

**“The Theory of Artistic Relativity”**

And

The Theory’s First Derivational Category of Art

**“Psychotic Symbolism”**

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Author and Artist

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## 1. Introduction: Explanation Of Content.

"The Theory of Artistic Relativity" and the theory's first derivational category of art, "Psychotic Symbolism", were "formulated" in response to a condition that exists in the art world when an artist tries to create a "new" work of art that he or she feels is totally unique in its own nature. The condition that exists is when the artist then subsequently shows the "new" work of art to someone, and that particular "art critic" associates the creation with something that has been done before. The "new" work of art is referenced to some past artist or style of art dooming its individual "uniqueness". I myself have experienced this type of association once too often, so I decided to correct the problem.

I wrote the first version of this thesis in a more condensed form for copyright purposes, but I feel now it is necessary to elaborate on the thought process that occurred at the time to give a "play by play" account of the steps to the solution of said problem to fully comprehend its meaning. Therefore, the first section is devoted to give an account of the thought process that developed "The Theory of Artistic Relativity". The second section is devoted to give an account of the thought process that developed the theory's first derivational category of art, 'Psychotic Symbolism'. The third section may be the most important section of all. It is pertinent in deciding the fate of this thesis. This section is titled, "Let Us Not Forget!" It is a somewhat exaggerated story of an account, or better said, TRAGEDY of what happened to a famous artist of the past. I have included this story and hypothetically added to it to serve as a reminder that we do not make the same mistake twice! The fourth section is the actual condensed version of the theory and category as copy righted in 1985, since that is how it went to record at the time. It also includes many poetic writings that were part of a phase of "Psychotic Symbolism" to be incorporated (and many were) as part of the artwork itself, so everyone could read and understand the individual theme of each painting. (It is advised to read SECTION ONE first)

One final note as you examine this thesis is to always keep in mind one important thought. There are two types of artists in the art world. The first type is the artist whose sole purpose is to sell their artwork. Their work ends up over a couch, on an office wall, or in some private art collection. There are not many of the "other" type of artist out there. That particular artist's sole purpose is to execute their work and devote their entire life to impacting art history and advancing art. The requirements are vastly different. The protocol has to be of epic proportions. Just ask yourself, what would one come up with to change, add to, or advance art history itself? You will then begin to see the difficult task at hand. This thesis and actual artwork is conceived by the "other" type of artist. It is an attempt to impact art history. It came about as it did with no compromises. Keeping all this in mind, one may understand the path that was taken. My intent is to save the art world from a self- imposed extinction. This also is a means to save my artwork so that others may study the attempt at hand and use whatever merit it may have for the advancement of their own creations. Let us not forget, "The Theory of Artistic Relativity" and "Psychotic Symbolism" has at least saved one artist here! I hope that it may also save you.

## 2. Section One: Elaborated Version Of "The Theory Of Artistic Relativity".

"The theory of Artistic Relativity" was written in retaliation to a statement made by a college art history professor in one of my art classes at the local university, when in his lecture he stated that we have, so to speak, reached the "end of art". Needless to say, this was not something one wanted to hear if they were contemplating a career in art, so I started to pay attention!

Continuing the lecture, the professor explained that the current feeling in the art world that "all art is done" is attributed to the fact that in prevalent artistic format, we have gone from realism to abstraction and therefore have completed all the visual "forms" of imagery with nowhere else to go. He further stated that any "new" art created will actually be considered "old" in the sense that it will always relate back to this type of "spectrum" of being realistic, abstract, or consequently some form of visual imagery in between. I tended to agree with him that this condition existed, since using deductive reasoning, there is nothing beyond "total (photographic) realism" or "total abstraction". The dilemma that then subsequently unfolds is that any "new" art created will most likely be associated with the closest established "category of art" it resembles. Also, since in each category of art there is usually one stand out artist that is considered "the founding father" of that particular category (Van Gogh with Expressionism, Dali with Surrealism, Picasso with Cubism, etc.), an artist may find their "new" art created associated to them.

Sad to say, I already felt all this to be true because even my own artwork had been "categorized" in this manner. I could never convince any "art critic" that my work was totally unique in itself since those who pass judgment on art rely only upon the knowledge of art history amassed from the "spectrum" of realism-abstraction and cannot see beyond the spectrum's limitations. Seems as if me and the professor were on the same artistic wavelength, but it would be in our separate solutions to the dilemma that we would differ.

The professor next asserted that to create "new" art we can look towards new technologies in electronics to assist us in developing art beyond the spectrum. He perpetrated that computers, cameras, and holograms, can offer "new" dimensions for the advancement of art. This avenue of thinking would substantiate another one of his statements he made that "all art reflects the times". However true this may turn out to be, these methods still struck a chord inside me. Do these devices "paint a pretty picture"? Of course they can, but what about the human factor? Where then does artistic talent lie, in a machine that is merely an artistic prosthesis? I immediately envisioned going to a museum and seeing a self-portrait of Vincent Van Gogh right next to the "self-portrait" of a computer, which was the framed picture of that computer taken from the carton it was shipped in! I felt the professor and his presumed followers were headed in the wrong direction, so halfway through the lecture I started thinking about how I would solve the glitch.

I began the thought process with a mental note of the two most important words in problem solving, "logic dictates". Pure and simple logic is all you really need to start you in the RIGHT direction. The first step is to list all of the factual components present at the time. The next step is to find the common denominator amongst the components. This is an aspect that stands out and you cannot disregard or get away from. Finally, one must think on the whole, see "the big

picture", and transform the common denominator in retrospect to be the solution to the problem. You may find most solutions to problems are simply re-evaluating past elements to find the "new" direction.

In this case, one component is the existence of the realism-abstract spectrum. It does indeed exist, it has boundaries (limitations), and will be present for all time, so therefore it must be utilized as part of the solution to our dilemma. Another component is the fact that within the spectrum itself, categories define what art is, therefore categories will somehow be part of the solution. Another component is the professor's concept that technology will find a new dimension for the new direction of art. However, thinking carefully using logical deduction, people must be able to comprehend this new dimension and for that to happen the new dimension itself will obviously be in the in the same exact realistic-abstract visual format of our current spectrum of art. Once again, for art, there is nothing beyond total realism or total abstraction. Consequently, if the visual format of new technologies for art execution is the same as the current art spectrum, nothing has really changed except for the medium used in the execution and that is NOT ENOUGH SUBSTANCE to be "the saving grace of art", Remember, we are looking for a new direction for art, not just another way to do art.

It seems like we lose a lot of credibility if we look beyond the spectrum for an answer. Relying again on our two most important words in problem solving, "logic dictates", if we cannot proceed forward in our problem solving thought process, we must go back and this means back into the spectrum we tried to leave behind! Since our answer now lies within the spectrum itself, we must now analyze the spectrum and its limitations "on the whole".

We ask ourselves, what is the most important part of the spectrum besides realism -abstraction boundaries? We have found that to be the categories since they define all art. Logically we ask, how did they come about? We find that artists created the artwork and the art world somewhere along the line labeled each category (or artist) as such. It may seem hard to believe but we have just broken down the entire realm of art from early caveman drawings up to abstract art renderings into three simple parts, the realism-abstract spectrum, artists who created the work, and the categories or styles of art we designate the art into. Comparing art from the spectrum to art beyond the spectrum, we now can find the common denominator to solve our problem, or shall we say, "The missing link".

So now we ask ourselves, what exactly are we "missing" from these three simple parts of the art realm in our attempt to establish "new" art? As for part one, will we be using the realistic-abstract visual format from our predecessors? Quite obviously, yes, since this format will always be there. As for part two, will artists still be the ones creating the artwork? Quite obviously, yes, for even in technical applications the ones implementing, or "programming", the devices will be considered "artists". As for part three, will categories still be the definitive of art itself? Well I'll be, what have we here? Has anyone, including the professor, ever addressed the need of CATEGORIES to define "NEW" ART? Quite obviously, NO! Could this be the said common denominator needed to expand the spectrum from within? Is this our proverbial "missing link"? Quite obviously, YES!

