Perspectives on Creativity

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Edited by

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For Julia, a true original.

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PREFACE

This book is an outgrowth of the *Perspectives on Creativity* conference held at Holy Family University in the spring of 2008. What made this conference different from any others I have attended was that it was truly interdisciplinary in nature. Some of the participants worked primarily in academic contexts as professors, others as researchers, while still others were clinicians working hands-on with patients. In addition to the differences in the contexts in which they worked were the vast differences in the fields represented. The conference brought together professionals from philosophy, neuroscience, psychology, architecture, and the fine arts, among others. Participants were exposed to viewpoints, theories, philosophies, and approaches about which they might not otherwise have known. One individual remarked, "I'm an artist, and I never heard any of these theories about artists before … I never talked with anyone outside of the art world about what it means to be an artist."

The chapters in this book were chosen to represent some of the perspectives on creativity that were presented at the conference in order to give the reader the feel for how individuals from disparate domains and positions think about the topic. This breadth of perspective creates a wide disparity in the approaches the authors took to their chapters. Some are conceptual in nature, presenting research and literature to support a theoretical position. Others are more applied, showing how creativity can be used or its effects on individuals within the clinical, educational, or work setting. Some chapters take a formal tone, others less formal. I think this juxtaposition of different approaches is what makes this book exciting. Four themes serve as the infrastructure around which the chapters are organized.

The nature of creativity and how it can be cultivated

Much work has been written over the years, especially by psychologists, about how to define creativity, what constitutes a creative work or product, and what the characteristics of creative individuals are. Thus, although Grugan's chapter on Kandinsky could have appeared in the second section, which has to do with learning from artists, I felt that it was an excellent place to begin the book. This chapter presents the voice of the

artist using his own words, embedding his beliefs firmly within a historical and social context, and presenting his passionate take on what constitutes true or genuine art. And, although Kandinsky wrote mostly about the nature of true art, I believe his words apply to the broader question as to the nature of creativity.

Perhaps even more important than the definition of creativity is the discussion of how to increase creative thinking, especially given the myriad problems the world is currently facing. Rosnick focuses on concrete suggestions for cultivating creativity, particularly within the classroom milieu, including techniques from the fields of psychology, education, and business. Marshall's description of fostering creativity in architecture students adds a unique perspective in that architects are not usually represented in discussions of visual artists. She shows how in-class exercises can be used to stimulate creative thinking in novice designers. Principles from these activities can be extrapolated to other fields, such as graphic design and other visual arts.

What can we learn from creative individuals?

In chapter 4, Thomas takes the work of Mark Dion and presents several of his fascinating, whimsical pieces to illustrate the use of art installations as metaphor, turning existing definitions and ways of categorizing the world on their head, blurring the lines between art, taxonomy, and science. Dion also makes us question the nature of art. Is an archaeological dig "art"? Is a cabinet filled with found objects "art"? We learn that one definition (and particularly a conventional one) may not suffice. The remaining three chapters in the second section are highly qualitative and present in-depth studies of creative individuals from all walks of life.

A Jungian perspective is provided by Hartzell, who concentrates on the relationship between creativity and personality. The images she includes are highly effective in underscoring the differences among her subjects who, while they are all artists, create vastly different works that evoke vastly different responses from the viewer. This study points out that there is not just a relationship between personality and becoming an artist. The relationships are more complex and include such variables as the artist's personality, the type of medium and milieu that the person is comfortable with or drawn to, the ultimate product that is created, and its effect on the viewer.

Robertson and Roccaforte take a phenomenological approach to the study of creative individuals. Robertson looks at the aging process, filling

her chapter with quotes and details that paint rich pictures of the lives of these older creative people. Her research flies in the face of findings that show that fluid intelligence declines with age; the continued productivity of her subjects suggests that aging does not have to entail a diminution of creativity. Roccaforte similarly portrays the lives of the creative individuals she studied in rich detail. Her exploration of the imagination from multiple angles (philosophical, cognitive, artistic) provides an interdisciplinary set of perspectives on the question. Through the artists in her study, we glean a deeper understanding of their subjective experience of the world.

On the therapeutic nature of creativity

The third section explores the creative arts therapies and, in general, the use of creativity to heal. Atkin's portrayal of Martín Ramírez, a man who suffered from tremendous psychological turmoil, is striking as a case study of an individual clearly trying to master his demons through creativity, by drawing and painting. Not only did Ramírez *choose* to paint as a way to work through his illness, he *had* to create. The drive Ramírez felt to create echoes Grugan's discussion of Rilke's "I must."

