable of all these. They are not capable of mathematical and stereotypical evilness, all fuelled by the instinct. Poor executioner of evil when one does not have its intrinsic offspring the emotions being transformed in conscience being.

5) THE CONSCIENCE IN PLANING THE PLOT: Burning emotion

Yes there is another major difference between man and animal, which is not only that man can plan systematically his evilness and kindness, thing animals can't do, he has this strength through the mechanical transformation of emotions in consflow to give a pattern to imitate the nature in drawing the plot.

Man has this imitative strength that animals do not have. The less conscience being, are champions in following the fixed and mechanically evolved instinct. For do not take the instinct to grow it. It does it in the scale of time of the animal, it grows out of it. The principle of taming a dog or a horse, rely on this principle. But, this is for the flexible animal. The deep untamed one, the wild lion, or the purely and master of all instinct panther

does tame in refining its instinct through practice. The instinct does grow by itself. It is malleable and it bends to the nature.

When, for men the nature is the opened book, the encyclopedia of all known and unknown knowledge, theorized and tamed through the rational process of science. For thinking, rationalizing by itself is man binary discourse with the nature. It is man's million long project to tame the nature the nature. It is million long enterprise. Here is how, man climbs nature's steps, step by step: decidedly and successfully. For the very science procedural method and finality aimed deciphering the nature's language, the nature code. There were only discoveries, never inventions. Man does not invent, for the nature order, hierarchized, and even without doing the practical matching, it. It gives every string of its guitar characteristics, conditions of existing, and functional relation with the other strings of the nature. Discovering come to find a ready match pieces of element giving a rational and practical finalities, observable or conceivable by the pure instinct, or with an observed procedural conditions to have it. When, with inventions the elements are in the nature, isolated from each other, in radical discontinuities. You have to observe, identify and matched them in their concrete soulfulness and make them exist. For existing they have to match the nature. It was never an invention, but an intellectual rational chemical process.

So, is the plot it has to be discovered and invented to fit the purpose of the writer, be in control of the plot. Give it rhythm inspired by the nature, in achieving one needed nature identified rhythm effect on us. With the plot you can easily do it.

Man can adapt the nature to himself. He imitates the nature in planning and executing his plot. But, how conscious was it of it? That is what determines how successful it is in his story writing. More he is aware of it, and more he finds the ideas to succeed in it. Man is the story of all stories. He is its soul, inspired nature and made fleshy.

You talk about a story; it has to be read by human beings, who have emotions and passions. To have them love your story, you have to touch their passions, their emotions. Which emotions all of them! William Shakespeare is the master of all. Of love as well as of tragedy. Of Hamlet as well as of Macbeth! All of them have been said by him, few let to be said that he didn't do it in few magical verses all here and there. The master has his style and it is inspired by the nature. Reason why it touches man deepest nature.