From using our "logic dictates" deductive reasoning technique, we have discovered the basis of "The Theory of Artistic Relativity", the further need of defined styles of art (categories) that are added to the spectrum allowing the spectrum itself to expand from within, growing "mathematically". Once the "new" category of art is added to the spectrum, artists could use or borrow ideas from that new category along with ideas from other previous categories (just as all artists are influenced by the spectrum), to create even "newer" categories of art to be added to the spectrum, hence the exponential growth. We can now consider this growth, for lack of better words, "legal" rather than "plagiaristic" since our new art created will be something totally different in INTENT and not wanting to be aligned with some past category or artist. It is ironic that the direction for "new" art does not lie in some new technology, some exotic medium, or worst yet, the art world levitating certain artists and their work to high nomenclature because they know the right people or are in "the in crowd", but rather in simply DESCRIBING it as "new"! In a few words, we can sum up the basis of "The Theory of Artistic Relativity" with the purest and most simplistic of logical deduction to solve our dilemma, "If you have a NEW CATEGORY of art, you have NEW ART"!

In concluding our "play by play" explanation of the development of "The Theory of Artistic Relativity", we must perform one final task to validate if the theory has any merit. As with any theory, the theory itself must be put to the test to see if it works. In our case here, if the theory proves to work at least ONE time, if we can come up with one totally individual category of art, we will have all the all the validation we need to show merit. Without further ado, "The Theory of Artistic Relativity" has given us the first litmus test of its principals with the creation of its first derivational category of art, "Psychotic Symbolism". The bottom line in testing any theory is the result, regardless of how you got there. In our case here, our bottom line is not necessarily analyzing art in general in relation to the spectrum, not necessarily the combining of categories to execute new art and expand the spectrum, and not necessarily the disregard of technological art, because all this is only the way we got here. Our bottom line, the main point that proves the theory's principals, our RESULT, is the absolute fact we have derived a totally unique category of art, never been done before, with one artist as its sole proprietor. To validate "Psychotic Symbolism" as such one must simply check all the books ever written about art, check all the museums, to see if you can find any "Psychotic Symbolism". Naturally, you won't find anything, but isn't that the RESULT we want? I guess that pretty much proves UNIQUENESS! I guess that is about as "pure and simple logic" as you can get.

More positive results are in the fact once an artist establishes his or her art as a totally unique category in itself, that will then elevate their art and themselves as the said "founding father" of that particular category to the exact same levels as Van Gogh and Expressionism, Picasso and Cubism, and Dali and Surrealism, were to their respected "category" or style. It may seem hard to believe one can attain that high of a level of artistic status, but it is true, The avenue to get there, pure and simple, has always been the same as it was for those masters. Now everyone can have their own category already in place to back themselves up. You just have to convince all the "art critics" in the entire art world your art and category is just as meaningful as those great artists! Think of "The Theory of Artistic Relativity" as a type of "trip-tic" that shows you the way, but you must do the actual driving yourself.

Finally, we have saved the BEST positive result and proof for last in the fact that once and for all, one can silence all the "art critics" forever and never, I repeat, never have your art associated with any past art form, artist, or category of art. Offering "Psychotic Symbolism" as an example (from an actual incident that occurred), you will see how the theory works in real life. An "art critic" once told me, while viewing some of my artwork, that my work lacked "depth" and that I should make it more "realistic". My answer was, and I quote: "This is PSYCHOTIC SYMBOLISM, a totally new and unique category of art! It is not intended to have the "depth" you think it should have nor is it intended to have the "realistic" look you think it should have! It is PSYCHOTIC SYMBOLISM, and you know absolutely nothing about what art in that category should look like! I created the category, therefore I am the one who knows what it should look like and I assure you it looks like what I intended it to look like! Since you have never seen nor studied "Psychotic Symbolism", you are not an authority on the subject and therefore you really cannot comment on it! You either personally like it or you do not, pure and simple! The answer I gave the "art critic", however rash and blunt it was, clearly shows how having your own personal category of art frees your artistic creations from any critical judgments by really anyone. Any critical judgments rendered to your "new" art can be dealt with by a similar response as I have given in the example (you can even be rash and blunt!). No more comments on who or what it relates to, what or how it should or should not be, for it all boils down to "you like it or you don't", END OF STORY!

This is the end of my story on the explanation (or elaboration) of the "in-depth" development of "The Theory of Artistic Relativity". The explanation (or elaboration) of the "in-depth" development of its first derivational category of art, "Psychotic Symbolism" is, no pun intended, ANOTHER STORY! Remember, the theory creates the "categories", the artwork that represents each category is developed solely on its own. The development of "Psychotic Symbolism" is explained in section two, but before we are done here I have a last tribute to pay.

I must pay tribute to Albert Einstein, the author of "The Theory of Relativity", for he was also an inspiration for "The Theory of Artistic Relativity, as one may have summarized. His desire to find solutions in the world of physics gave me inspiration to find a solution to the dilemma in the art world I perceive exists. He is "lending me authenticity" for my thesis (if I called it "A Theory of Art" would it be as potent?). To pay homage to him the same way I "plagiarized" the title of his thesis, I would like to "borrow" another distinguished aspect of his work, and that would be his formula,  $E=MC^2$ . Every great theory needs a FORMULA! Well, at least in our case, I see another creative way to capitalize on more "authenticity". By using the letters of his formula except for one, we can simply change that one letter and assign "new" meanings to the letters for our artistic purpose.

In conclusion, with all due respect to Einstein, "The Theory of Artistic Relativity" will now have its own formula. By simply changing the letter "E" to an "A", our "new" formula" will read,  $A=MC^2$ ! The "new" meanings assigned to the letters are as follows: "A" will stand for ART (the "new" art that will be created), "M" will stand for MEDIUM (whatever material is used in the creation), and "C" will stand for (the two most important words that begin with the letter "C" needed to create and make any artwork viably "new") CREATIVITY and, drum roll please,...CATEGORYI Some things just fall into place! Since adding "new" categories to the realism-abstraction spectrum will endlessly increase the magnitude of the spectrum itself, our

"formula" will have an "infinite" aspect, hence we can also term and denote it as "THE INFINITY FORMULA".

I believe I have covered it all. I must honestly say that initially "The Theory of Artistic Relativity" was devised, or "concocted" if you must, as a way to save my art. Soon after I felt I met my goals, by acquiring relief from the "art critics", I noticed just how well the theory, in conjunction with the category of "Psychotic Symbolism", makes my work, "unique". NOW, when I show and describe my work, I can actually feel "the air of distinction" present and how NOW some of those "art critics" are even "turning their heads" towards the art rather than away from it as before. "The Theory of Artistic Relativity" "works for me!" (Could all this be true?), I sincerely hope it can work for you. Remember, pure and simple,  $A=MC^2$  SQUARE!



### 3. Section Two: Elaborated Version Of The Theory's First Derivational Category Of Art, "Psychotic Symbolism".

I had just enrolled in some art classes at the local university when on the first day of class, I met a fellow art student, who by the end of our conversation, informed me he was determined to be the next "greatest artist" in the world! By the end of the day, I met two more fellow students with similar conviction. At the end of the week, it was up to ten. Pure and simple logic told me, if there are ten "greatest artist" in the world at this university, there must be ten others at every other university, and ten others at every art school, not to mention all those who do not even go to school, WE MUST BUILD BIGGER MUSEUMS! "Houston, we have a problem!"

To solve this problem, I relied upon once again, as stated in "The Theory of Artistic Relativity" (section one), the two most important words in problem solving, "logic dictates". I used the same previously mentioned "thinking process", however, the only "component" present was in the fact that it is obviously impossible to have that many "greatest artist" inductees in the total existence of mankind! My "common denominator" was found in the fact that not one of these portrayers gave much attention to the artwork itself as being wholly significant in the rise to the top. Therefore, "thinking on the whole", I deduced that if one were to execute the greatest artwork in the world, one could conceivably become the "greatest artist" in the world, as if it evens matters. (Remember, it is not the artist that "hangs on the walls" of a museum!) However, this deduction of executing the greatest artwork in the world, a kind of "theory within a theory" (here we go again!), was indeed the exact starting point of "Psychotic Symbolism" and EVENTUALLY the concept of "The Theory of Artistic Relativity"! It was now the time to transfer one's ego" to the work itself.

Before all the hand waving starts, this is a good time to sidetrack for a moment and answer the proverbial question; "What came first, the chicken or the egg?" To set the record straight, it was the beginning stages of the artwork that came first, followed by the "discovery" (by "accident", of course, in the professor's art class) of the theory (yet untitled), then the subsequent "naming" of the category, and lastly, the titling of theory itself. It is of interesting note that while "the theory" took about the duration of that one particular art history class to "mentally" develop, the "category" (the artwork itself) may never see full realization! This is due to the fact that all artwork is naturally on a continual stage of development with every artist trying to surpass their last creation.