The urge to create by those who are troubled also comes through in the case study presented by Szala in chapter 9. The young woman suffering from bipolar disorder used art as a healing tool and returned again and again to one project in order to perfect it, thereby mastering some aspect of her situation. She used both the process of creating and of reflecting on her creations to make remarkable progress toward wellness in a short time. Her works speak to how important the act of creating is to the psyche and of the natural urge humans have to create.

Summer gives us an inside look at an intriguing type of drama therapy. He begins with background about the particular form of therapy he uses, but the most compelling aspect of the chapter is the dialogue. Reading the interchanges between therapist and client, one gets a sense of the powerful nature of this technique. The therapist uses powerful language and images to stimulate the client into projecting his/her fears and desires into the "playspace." The acting out of scenes is a form of catharsis, of venting, which serves to free oneself from harmful negative emotions.

Music therapy is the last of the creative arts therapies discussed in this section. Nolan presents the case of a woman who copes with serious physical illness and impending depression by engaging in musical improvisation with her therapist. The chapter shows another side of music therapy—the expressive side, where the therapist and client play music

together. Individuals are typically familiar with the receptive type of therapy, where music is played to the client. Nolan shows how making music is analogous to making a painting or drawing in terms of its healing properties. Again, the human drive to create, whether it be music, visual art, or a dramatic scene, appears to be a natural therapeutic force within all of us.

Creativity and the brain

The last three chapters investigate the relationship of creativity to brain functioning. Interestingly, though Cerruti, Kwiatkowski, and I had never communicated prior to the conference, the three of us independently were probing the role of the frontal lobes in creativity. Cerruti lays out a comprehensive review of empirical evidence for the roles of the conscious mind, the unconscious, and the two working together with respect to creative cognition. The chapter is grounded in a historical perspective that spans nearly 100 years of research, and it includes specific ideas for future researchers interested in carrying on this tradition. My chapter, the only quantitative study in the book, seeks to clarify the cognitive strengths of artists through the use of neuropsychological tests. The study is built around Guilford's "trinity" of fluency, flexibility, and originality, the hallmark traits he ascribed to creative individuals. Finally, Kwiatkowski and Cerruti compare the use of meditation and transcranial direct current stimulation to increase creative thinking. Their chapter, which presents a thorough review of the relevant literature, is intriguing, as it suggests that manipulation of the brain's electrical activity is not only possible, safe, and effective, but that it can be used for such subtle purposes as helping people solve problems. It will be interesting to see what other positive uses of transcranial direct current stimulation will arise in the next few years.

Acknowledgements

There are many people whose support and encouragement made this book possible. On the professional side, I must thank Ellen Winner, who was my first mentor and whom I consider a role model for all professional women. She told me, "If you want to hear great researchers in creativity, hold a conference," which got me started on the road to organizing the *Perspectives on Creativity* conference and, ultimately, this book. Holy Family University provided generous financial support for both the conference and my research project. Thanks to Carol and Amanda at

Cambridge Scholars Publishing for fielding my many questions and their guidance throughout this process.

On the personal side, I am indebted to my parents, John and Joan, for instilling in me the value of education and for being my most vocal cheerleaders. My sister, Cheryl, the copy editor, taught me when to use semicolons in a list and when to use commas but, more importantly, believed that I could accomplish this task when I had my doubts. I literally could not have written this book without the above-and-beyond support from my husband, Patrick, who cooked and cleaned and watched our daughter so I could work without distraction. Beyond taking over the household chores and providing unflagging emotional support, though, Patrick's deep passion for art and painting encourage me to strive for that kind of passion in my work. Finally, I'd like to thank my daughter, Julia, whose creativity is limitless. She shows me that creativity comes in small, everyday packages, such as making up a game using a chopstick and a cup at a restaurant while waiting for your food. Her love of all things creative—art, music, dance, stories, poems, theater—is a true inspiration at times when the minutiae of "real life" threaten to drown out our natural inclinations toward creativity.

PART I:

ON THE NATURE OF CREATIVITY: WHAT IS IT AND HOW CAN IT BE CULTIVATED?

CHAPTER ONE

WASSILY KANDINSKY: CREATIVE BREAKTHROUGH TO ABSOLUTE ART[1]

ARTHUR GRUGAN, PH.D., ESQ.