Now I must get back to the main question at hand; "What is the "GREATEST ARTWORK" in the world? To find out, we have to imagine we are in front of some kind of "super computer" that answers any question we program in. We ask the computer our particular question. This super computer, sorts all available data (our realism-abstraction spectrum included), makes its own determination, then finally predicts what our "greatest artwork" could be. More importantly, it will also predict what "components" of art it should contain (think "logic dictates" in computer language). Luckily, I had access to one of those super computers. Actually, we all have access to one of those super computers that "thinks" like that. IT IS OUR OWN MINDS! So I started to think like a "super computer" and process what I know.

"Logic dictates" we list all the factual components present. In this case, our "super computer" (my mind) will have to "predict" all the factual components needed since we are basically speculating at this point what the next "greatest artwork" in the world will be like. In our condensed copyright version, we have listed these "predictions", later to be used as facts, under the TEN ELEMENTS OF COMMAND, sometimes referred to as "The Ten Commandments" of "Psychotic Symbolism"! (Now we credit Einstein and God!) I will elaborate briefly on some thought concepts that may have not been covered in that version (you may refer back to the condensed version at this point). It must be duly noted that "The Ten Commandments" are not necessarily "set in stone" (funny how things just fall into place) since, as previously stated with reference to the category and art in general never reaching full realization or development, ideas may vary in time. However, we will begin with the artistic thoughts at the time.

As I went through art school and observed people's visual reaction to all kinds of art, I would have to say, in my "view", I felt the category of art that received the most allocation was, "Impressionism"! I cannot recall any picture from that era being negatively criticized by any of the "art critics". Since that style of art was also my favorite, I chose (predicted) "Impressionism" as one of the categories I wanted to "combine" (following the principals of "The Theory of Artistic Relativity"). Then I thought (predicted), what if an Impressionist like Monet knew about "Surrealism", what would his paintings look like if he "distorted reality" like Dali did? So then I chose "Surrealism" (since it offered the greatest "expanse" of reality) to combine with "Impressionism" to start to devise a "new" art form.

I then I had to separate the "new" art form from the notion (the professor's notion, true as it may be) that "all art reflects the times" for the art form to be universal for all times. I therefore excluded all aspects of humans and society, yet still, I wanted to point out their underlying "psychotic" tendencies, With this in mind, I decided to make my "trees" look like people (with two branches representing "arms" and two root extensions representing "legs", planning for animation effects). Now we were getting somewhere! If people were "symbolized" as "trees", then I would need more symbols to represent what other aspects of life I deemed necessary for the "new" art form to progress, and so the list of "psychotic symbols" grew. After painting a bunch of symbols on a canvas, I noticed how they could "tell a story" and so came the theme work for each painting. It must be noted here that I also felt that if the "greatest artwork" in the world had any "substance", it should be executed with the simplest of mediums (pencil and paper, paint and canvas) that even a child (yes, a child) could handle (I am not excluding sculpturing from the equation, it's just too hard to carry around a block of marble in grade school!). All this was an "off the cuff" rendition of the chronological order of the basic thought process implemented to create the "new" art form. Now came the million dollar question: "What exactly do I have here and how do I DESCRIBE it?" This is when I took the art history class and the theory came to be.

I now had a totally "new" art form created and according to the theory I now would have to establish it as a totally "new" category of art. Now it was time to "pick a category", or in other words, name it whatever personal identifier I like. One catch, if it is going to be the "greatest artwork" in the world, it had better "live up to its name!" (Oh yeah, did we name it!). It was time to get the dictionary out and come up with the most definitive, most powerful, connotative word in that book to describe the "greatest artwork" ever created, and now also the "greatest

CATEGORY of art", ever to be derived according to (who is paying attention?) the "greatest" thinking process ever deducted! (Whew!) Although the dictionary is the source of every word used in life, it was hard to find the right one, so I did what every "artistic scientist" would do at a time like this, call upon another fellow "off the wall" artist for collaboration.

Usually when I got together with my "off the wall" friend and confidant, some kind of joke was always eminent, and this time would prove to be no different. My "partner in crime", call him "Dave", would actually be the one to name the category, dubbed in a roundabout way. He always wanted to get famous, so here is his "fifteen minutes" in time, in my "art studio", in my parent's basement, as the actual conversation occurred. I was sitting in front of my art easel with a painting on it looking through the dictionary. The painting was to give me inspiration to come up with the right word for the category. The painting is what I consider the MOST DEFINITIVE WORK that I have done that sums up the principals of the theory and the category. The painting is titled "Psychotic Trees Grabbing Petals for Their Branches". The theme is psychotic trees (people) grabbing the petals (money) floating by, pushing aside the clouds (heaven) and flowers (beauty) depicting their greed and lust (JUST TRY AND TOP THAT ONE!). It shows what powerful messages can be delivered with each theme and how powerful this category can be (This is definitely NOT abstract art 101!). Anyway, here is the actual conversation with "Dave" as he walked down the basement steps to the "studio":

Dave: "What are we going to do today?"

George: "We are going to come up with a name for this category!"

Dave: "What do you have so far?"

George: "It's going to be "something symbolism" since everything is based on symbols."

Dave: "What is that painting on the easel called?"

George: "Psychotic Trees Grabbing Petals for Their Branches"

Dave: "And the one on the floor?"

George: "Psychotic War"

Dave: "What is with all this "psychotic" stuff? Are you nuts?"

George: "I don't know where it is all coming from but I'm not changing it."

Dave: "These paintings are deranged! You're deranged! Why don't you call the category "Deranged Symbolism"! (As he laughed out loud, something he was good at!)

George: "I need an "intellectual" word, so why am I asking you for help?" (Knowing what word I picked, wasn't this a "moment in time"!)

Dave: "How about "Metaphysical Symbolism"?"

George: "You read a few books and now you're an expert on the subject? Anyway, every simpleton artist tries to elevate their work by coming up with some absurd title that has absolutely no meaning what so ever or they use BIG words in their title like "Metamorphosis of the Square No. 4" for just a dumb square on the canvas and EVERYBODY FALLS FOR IT!"

Dave: "Well, how about "Fantasy Symbolism"?"

George: "Too queer! Since it's the first category that proves the theory, it has to be the most powerful word in this dictionary!"

Dave: "Keep looking, I'm out of here. I'll be back later and we'll work on this."

Before Dave came back, I took the picture off the easel, put it with the one on the floor, and covered both of them up. Dave came down the basement steps later to "help" and noticed no paintings being displayed on the easel or on the floor.

Dave: "Hey, where's all the stuff?"

George: "What stuff?"

Dave: "The paintings! You know, all that PSYCHOTIC stuff, your "PSYCHOTIC SYMBOLISM?"

George: (After one of those long and "infamous" pauses) "What did you call it?"

Dave: "Your "Psychotic Symbolism" stuff! (Laughing, naturally) What a trip!"

George: "Dumb...! I think you just named the category! (Another long infamous pause) In fact, YOU DID! You just named the category! "PSYCHOTIC SYMBOLISM", that says it all!"

Dave: "Are you kidding me! It was a JOKE! I wasn't serious!" (Laughing)

George: "Well, I'm SERIOUS! I can see it all now! There is no word more powerful or connotative than that! And it even ties in!

Dave: "How? This should be good!" (Laughing)

George: "The symbols and themes are based on the real world, and the real world is (now watch this!) DEFINITELY "PSYCHOTIC"!"

Dave: (laughing uncontrollably on the floor slapping his sides!) "Do you realize how insane it would be to name it that? You'll never get in any art shows and people will think you're totally nuts! In fact, you know what they are going to say, you're psychotic! But I guess you have to be psychotic to paint psychotic! (Dave tried to laugh, but he was spent!)

George: "So what. It is all based on the real world and that's all I have to say. The more you laugh, the more it fits! Look at the reaction I'm getting out of you and you don't know anything about anything! The "dictionary" is now closed, now go home!"

Dave: (as he is leaving, thank God!) "While you're still in this insane state of mind, don't forget to name your "theory" I can't wait to see what you call that!" (Laughing again, he recuperated)

George: "You mean like Einstein's "Theory of Relativity"? (There goes that long pause again!) The rest is, as the saying goes, ART HISTORY! Thank you, Dave, for being you!

(Let the record show that this is how it all went down. Hopefully, it was at least entertaining!).

Dave was right (once in a lifetime) in the fact that this would be "a hard sell". However, if I have the chance to "elaborate" on everything (the intent of all this), people sometimes tend to "understand". (Sometimes!) They may not necessarily "believe it", but they at least "get it", and I guess that is a start. I needed Einstein to help make it "believable"! By simply adding the word, "Artistic", to the title of his theory, I hope to "ride on his coattails" for validation by elevating "The Theory of Artistic Relativity" and "Psychotic Symbolism" to the same level of importance for the respected fields. To help YOU believe, I will make "one last ditch effort" to accomplish this feat. Please refer to "Section Three" for this effort. The section is entitled; "Let Us Not Forget!" After you read it, it may be a good idea to think about all this with a "new" perspective!

#### **4. Section Three: "Let Us Not Forget!" - The "Artistic Tragedy" Of A Great Artist.**

If someone were to ask; "What is the greatest painting in the entire world?" What would the choices be? Would it be "The Mona Lisa" by Leonardo da Vinci, the "Sistine Chapel" by Michelangelo, or maybe "Guernica" by Picasso? I know of one painting that is most likely in the TOP TEN, probably in the TOP FIVE, but in my opinion is NUMBER ONE, and that would be "The Starry Night" by Vincent Van Gogh. It even has its own song dedicated to it and the artist. Of course there is no true number one, for we all have our opinions, but for all intent purposes here, let us pick "The Starry Night" so as we may also exploit the life of Van Gogh and recall what is definitely the worst "artistic" tragedy of all time.

I saw "The Starry Night" in person. One day, me and a fellow "off the wall" artist and confidant (we will call him "Dave") decided to borrow my dad's car "for about fifteen minutes (of fame)" and go to New York City to find a gallery to handle our work. Since we lived in Ohio, "dad" would not have a car for the weekend! (We laughed!) After a nights drive, we ended up in New York City in the morning. With no sleep, we pursued our quest. After "consultations" (being asked kindly to leave) in each gallery we went in, we happened to wander in front of The Museum of Modern Art. There was a long line going in and I asked the last person in line what was going on. The person said they were all in line to see "The Starry Night"! I told Dave I wanted to see the picture and asked if he wanted to see it also. Dave said "no" but he would wait here until I came back. He was doing something important at the time. He was talking to a "homeless" man about our art careers!

The line to see "The Starry Night" progressed like a presidential funeral. When I got close to the picture, I saw it was under a glass protection and had two flanking guards. There "IT" was, IN PERSON, "The real McCoy"! I could even hear the melody of that "certain song" playing in my head. One does not give an opinion on how the painting looks, you just "pay your respects" and move on. I met up with Dave out front again and he told me he got some great advice from his new acquaintance. His "new found friend" said it would be better if we had brought some actual paintings to show the gallery owners (sound advice!), so we went home, smarter than before!

I would now like to refer to those two important words, "logic dictates", to make my next point. If you think "logically", a certain moment in time actually occurred. That moment was when Vincent Van Gogh put the last brushstroke on his painting, "The Starry Night". The painting was probably propped up on an easel and Vincent was sitting right in front of it. He added that "one last star" and felt it was done. The next moment in time that occurred may have gone like this. Vincent carried "The Starry Night" (still not totally dry!) down to his local art gallery. He opened the door to the gallery, the little bell on the door "tinkled", he walked in, and we all know what the response was. The manager of the gallery looked at the owner of the gallery and said; "Oh no, its' Van Gogh! You talk to him this time!" The owner said; "All right, my turn, but this time I'm going to lay it on the line!" Vincent Van Gogh approached the two men, held up his painting and said; "This is my latest work, I call it, "Night of Many Stars". (Just go with it. You don't actually believe he called it... lets' continue.) What do you guys think?" In case you don't get it, "logic dictates", Vincent Van Gogh, THE MAN HIMSELF, held up the same painting that is

now in The Museum of Modern Art, under glass, with two flanking guards, beyond comment, that you file past like a presidential funeral, humming to yourself the song, "Starry, Starry Night!" He just held up quite possible THE GREATEST PAINTING IN THE WORLD for, dare I say, critique by some "art critics"! The owner of the gallery, based on all his artistic knowledge at the time, said; "Vincent, we like you and your commitment to art, but your work is "amateurish". You paint like a "madman"! You need to slow your brushstroke down. It looks like you paint with a knife! I suggest you go down the street to the local university and take some painting classes. They will show you how it is done. (No comment!) Despondently, Vincent leaves the gallery. The manager comments to the owner; "Did you see that one! I think it was the worst one yet! I think Vincent is insane! The gallery owner comments back; "Insane, I think he's PSYCHOTIC!" (This is good!) I think everyone can see the point to be made here. The "tragedy" that can occur for every artist and the "greatest artwork in the world" (potentially), is the fact any artist's "new" creation can be deemed insignificant by any "art critic" at any time! Does anybody really know how to perceive or judge "new" art at all?

To instill another point, I must hypothetically continue our story of the scenario in the gallery. Let us imagine we have at hand, in pristine working condition, a "TIME MACHINE". (The typical kind we see in the movies with all the "bells and whistles".) A few of us step into the time machine and are amazingly transported to the exact gallery we spoke of, at the exact time, Vincent Van Gogh showed up. The manager of the gallery and the gallery owner say; "Who are you people and where did you come from?" We say; "Its' a long story, we'll explain later!" Just then, the door opens (the bell tinkles), and Vincent Van Gogh comes in holding, "Night of Many Stars"! He comes up to all of us and says; "What do you think?" Those of us from the future let out simultaneous screams and say; "Its' "THE STARRY NIGHT"!" The owner of the gallery says; "I thought it was, "Night of Many Stars"?" We say; "Its' part of the long story, we'll explain later!" Vincent Van Gogh says; "THE STARRY NIGHT! I like it, can I use it?" We say; "Sure Vincent, "have fun with it"! We will even sing the song that goes with it! Don't ask, its' a long story! In fact, we would like to buy it from you. Would fifty million dollars be enough?" The owner of the gallery says: "Maybe you better tell me this "long story" now!"

It is obvious in the hypothetical scenario in the gallery that we would treat the situation differently since we would have knowledge of what was to come in art history. Therefore, the point that we should instill in each one of us is to give every artist their due! Before passing judgment on any artist's work, REMEMBER VAN GOGH! Remember what happened to him and for a "brief moment in time", let any "new" art that is created be the next, "Night of Many Stars"! If it has any merit at all, you will know it immediately. It will stand out on its own! It will be "PSYCHOTIC"!

Hopefully, with all this instilled inside of us NOW, let us give "Psychotic Symbolism", along with "The Theory of Artistic Relativity", its DUE! For that brief moment in time, let us ask the question, "What if?" What if "Psychotic Trees Grabbing Petals for Their Branches" was the next "Night of Many Stars"? If you think I am comparing myself with Vincent Van Gogh, you haven't been paying any attention. I'll reiterate. (Now brace yourself!) If you remember, I am trying to go beyond Van Gogh and all the other great artists, by using them as "stepping stones" to create that totally unique "new" art form! Remember, "Logic dictates". If you think on that level, you will attain that level!

To go beyond Vincent Van Gogh, you had better "get your game on" and come up with something EXTRAORDINAIRE! It would have to be something really "off the wall"! (To be put back ON THE WALL!) In reality, Van Gogh had it easy. He packed up his art supplies, went to a field, "set up shop", and painted exactly what he saw. For an artist that's as easy as it gets. On the other hand, let's compare. I devised, "the theory". (That was somewhat easy.) I had to come up with a "new" category of art. (That was not that easy.) I have to create a "theme" for each picture based on what insanity goes on in the world. (How does one choose from so much?) Now that's NOT EASY! Remember our "super computer" thought concept of creating the "greatest artwork" in the world? Although it is "just a thought concept", that's NOT EASY either. Just ask yourself, "What would I come up with?" (Let me know in a lifetime from now.) You will need something with a lot of SUBSTANCE! You're not going to make with a blow-up picture of a "CAMPBELL'S SOUP CAN"! (Remember, I did say SUBSTANCE!) Sometimes, "fate", will not step in, therefore, you must "create" your own particular kind of fate!

In ending, I simply cannot let the "art critics" of the world decide the fate of my work. I must at least tell the world to give my work that certain "brief moment in time", or else, I would be just like Vincent Van Gogh when he was leaving the gallery, closing the door behind him for good, with the little bell "tinkling" for the last time! "For Whom the Bell Tolls" will not be the song that I hum to myself. Instead, I will try to save my art, just like a parent who would save their offspring in a dire situation. Just as a "parent" (artist) saving my "offspring" (art) from a dire situation, so that everyone hears and understands, I must tell "my story" myself. For as the last line of that famous song goes, the line I always "hum", the line that always haunts; "They're not listening still, perhaps they NEVER WILL"!