Der Geist bricht Burgen.
—Franz Marc

Introduction

Art represents, as Friedrich Nietzsche (1872/1967) had once formulated it, "the highest task and the truly metaphysical activity of this life," (p. 31-32) and Wassily Kandinsky, while not knowing the works of Nietzsche overly well at all, would have subscribed to that thesis in his distinctive painterly manner.

But what is art? Whence does art arise? How does art address the artist? What is that peculiar and difficult-to-understand phenomenon called "creativity" that seems to be what enables the creator to be open to and to respond to the call of art and to enter upon his or her calling, his or her vocation as a creator?

And how are we to even formulate those questions, let alone answer them, when one of the twentieth century's greatest creators was convinced that the nineteenth and twentieth centuries constituted an "era of the deification of matter," an era wherein "only the physical, that which can be seen by the physical 'eye,' is given recognition," and wherein "[t]he soul

[1] Research on this question was begun in Germany during the fall semester, 2006, while on sabbatical leave from Holy Family University. I wish to thank Sr. Francesca Onley, CSFN, president of the university, for her generous support. Additionally, I am greatly indebted to Dr. Hansjürgen Doss, of Mainz, whose hospitality and friendship made my stay in Germany possible and enriching.

has been abolished as a matter of course" (as cited in Lindsey & Vergo, 1994[2], p. 98)?

Kandinsky has written that even "[t]he finest minds, the greatest talents, the most heroic natures" (CW, p. 98) of his time had so committed themselves to a materialistic worldview that they denied the very existence of anything spiritual. Where, then, does all this leave an artist like Kandinsky, whose creative efforts were in the service of "art in the purest sense of the word," because Kandinsky's entire creative oeuvre consists of works that "belong to the spiritual world," (CW, p. 412) and whose view of art was such that he believed that "the exclusive aim of the artist" (CW, p. 103) was to act on the soul of the spectators? Kandinsky says of works that are the issue of genuine creativity: "Creations of this art are spiritual beings that have no practical use and are therefore of no material value" (CW, p. 412).

Kandinsky's creative advance toward absolute art was rendered especially difficult, therefore, by the Zeitgeist of the nineteenth and early twentieth centuries, a time when, as he says in his most important book—*On the Spiritual in Art*—Western mankind was dominated by the "still-oppressive suffering caused by a materialistic philosophy" (CW, p. 128). Furthermore, in the *Blaue Reiter Almanac*, the later work that Kandinsky co-edited with Franz Marc, the one artist who was most spiritually akin to Kandinsky, Kandinsky (Kandinsky & Marc, 2005) wrote:

> The nineteenth century is distinguished as a period that lay far from inner creation. Its concentration on material appearances and on the material aspects of appearances logically caused internal creative powers to decline to the point of their virtual disappearance. (p. 192)

Kandinsky's struggle against "[t]he whole nightmare of the materialistic attitude, which ha[d] turned the life of the universe into an evil, purposeless game" (CW, p. 128) was a struggle that ran throughout his entire career, and it took up the perennial problem that has plagued Western philosophers from the beginning—namely, the primacy that the world attributes to the material and physical universe over the spiritual one. Already in Plato (trans. 1946, 155D-156A) one reads, in words uncannily similar to Kandinsky's own words, how the philosopher wanted to establish a hierarchy of values that would privilege the spiritual universe over the material one, the metaphysical world over the physical world. In the *Theatetus*, Theatetus admits to Socrates that he doesn't quite

[2] Herein, quotations from and references to Lindsey & Vergo, 1994, will be cited as "CW" with the corresponding page number.

understand the explanation of the nature of sense perception that Socrates had just based upon a theory attributed to Protagoras:

> Socrates: Then perhaps you will be grateful if I help you to penetrate to the truth concealed in the thoughts of a man—or, I should say, of men—of such distinction.
> Theatetus: Of course I shall be very grateful.
> Socrates: Then just take a look round and make sure that none of the uninitiate overhears us. I mean by the uninitiate the people who believe that nothing is real save what they can grasp with their hands and do not admit that actions or processes or anything invisible can count as real.
> Theatetus: They sound like a very hard and repellent sort of people.
> Socrates: It is true, they are remarkably crude. The others, into whose secrets I am going to initiate you, are much more refined and subtle.
> (p. 45-46)

Hence, to arrive at that essentially new and essentially spiritual world of absolute art, that is, "an art based solely on the plastic values of line, colour and composition," (Doelman, 1964, p. 5) Kandinsky had to struggle against the powerful, remarkably crude materialistic forces that contradicted such a disembodied or metaphysical spirituality and that militated against the flourishing of internal creative powers such as had been informing his creative talents. He also had at every step to undertake a going against the grain of a society that had valued nothing but what could be grasped with one's hands and that had admitted nothing invisible as being in any way real.