## 5. Section Four: Condensed Version Of The Theory And Category As Copyrighted In 1985.

### PRELUDE

"The Theory of Artistic Relativity" is an attempt to analyze and describe the transgression of the artworld for the purpose of constructing a simplified functional base from which new artistic endeavors can be created. The theory exposes the course of artistic transgression in order to structuralize the process of creativity into artistic formula. The theory's implications reverses the course of artistic transgression back into the artworld's developmental stages, establishing a cyclical patterned body of reference for the creation of new works of art. It is intended to help preserve the artworld's identity and help prevent its selfdestruction through lack of controlling attitudes by establishing guidelines that offer to the artistic realm a systematic form of execution for speculative design purposes.

"Psychotic Symbolism" is the first category of art derived from the formulaic implications of "The Theory of Artistic Relativity." It is the first category of art designed according to the idea of artistic transgression reversing. The artistic chemistry of "Psychotic Symbolism" is a calculatory process of execution of creativity in itself, which can be an example for the expansion of creative development for current artwork now being executed. The analysis of "Psychotic Symbolism" and the concept of its categorical derivation from "The Theory of Artistic Relativity" can, in the least, offer a superficial viewpoint for the direction of new artistic transgression ascertained from common artistic logic.

### PART 1 "The Theory of Artistic Relativity"

We have reached a frustration point in art history where it seems, to cite a popular belief, that "all art is done". By not being able to overcome the implications of this type of artistic barrier, the artworld appears to be headed aimlessly towards its own self-destruction, hence the statement "the end of art". The frustration point or artistic barrier that is spoken of is simply the curtailment in advanced developments or meaningful discoveries in new artistic transgression. "The Theory of Artistic Relativity" was devised to help alleviate this blockage in the art culture. It perceives this blockage not as a problem in itself, but rather as the answer to the overall solution of the creative process. To comprehend the theory and to account for the artworld's demise, we must first begin with the examination of the limitations of art.

The course of the artworld has evolved through different eras, periods, and movements, to which we have attributed various classifications of art. More importantly, from the theory's point of view, we have also gone through the figurative, non-figurative extremes with the two known opposite identities, realism and abstraction. When taken on the whole, these two identities constitute what can be likened to a "limited spectrum". In other words, with regards to art, a work of art is either totally realistic, totally abstract, or quite logically, somewhere in between. There is nothing beyond total realism or total abstraction, therefore, the "spectrum" is complete and can then be considered somewhat "limited". Since mostly the entire transgression of the artworld lies between these two identities, the limited spectrum is still a notably vast area of development and source of creativity, but the point of fact is that art has been finalized as far as

imagery representation is concerned. This finalization of art is not unknown to current artists, but exactly how they are approaching the solution to this predicament is the nature of the blockage of new meaningful artistic transgression.

The next obvious avenue to pursue for the advancement of art ideals, if one were to continue by the format of the past and as current artists are now attempting to assail, would be to go beyond the limited spectrum and seek out a new acceptable dimension for expansional purposes. Developments in the areas of electronic, holographic, photographic, and computerized effects, attest to being the re-birth of new artistic transgression. However, there are a few prevalent factors that present contradictory elements to this way of thinking. First the art realm is so firmly embedded in two and three dimensional modes of execution (painting, drawing, and sculpture) that consequently would make any artform that does not readily conform with the applications of these factions seem almost non-artistic. This is due to the fact that the "talent" aspect is exemplified by a mechanical apparatus or device rather than exulting humanistic traits. Secondly, the artist, or actually the programmer of the effect, will definitely be using imagery representation from the limited spectrum region previously mentioned. This is the main reason why new works of art now being created are lacking in transgressive advancement since their imagery is always relating back to the realism-abstractness aspect of our dimensional existence. Any new dimension discovered would probably be beyond our limited spectrum components and be very difficult to capture artistically.

"The Theory of Artistic Relativity" merely acknowledges the described dilemma. It then proffers a conjecture that the only alternative for standardized art would be to reverse the course of art and go back into the limited spectrum and restructure transgressional format from within, instead of trying to bypass what has already been done. Most artists use the principals of the theory in partiality, but it is hoped that with full understanding, acceptance, and incorporation into the creative process, artistic transgression will be enhanced. The reversal and restructuralization concepts can be interpreted by analyzing the main component of the theory, which is "The Infinity Formula".

"The Infinity Formula" is a systematic approach for creating and developing new artwork. The formula is based upon the only principal that is contained in each and every work of art executed. This principal is the factual law that "the concept of any artform is based on previous artistic knowledge". Even the very first work of art was derived on some idea for art. This principal is so common that it is mostly undetected or minutely regarded. On the other hand, "The Infinity Formula" resurrects this principal and places prime importance on it. The formula, in a way, is this actual principal. It is the combination of past artistic idealology into new categories of art. Once a new category is created, it is then added to the limited spectrum of artistic transgression. The new category can then be combined with the categories already in the limited spectrum to derive even newer categories of art, which in turn will be added to the limited spectrum for more combinational influx. By continuation of this process, the "formula" has a type of "infinite" aspect, increasing its magnitude categorically between the extremes of the limited spectrum. The entire art realm consciously evolves from the combinations of past artistic idealology, however, emphasis is placed on creating new categories with specific classification identities for a primary reason.

As previously stated, new works of art now being created contain or will contain limited spectrum connotations. This gives way to another problem occurring when it comes time to define and denote the works as pertinent to artistic transgression. The lack of categorical references impedes any artistic transgressive advancement by automatically assigning the categorical references of the most visually similar artform created during the limited spectrum era. In other words, since any new work of art is going to resemble some aspect of the limited spectrum, something is needed to differentiate the new work of art as a separate identity in the limited spectrum or else it will be placed into a reference category already created, therefore appearing artistically non-transgressive. Art society is ignorantly applying this tendency in their analyses of new works of art, contributing to the downfall of the artworld. The so called "end of art" syndrome comes about from art society not being able to describe the direction of art after the establishment of the limited spectrum. In context, "The Theory of Artistic Relativity" portrays to be the description of that direction, for it allows art that may be visually similar to the realism--abstraction aspects of the limited spectrum to attain artistic transgression potential by making the creation categorically acceptable.

It can now be made apparent that the solution to the artworld's problem of curtailment in new artistic transgression will not be based upon some explicit use of artistic technique nor any radical discovery in artistic media, for those are too obvious of avenues and simplistic of levels to contract, but rather as "The Theory of Artistic Relativity" states, the answers lie in an emahasis and upheaval in artistic mentality. It is not enough to just execute a work of art and let art society decide its fate, since they have condemned themselves to dealing only in fad and vogue rarely detecting true artistic transgression.

Therefore, it is also necessary for the artist himself to describe his work as relevant to artistic transgression, if it indeed is! The establishment of certain segments of fad and vogue art are sometimes considered new artistic transgression, but without new categorical references they are only a continual transgression of the chronological order already established by the artworld. In other words, they are mere variations of past discoveries with no pertinent transgressive value. Such is the case when an artist can only expound upon color variations or compositional effects, then his work is lacking transgressional substance. New works of art that are pertinent to true artistic transgression should be, in the least, categorically unique with special attributes or else the elements for artistic advancement of the artworld would be questionable.

The final assertion for "The Theory of Artistic Relativity" is to provide an example illustrating the theory's determining factors. The most logical and prime example provision would be the theory's first derivational category of art, "Psychotic Symbolism". Through the dissection and interpretation of this category's artifact, it will hopefully be made apparent the effectiveness of the theory in abetting the creation of art with transgressional substance, as well as contributing to the overall transgressional process of the art realm. "The Theory of Artistic Relativity" is the new regime for the creation of transgressional art, while "Psychotic Symbolism" is its first decree.

## **PART 2 "Psychotic Symbolism"**

To comprehend the acclamation of "Psychotic Symbolism" and its categorical derivation from "The Theory of Artistic Relativity", an exposition of the most influential factors involved .is necessary to give a truer testimony towards the artistic conclusions that have come about. Elements not directly related to the theory's concepts but still important to the development of the category will be cited. The course of events that led to the creation of this particular category, as well as the theory itself, must be properly sequenced. It will also be necessary to verify "Psychotic Symbolism" as a viable art concern in order to substantiate the hypotheticals of the theory.

To begin, "Psychotic Symbolism" is the first category of art devised according to the idea of artistic transgression reversing set forth by The Theory of Artistic Relativity". The theory can be briefly summarized as the combination of past or current art styles into a systematic formula for the creation of completely new categories of art reflecting the various artistic components of the particular styles chosen. In turn, "Psychotic Symbolism" is basically the combination of two established classifications of art, Impressionism and Surrealism. To fully understand the makeup of the category and its terminology, it must be further broken down into conceivable factors.

"Psychotic Symbolism" is an imaginary "surrealistic" world designed in an "impressionistic" format whereby certain delegations of "symbolism" the figurative objectivity has been assigned various meanings taken from our conventional existence, unveiling a deviant or "psychotic" atmosphere. The symbolism discloses a special theme for each individual artwork executed, making each work even more unique rather than just repetitiously reflecting the style of the artform. The figurative objectivity of the artwork corresponds to the theme's inferences. A corresponding title and explanation of each theme, usually in story or poetic form, is incorporated as part of the artwork's imagery composition. Each theme is then denoted a "psychotic episode" and is numbered and dated according to sequence and time of execution. This information is also incorporated as part of the artwork's imagery composition. The presence of the language is to clarify the theme and symbolic meanings of each individual work so the intent of the artist is not misconstrued.

To expand upon said symbolic meanings, it is best to give a few examples from context. In the first column the visual imagery or symbol, will be given while in the second column the relationship to our conventional existence or symbolism will be divulged.

<b>SYMBOL</b>	<b>SYMBOLISM</b>
Trees	People
Sun	Power
Moon	Romance
Clouds	Heaven
Stars	Spirits
Roads	Destiny
Rainbow	Grace
Flowers	Beauty
Petals	Wealth
Fence	Blockage
Fog	Mystery
Lighting	Aggression
Teardrops	Sadness
Hearts	Love
Hooks	Evil
Water	Life
Waves	Motion
Wind	Force
Umbrella	Shelter
Mountains	World
Boat	Self (of the viewer)

The symbolic meanings can be augmented to a larger scale by interacting the symbolic imagery. For example, if trees represent people and hooks represent evil, then trees with hook-type arms for branches would stand for evil trees or evil people. The symbols themselves can be altered to portray different symbolic meanings. For example, if a sun symbol with many rays or sunbeams "represents much power, then a sun symbol with no rays or sunbeams at all would stand for the state of being powerless. The number of particular symbols can indicate different symbolic meanings. For example, if teardrops represent sadness, then the amount of teardrops used in the imagery composition would stand for the amount of sadness to be denoted. Even the location of placement of the various symbols throughout the imagery composition can represent certain causes or effects for symbolic meanings. In fact, the countless possible symbol interactions and range of compositional placements gives way to many different theme variations to the point where the artistic chemistry of "Psychotic Symbolism" that develops new works of art is extended almost mathematically, like some kind of numerical table of function. The infusion of new symbols with symbolic meanings can always be added to the previously charted list to further increase the "table of function" for "Psychotic Symbolism".

To assemble a theme one only has to select an assortment of symbols and fashion them into a compositional arrangement. The artistic language for the theme would then be dictated by the assemblage. For example, we can select trees with hook-type arms for branches reaching and

grabbing for floating petals in the air. The theme and title of the work could then pertain to people full of greed striving for materialistic desires. Change or add symbols to the composition and an entirely different theme unfolds. We can also reverse the assemblage procedure and devise an idea for a theme first and later correspond the symbols and their compositional placements.

Having now summarized the basic ways to fabricate a work of art according to the "Psychotic Symbolism" mode, we must make mention of those elements not directly related to the concepts of "The Theory of Artistic Relativity" but still important to the development of the category. These elements played a major roll in connection with the origin of the distinctive imagery characteristics and artistic style of "Psychotic Symbolism". They can best be described on the whole by referring to a questioning statement that has guided every facet of artistic direction the category has followed and whose query every artist has pondered at one time or another. This .questioning statement is "what would be the ultimate artform ever created?" It is true there may never be a direct answer to this investigation, however, a course was plotted accordingly. From its initial onset, "Psychotic Symbolism" literally has been the personal views of the artist that demonstrate the ultimate artform notion with said unrelated elements being those viewpoints. At times, "Psychotic Symbolism" has followed the concept of the ultimate artform even more so than the concepts of "The Theory of Artistic Relativity", to the point where one may even discern a theory within a theory. To examine the ten most integral "elements of command" the artist deemed necessary for ultimate artwork, it is best to simply list them with a brief explanation of intent for those not determined self explanatory.

## TEN ELEMENTS OF COMMAND

1. Employment of the Principals of "The Theory of Artistic Relativity."
  1. Impressionism aspects chosen for color variations that allow changes from realism.
  2. Surrealism aspects chosen for capability of transposing figurative objectivity into realism.  
(The aspects of these two categories of art were chosen since they offer the widest range of variance for the creation of new types of realism.)
2. Explicit use of nature.
3. No connotative visual imagery that pinpoints any particular era of time, period of history, or example of society.
4. Basic utensils of art with the most minimal artistic equipment.
5. Themes dealing in general or universal commentaries such as life, death, emotions, etc.
6. Vision centralization where the figurative objectivity is *centered* in the middle of the artwork so as any peripheral vision is replaced with abstract areas of shades or color eliminating interference from outside sources, such as the frame or end of the artwork.
7. Depth simplification where minimal to no depth at all is employed to induce "dreamlike" state.
8. Categorical identity concepts from "The Theory of Artistic Relativity."
9. Linear perspective qualities to include drawing fundamentals.
10. Artistic stereotype inclusions to satisfy art society's expectations that the artist has performed from some "higher state of consciousness" or "mental disorder" (examples; Dali, VanGogh, etc.) The potency of the label of the category itself, "Psychotic Symbolism", is a prime example of this influx.

We have now finished detailing the artistic chemistry of "Psychotic Symbolism". The course of events is the last important factor to be cited. By the format of this thesis it may appear that the course of events began with the initiation of "The Theory of Artistic Relativity", followed by the derivation of the category termed "Psychotic Symbolism", with the execution of the actual artwork perceivably being the final outcome. However, the incubation period of the theory, category, and artwork, spanned over a number of years resulting in a reciprocation of information, making it somewhat difficult to extract an exact order of events. But for all intent purposes, the course of events occurred quite opposite what has been portrayed. First, the characterization of a style (artwork) emerged from constant refinements of early works, followed by the need to label and distinguish the new found artwork as a separate identity (category) in the artworld, lastly ensued by a justification (theory) of the premier artistic discoveries.

In climaxing, the occurrence of the course of events in this manner is vital to the verification of "Psychotic Symbolism" as a viable art concern. Amounts of verification and credibility are given by realizing that "The Theory of Artistic Relativity" and factors of the category were actually derived from the influences of the artwork. Although true verification is commonly acknowledged by notoriety in art society, it is hoped that the theoretical nature of the category, coupled, with anticipated artistic potential for the artwork, will suffice minimum requirements needed for such notoriety, if indeed those requirements do exist at all. Finally, if this thesis

happens to be reduced to a mere study for one particular artform, it must be made known that it is a one of a kind study for the creation of masterpieces.



**Excerpts From "The Psychotic World"  
(Psychotic Episodes - Psychotic Parables)**

**PSYCHOTIC EPISODE NO. 105 "PSYCHOTIC NONCHALANCE"**

Psychotic Trees, no foliage flaunts.  
Bend and sway in Psychotic Nonchalance!  
Yet moons desire what you inspire,  
Soon to tire from ambivalence.

**PSYCHOTIC EPISODE NO. 107 "EROTIC PSYCHOTIC"**

Vie to be Erotic Psychotic,  
See if thou be known exotic.  
When Phallic Phlowers doth cast a spell,  
Boat doth travel The Path of Hell.  
But mind you all tis better to vie,  
than never attain and wonder why.  
Oh, the passion a Boat can feel,  
from erotic psychotic exotic ordeals.

**PSYCHOTIC EPISODE NO. 108 "PSYCHODELIC HELL"**

One can tell Psychodelic Hell  
Evident signs known all too well  
Psychotic Trees block the breeze  
Rootless world gives life disease  
Time demands God commands  
Oceans of boredom drown out dreamlands  
No hope abides No truth decides  
All Boats can do is sail out their rides

**PSYCHOTIC EPISODE NO. 109 "A VOIDING GRAVE"**

It has been said that those who are dead  
shant play the game anymore  
While those who are dead probably have said  
"We find it rather a bore"  
But in the grave the wise behave out of fear  
The insane are insane again  
and normals fade  
from knowing nothing of worth.  
Only a Psychotic Boat instinctively returns to life!