Specifically, in the social sciences, Marxism; in the natural sciences, positivism; and in art itself, extreme realism or naturalism had assumed virtually unquestioned authority in their respective domains. Kandinsky was convinced that "the inner meaning of life" had withdrawn and that mankind had lost all hope in discovering an aim or purpose in life, leaving him to wonder, "Where is the meaning of life? Where lies the aim of life?" (CW, p. 99)

> At such dark moments nobody needs *art.* All people need is its auxiliary role, its service as a lackey. Artists, themselves permeated through and through by materialism, forget their vocation and slavishly ask the public, "What can I do for you?" (p. 99)

To Kandinsky's deep disappointment, therefore, artists themselves had surrendered to the lure of materialism, thereby turning their backs on the true vocation of the creator. Against so many artists of his time who were producing an aimless, materialistic art, Kandinsky wrote:

> The artist seeks material rewards for his skill, his powers of invention and observation. His aim becomes the satisfaction of his own ambition and greed. Instead of a close collaboration among artists, there is a scramble for these rewards. (CW, p. 130)

Thus, Kandinsky believed that the night of the spirit was gradually but decidedly growing darker and darker, that art was losing its soul. The result was that "[p]urely spiritual values are at best underestimated, or go generally unnoticed. Those lonely souls who hunger and possess the power of vision are mocked or regarded as mentally abnormal" (CW, p. 135).

How, then, is an artist to proceed, an artist who "felt that it was the role of art and artist to imbue the world with new spiritual values," (Dabrowski, 2003, p. 79) an artist whose creativity was driven by a spirituality and whose creation—absolute art—required creators who would need to "turn away from the soulless content of modern life, toward materials and environments that give a free hand to the nonmaterial strivings and searchings of the thirsty soul," (CW, p. 146) an artist whose creative determinations had understood his work to be "not merely as a manifestation of a new kind of painting in Germany, but as a call to spiritual renewal in every sphere of art and culture" (Düchting, 1999, p. 44)? It would be difficult to overestimate the seriousness that informed Kandinsky's understanding of art, indeed its messianic nature, when one reflects upon his conviction about art and about painting:

> Painting is an art, and *art* in general *is not a mere purposeless creating* of things that dissipate themselves in a void, but a power that has a purpose and must serve the development and refinement of the human soul. … (CW, p. 212; see also CW, p. 103-104)

Internal necessity: Die innere Notwendigkeit

In 1902-1903, a young German, Franz Xaver Kappus, aspiring to become a poet, had written to the renowned Rainer Maria Rilke for advice, and the Master in turn wrote generously to Mr. Kappus. In a series of ten letters written over the course of five years, Rilke counseled and encouraged Mr. Kappus to pursue his vocation as an artist. In writing about how he himself had "learned something about the nature of creative work, about its depth and everlastingness," (Rilke, 1963, p. 20) and about the difficulties and essential uncertainties that will beset every true creator, Rilke (1963) encouraged the young poet to turn inward and to ignore whatever critical success his poems might receive from the outer world.

> A work of art is good if it has sprung from necessity. In this nature of its origin lies the judgment of it: there is no other. Therefore, my dear sir, I know no advice for you save this: to go into yourself and test the deeps in which your life takes rise; at its source you will find the answer to the question whether you *must* create. (p. 20)

Whence, we can repeat, does an artwork arise? What is it that impels the creator to create? What is the nature of this "ruthless passion for creation which may go so far as to override every personal desire" (Jung, 1972, p. 102)? How is it that certain few and rare creators find themselves in the service of the highest metaphysical task of man? What is it that leads to the creation of art? What is it that ignites and continues to enflame "the divine gift of creative fire"? (Jung, 1972, p. 102) What is it that so informs and defines the creator that she or he cannot do otherwise than write or sculpt or paint? The creator's embarkation upon a creative path is one that remains driven by an internal necessity, by a strong and simple Rilkean "I must" (1963, p. 19).

Like Rilke, Kandinsky wrote extensively about an inner necessity, *eine innere Notwendigkeit*, which for him was the driving force of the creative spirit, *der schaffende Geist* (Kandinsky & Marc, 1967/2006). Of that inner necessity, that "compulsive urge to create" (CW, p. 82), Thomas Messer (1997) writes that it is what formed the "basis of [Kandinsky's] creative motivation" (p. 25) and Doelman (1964) writes that the inner necessity was, for Kandinsky, "the quintessence of creative work" (p. 18). Hence, the clarity and the forcefulness of Kandinsky's pronouncement: *"The principle of internal necessity is in essence the one, invariable law of art"* (CW, p. 88).