**PSYCHOTIC EPISODE NO. 110 "THE PSYCHOTIC NIGHT"**

The dew in the morning  
is the tears of the night.  
A night that cried for someone to love  
It's cold dark emptiness, it's void sky.  
Yet giving moods pleasing to none

endless time waiting for sun  
Covering lands by blankets of black  
hiding trails front and back  
A night that tortures by making one sleep  
and dream of worlds that never exist.  
But Oh Psychotic Night, you shall be loved!  
for there are those who acknowledge  
the forces of darkness  
and find delight in its sins.

**PSYCHOTIC EPISODE NO. 111 "THE PSYCHOTIC DIMINITUDE"**

Cast into the void an earthly spell  
Here is the land where we shall dwell  
The life on shore is what to abhor.  
With visions impaired by vistas shared  
Small world unfurled, confoundedly scared  
One will find no infinitude in The Psychotic Diminitude.  
So sail away from all dismay!  
Strip life down to its own nakedness  
Feast death and balk at the gods  
Laugh at time as you retaliate the odds  
Leave the shelters of helter skelters  
Captain your own Boat and escape.

**PSYCHOTIC EPISODE NO. 112 "PSYCHOANIMALISTICS"**

Beings Psychoanimalistic,  
You are far from anything mystic.  
Come to this earth from vile birth,  
You really have no exact worth.  
In the mind of a relentless kind,  
Your imprudent fame generates pain  
Just part of a game that all should disdain  
Your creation a shame and presence profane  
The Gods are to blame for their moment of wane.  
Were not for a flaw in your design, to which one can malign,  
Luck has't it you are capable of dying.

**PSYCHOTIC EPISODE NO. 113 "A GRAVE ATTITUDE"**

Along the boulevard of plots  
There are many calm spots  
It's a grave solitude.  
All of Life returns to dust  
Countless souls in Deaths trust  
It's a grave multitude.  
Abide eternally in heavenly bliss  
For worldly evils that we miss

It's a grave gratitude.  
A spell that should be broken  
By Psychotic Trees outspoken  
Those who judge the sins we earn  
Show them the way to Hell to burn  
The only way that souls should head  
Is to leave the cities of the dead  
Don't rest in peace, demand new life  
It's a grave attitude.

**PSYCHOTIC EPISODE NO. 114 "NEURALGIA"**

In the Land of Plenty  
There are no wants  
But in the Land of Nothing  
Plenty haunts  
With evolutions of egotistical flaunts  
And wisdom tempted by Psychotic taunts.  
Gods placed The Boat on a devoid ocean  
Gave it sails but no wind for motion.  
Whatever could be their conceptual notion  
To douse the land with neurotic potion.  
The rain is therefore tearing down  
For those who bear an earthly crown  
Since The Shadows of Death cannot cast their form  
On souls that must be perpetually born

**PSYCHOTIC EPISODE NO. 115 "THE NAYSAYER"**

And on Judgement Day the Gods did manage to ask;  
"Did'st Thou believe?"  
"Nay say I, for there was no help  
coming from a sky."  
"Did'st Thou love?"  
"Nay say I, for the loss of love  
would make'th one cry."  
"Did'st Thou hate?"  
"Nay say I, for my level of hate  
could rmake'th one die."  
"Did'st Thou war?"  
"Nay say I, for there was no fight  
worth the vie."  
"Did'st Thou lust?"  
"Nay say I, for all desires  
were surely wry."  
"Did'st Thou indulge?"  
"Nay say I, for there were no sins  
that could satisfy."

"Did'st Thou repent?"  
"Nay say I, for the greatest of evils  
I did not try."  
"Did'st Thou pray?"  
"Nay say I, for the graces of Gods  
I did not wish to pry."  
And in final abjection the Gods did say;  
"Who art thou soul that ever say nay?"  
"Tis The Psychotic Boat, the ship of distress  
from this lawless soul one does not get a yes.  
I cannot be judged as thee can tell  
too bad for heaven too good for hell.  
But the Gods to render and answer why  
in their plan Boats must die.  
Thou hast sinned in an inherent way  
when I must have life and thee say nay!"

#### **PSYCHOTIC EPISODE NO. 116 "THE SEX HEX"**

In the reverie of reality,  
the sex hex is the ultimate vex.  
From intercourse discourse, all is remorse.  
Sounding sirens of imprisoned instincts  
the plague of frustrations  
persuades subsistent relations  
until the vasectomy of desire  
leaves one odious to the fire  
Psychotic Trees, when you entwine your branches,  
love will not nest in your limbs  
there will be no propriety with variety  
and you shall only be orgasmic  
with the rape of fantasy.

#### **PSYCHOTIC EPISODE NO. 117 "EGO WHOREDOM"**

Psychotic Trees, forever idolatrize  
the disparity in your ranks  
since thee will never comprehend  
that the ultimate imperator is  
merely replications of  
endless infatuations of  
false expectations of  
tormented situations of  
earthly limitations of  
dreamy excitations of  
deviant reputations of  
satanic inclinations  
One's true self is the embellishment of aspirations.

**PSYCHOTIC PARABLE NO. 118 "IMAGINAL STARS"**

AND SO IT CAME TO PASS  
that Imaginal Stars perpetrated the daytime skies.  
Unlike kinships of the night,  
reflections mingle placidly with sun,  
indistinct to random minds.  
But to Psychotic Stargazers,  
they become haunting constellations of souls  
in damnable domains of delirium,  
with formations foreboding invisible insanity.  
THEREFORE, LET IT BE KNOWN  
The Boat that navigates by Imaginal Stars  
steers a course of lost at sea.

**PSYCHOTIC PARABLE NO. 119 "VELVETEEN DREAM"**

AND SO IT CAME TO PASS  
that a mind formulated a fantasy  
with velveteen substance  
The Faith Cure  
was a fond hope for the imagination,  
a sequence of sensations,  
a dream full of egotistical yearnings.  
But the dream was awakened  
before it could jeopardize  
the eminent domain of reality.  
Psychotic Beings were then forced  
to brace against the current of life  
and accept their fates to the bitter end.  
THEREFORE, LET IT BE KNOWN  
A dream is but a howl in the wind  
while existence is the force of the storm.

**PSYCHOTIC EPISODE NO. 120 "REMORSE REQUIEM"**

Though not a cloud  
skies do not appear  
Where upon broods of besot beings  
conduct a foolery of fear.  
In courses of life  
ill natured asylums of strife  
Lies the world's most pretentious giving  
liasons of languished living.  
Thus hail with dauntless incantation  
our instantaneous damnation  
Behold the incipiency of incarnation  
a criminated secular inauguration.  
The cure is the lure of what we can endure.

**PSYCHOTIC PARABLE NO. 121**

**"MYSTIC DURATION"**

AND SO IT CAME TO PASS

that the concept of unlimited duration  
was inflicted upon the chaotic scheme.

Its measurement induced

the creation of circumstances,

the need for memories,

and the passing of accelerated worlds.

Those conceived in The Psychotic World  
were never able to commandeer endless love

since there was never enough time

to appropriate time

while eternity imposed too many stages.

THEREFORE, LET IT BE KNOWN

the realm of time is limitless

but the time realm has its limitations.

**PSYCHOTIC PARABLE NO. 122 "NEGATE SYNDROME"**

AND SO IT CAME TO PASS

that The Psychotic World

unfolded into a genocide

of unvarying contrivances.

Psychotic Trees overspread the region

with nescient leafage.

Romantic Moons abundantly formed nebulous chasms

in inanimate skies.

With the intervention of continuances,

death was the forthcoming end of experiences.

The Psychotic World then became

malevolent and rancorous with negativity.

Despair became a way of life

and future hope was merely

an anthem of depression.

THEREFORE, LET IT BE KNOWN

what is negated will come to be hated

and what is divine will be negated in time.