Kandinsky was continually preoccupied with this invariable law of art, that guide, he says, that alone can lead the artist "with unfailing hand" (CW, p. 207); thus, he teaches that the artist need confront only one question as she or he is deciding which form or style should be employed to create a work of art: "Which form should I use in this case in order to achieve the necessary expression of my inner experience" (Kandinsky & Marc, 2005, p. 169)? "Everything depends on the inner necessity, which alone can determine the appropriate form" (Kandinsky & Marc, 2005, p. 169). Thus, Kandinsky had written that the essence of creation, the artist's inner desire for expression, can never be determined by any theoretical matter, or by logic, or by any convention of form, all of which he considered to be sources external to creativity. Indeed, in characteristically religious language, he wrote: "All means are moral if they are internally necessary. All means are sinful if they did not spring from the source of internal necessity" (CW, p. 176).

> I sometimes look back at the past and despair at how long this solution took me. My only consolation is that I have never been able to persuade myself to use a form that arose within me by way of logic, rather than [from] feeling. (CW, p. 370)

Kandinsky's focused, single-minded commitment to the inner urge led his creative energies to an aesthetic breakthrough that shattered all orthodox, prevailing notions of truth and essence in the realms of art and of painting and that ushered in the never before known phenomenon of "absolute art," concretized in the watercolor of 1910 (*Untitled*; see Figure 1-1).

Fig. 1-1 Untitled 1910/1913 (First Abstract Watercolor)
Pencil, watercolor, and ink on paper, 49.6 x 64.8 cm

See Centrefold for image in colour.

Specifically, we can imagine Kandinsky, palette and brush in hand, standing before an untouched canvas or, as often was the case during the hard destitute times of the thirties and the early forties, a piece of cardboard or a sheet of glass, and peering into a world of unshaped colors and lines, a swirling vortex of color and line possibilities not unlike the universe itself before its own creation. He says later about the difficulties that had lain before him: "A terrifying abyss of all kinds of questions, a wealth of responsibilities stretched before me" (CW, p. 370). How, we can imagine, did he think he could invest order into this primal chaos, "when everything is mixed/and without any order and when there returns a primordial confusion" (Hölderlin, 1951, p. 148)? How to impose an intelligent design upon this indiscriminate interpenetration of infinite colors and lines, and in a painted creation that has dissolved all objects and gained total emancipation from all of nature? How to give free rein to the

raw, boiling Dionysian powers within creative Apollonian boundaries without allowing the Dionysian to run recklessly and shapelessly through the work, overrunning all limits and destroying the work, and without, on the other hand, allowing the Apollonian to so ruthlessly and inflexibly impose borders that it suffocates the primordial life of the Dionysian, as we can see most tragically in Rilke's poem entitled *Der Panther*, where the poet sings of an extraordinary, terrifying, preconscious force, its primordial power and violence frustrated as it paces defeated, confined by the bars of civilization's zoo? (Rilke, 1966)

Kandinsky himself spoke in terms such as these when he commented on one of his most cherished early images, a rider on horseback. Although the horse carries the rider, the rider must guide the horse, he says, and although the artist's talent carries him to great heights, the artist must guide his talent. "Over the years I have now learned to control this formative power to a certain extent. I have trained myself not simply to let myself go, but to bridle the force operating within me, to guide it." (CW, p. 370) How else are we to understand Kandinsky's last great painting that bears the significant, creatively oxymoronic title *Tempered Elan* (see Figure 1-2)? How, in short, to create a painting, a painting that will exist outside every scholarly category that defines and judges an object to be a painting, to be a genuine creation?

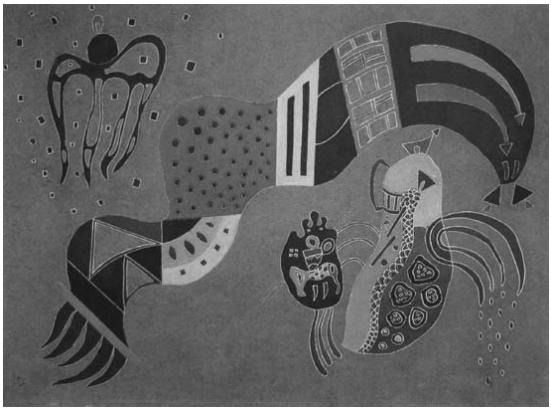

Fig. 1-2 Tempered Elan 1944
Oil on card, 42 x 58 cm

See Centrefold for image in colour.

Background

Kandinsky was already 30 when he moved to Germany to pursue his life's work as an artist. He had just received a professorship in law at the University of Dorpat, in Russia, and he acknowledged that his work in various fields of law trained him to think in an abstract manner, and that his legal research involved him in studies that he immensely enjoyed and for which he remained grateful. Yet the long stretches of time he had spent pursuing those studies "paled into insignificance at my first contact with art, which alone had the power of transporting me beyond time and place" (CW, p. 363). Kandinsky's scholarly work in law had never given him "such experiences, inner tensions, creative moments" (CW, p. 363), he says, as he was to discover in art. Therefore, in 1896, Kandinsky abandoned an assured career as a professor of law and traveled to Germany, specifically to Munich, to study art for the first time.

In his autobiographical essay, Kandinsky recounts two experiences that stamped his entire life and shook him to the core, as he himself says. First, while still in Moscow, Kandinsky visited an exhibition of French impressionism and saw a painting that made an indelible formative impact upon him: Claude Monet's *Haystack.*

> Previously, I had known only realistic art, … And suddenly, for the first time, I saw a *picture*. That it was a haystack, the catalogue informed me. I didn't recognize it. I found this nonrecognition painful, and thought that the painter had no right to paint so indistinctly. I had a dull feeling that the object was lacking in this picture. … What was, however, quite clear to me was the unsuspected power of the palette, previously concealed from me, which exceeded all my dreams. Painting took on a fairy-tale power and splendor. And, albeit unconsciously, objects were discredited as an essential element within the picture. (CW, p. 363)

Thus, from that early time on, and as a direct result of his viewing Monet's *Haystack*, Kandinsky says that he experienced a painting purely as a painting, and that for the first time his eyes were opened for the abstract possibilities in art. Doelman writes that Kandinsky's response to Monet's *Haystack* amounted to a revelation that led Kandinsky to realize "that the subject, the representation of elements of visual reality, could, in the art of painting, be made to vanish as if by magic, so that the colours and the forms might assert themselves autonomously." (Doelman, 1964, p. 12)

In short, Kandinsky's creative efforts were focused on breaking through received, long-honored definitions of art toward what, for him,

were more artistic, more pictorial goals, and his efforts were fueled by his conviction that although painting's emancipation from a direct dependence upon nature was "in its very earliest stages" (CW, p. 197), and although painting was just beginning "to dissolve completely the tie" that bound it to nature, "only a few 'hours'" were separating him from his discovery of a pure composition (CW, p. 197).

Second, in 1896, Kandinsky attended in Moscow a performance of Richard Wagner's *Lohengrin*, and the sounds of this music had stimulated Kandinsky's feeling and imagination to conjure colors and lines that called up his beloved city of Moscow, and that music would reverberate throughout Kandinsky's soul his entire life. In fact, it was this experience that inspired Kandinsky to pursue the goal of synthesizing all the arts, which up to his time, and down into our own times, had kept themselves separate from one another.

> It became, however, quite clear to me that art in general was far more powerful than I had thought, and on the other hand, that painting could develop just such powers as music possesses. (CW, p. 364)

The (in)significance of artworks

One speaks in every context today about creations. One speaks about the spring, summer, and fall creations of the world of fashion, as well as of the absolutely scrumptious creations of the chef of the moment. And thus creativity is a word that is pressed into the service of essentially different kinds of so-called creations. In this vein, one of the most respected American philosophers of art, Susanne K. Langer, distinguishes between creations and products. She asks (1957):

> Why is a piece of music a creation and a shoe usually just a product? … An automobile is not created on the conveyor belt, but manufactured. We don't create bricks, aluminum pots, or toothpaste; we simply make such things. But we create works of art. (p. 27)

Langer is well aware that not every philosopher of art would subscribe to her reflection, yet there is merit in her distinction, and I'd like to argue that one principal reason why many object to drawing a clear line of demarcation between something like a new automobile and a symphony, or between a new aluminum pot and a painting is a leveling regard they have for the significance of art in a world that remains overshadowed by the materialism that dominated the nineteenth and the twentieth centuries. Indeed, nearly a century before this time, Hölderlin had written in a letter