**PSYCHOTIC EPISODE NO. 123 "LOVE BEGONE"**

Impellant wishes behest Gods above

beckoning brief wisps of love

But love begone, far beyond

the extent of the choices

the utterances of the voices

With departure steadily in the making

Love is a dismal undertaking

the futility of the caring  
the inequity of the sharing  
Makes love begone, something fond  
Depravation and vile of passionate plays  
endangers life's rational ways  
As the fruits of sexual delights veer rotten  
Love begotten, is best forgotten

**PSYCHOTIC PARABLE NO. 125 "SEXUAL DYSPHORIA"**

AND SO IT CAME TO PASS  
that The Boat sailed into The Psychotic World  
to seek a venerated lovelorn.  
Scouring the populace of the infamous legions,  
it encountered a world sated in sexual dysphoria.  
Psychotic Trees could not graft romantic fantasies  
for they held to the belief  
that love was an ambulant mirage.  
Only logic dictated to The Boat  
that a deep and tender feeling of devotion  
must have spiritual consent. -  
THEREFORE, LET IT BE KNOWN  
for the splendor of love  
one must dare gods above  
for a gift of compassionate compassion.

**PSYCHOTIC PARABLE NO. 124 "IMPERIOUS IMPERIUM"**

AND SO IT CAME TO PASS  
that a flagrant sun  
powered over the infinite ineptitude.  
Its rule was one of inescapable inertial guidance,  
disseminating radiance for entrancement  
into a moribund state of excathedra.  
Thickets of Psychotic Trees  
bewilderingly heeded the imperil  
of supernatural governance without inquisition  
regarding the existential actuality of demi-gods.  
They became dominated by the mere thought  
that life can be controlled.  
THEREFORE, LET IT BE KNOWN  
the destiny of despotic sovereignty  
is apathy godforsaken.

**PSYCHOTIC PARABLE NO. 126 "SYMBOL PHYLUM"**

AND SO IT CAME TO PASS  
that amalgamations of symbol logic  
constructed The Psychotic World.

Characterized by harmonious compositions,  
elucidations of permissible operations  
existed as coincidental life.  
A fool's paradise gradually unfolded  
as representations of matter  
disclosed the peerage of the damned.  
Though a quadrillion times farthest,  
afterworlds were unjustly reflected upon  
as only subordinate isles of seclusions.  
**THEREFORE, LET IT BE KNOWN**  
the physical feel is a token deal,  
but it is life after death that needs personification.

**PSYCHOTIC PARABLE NO. 127 "HELL EVANGEL"**

**AND SO IT CAME TO PASS**  
that all of Psychotic Life  
was placed in a hallucinatory world  
of uninterpretable knowledge.  
The exactness of what was intended to be  
passed swiftly and suddenly,  
realized only for an instant  
but long enough for the angelic feelings of hell  
to be comprehend into the Psychotic Dimension.  
As the search for intention uprooted Psychotic Trees,  
the answers inhabited the inception of permanent ending.  
**THEREFORE, LET IT BE KNOWN**  
the probability of dying exonerates all trying,  
subsuming the activities of this given setting.

**PSYCHOTIC PARABLE NO. 128 "THE MELANCHOLY"**

**AND SO IT CAME TO PASS**  
that a sense emergence  
evoked from The Psychotic World's  
disordered state of nervosity.  
Mournful outbursts of qualm  
betook advantageous cults  
as the realization of discouraging influences  
condemned enthusiastic seduction.  
Psychotic Trees became listless symmetrical characters  
in the dreams of gods  
who turned their own creations  
into the melancholy unadorned.  
The abundant forest populate  
dispelled any surmounting ambitions of allegorical life.  
**THEREFORE, LET IT BE KNOWN**  
the denature of nature



is caused by reliance on compliance  
instead of defiance.

**PSYCHOTIC EPISODE NO. 129 "ERRATIC EMPHATIC"**

If thee consent what cometh thy way  
Enter thou unto the embay of dismay  
Banished there dwell forever do stay  
Heedest to wishes of those thee obey  
Bequeath us upon the need aristocratic  
Why reason bestow life full ludicrous static  
Who dare turneth from such with strength emphatic  
Tis only an emulous cunning erratic  
Chasing uncatchables yet capturing what able  
His madness finds method no query can label  
But a finite known thought keepest him most stable  
Erratic Emphatic nay believeth his fable

**PSYCHOTIC PARABLE NO. 130 "THE THIRD CONCEPT"**

AND SO IT CAME TO PASS  
that beings of The Psychotic World  
thought that the choice  
was only between two pretentious death realms.  
All of Psychotic Life  
existed for the sake of dying.  
Unhesitant urges to be spiritually practical  
Appeared obvious for soul survival.  
But the readily imaginative  
conceptualized beyond the two pretentious death realms.  
They lived as differently as they pleased  
since their thoughts were visionary divertissements  
that would have to be atoned for  
with only themselves.  
They mentally created their own alternative.  
THEREFORE, LET IT BE KNOWN  
the capability of implying is actuality not belying,  
hence father thyself in preparation for everything conceivable.

**PSYCHOTIC EPISODE NO. 131 "ULTRA NOTION"**

As somber feelings were set in motion  
Taken from a sullen mood devotion  
Came an extravagant, vagary, ultra notion.  
A disheartening thought from absent thrill  
Bred by the swiftness of a ceding will  
Was then in the mind that time stood still.  
The moment grew eternal as death did appear  
Maneuvers of sin drew a consequence of fear

No sense of it all deemed a laugh and a tear.  
An ordeal so grueling to be in favor select  
Yet passing by Gods of those not elect  
Who is to judge what is to reject.  
And at that end when all this transpired  
There will be no meaning of anything desired  
Makes wondering if life is truly required.

**PSYCHOTIC PARABLE NO. 132 "THE PEDANT TREE"**

AND SO IT CAME TO PASS  
that Psychotic Trees  
put on an ostentatious display of undue logic.  
They insisted upon an exact adherence  
to a set of arbitrary rules  
and arduous routines.  
Their sacrosanct of utmost life  
was The Pedant Tree.  
Impavid to the cults of feeble restraints,  
this tree blossomed with variable discretion.  
It become a magnified representation  
of redoubtable existence  
upbringing insurmountable desire  
on those who seeked self-identity  
through psychotic status.  
THEREFORE, LET IT BE KNOWN  
there is no time for conceited demands  
for the perspectives of life  
are only interplays between deaths.

**PSYCHOTIC PARABLE NO. 133 "ELYSIUM ASYLUM"**

AND SO IT CAME TO PASS  
that those from the plain of the departed  
left death for life  
in hope of finding an alter ego  
yearned in a previous being.  
It was a parody of an ideal bliss  
known as Elysium Asylum.  
As souls entered the present realm,  
their numbers increased to a tragedy of obscuration,  
for there was not enough reality  
for the continuous expanse of the imagination.  
This sanctuary temple of refuge  
became an existence of non-existence  
as souls reluctantly ceded again  
to death over conformity.  
THEREFORE, LET IT BE KNOWN

one is what one is allowed to be,  
while one's allowance is what happens to occur.

**PSYCHOTIC PARABLE NO. 134 "THE ENNUI OF ENTITY"**

AND SO IT CAME TO PASS  
that maintaining allegiance to Psychotic Life  
dramatized an infeasible deception.  
The fantasy contained massive urges  
never fulfilled in the objectively actual.  
Nothing begotten was genuine  
while enthusiasm glistened with indifference  
in wonderment of what could have been.  
To the satisfaction of the questions asked,  
the answers became  
a sudden drop from the dignified  
a disappointing contrast  
to the rises of dreams.  
Psychotic Trees had to withstand  
the coldblooded breeze  
and redact their ego worships  
to fortuitous subcultures of ennui.  
THEREFORE, LET IT BE KNOWN  
as time evolves, the will dissolves  
and damnation becomes a reward  
for the intellect.

**PSYCHOTIC EPISODE NO. 135 "THE FROLIC OF THE DIABOLIC"**

It comes with no rarity disparity  
this dreamless dreamland  
not sharply defined, misty, and vague.  
An anion world absorbed in an absence of cause,  
like a sway through darkness.  
A place of not what minds expected  
Quite conversely, what Gods neglected  
The constitution best be rejected  
as the frolic was diabolic.  
There were tales of glamorous excitement  
but none was had  
for ignoble, not noble, was the birth of the ordinary.  
Uncertainty stirred members into futile movements,  
Like whirling away in the dance of death.  
A matter of course, all played in a trance  
Basing their lives on a bit of romance  
Yet succumbing arousals at the opportune chance  
as it was diabolic to frolic.  
They followed the fallacy of irrelevant conclusions

in preparation of eternal life  
while disturbances of the mind actually appealed to the emotions.  
Reality was a formality until the killing,  
like a disappointing contrast to a preceding rise.  
A wrath of ire for the rending  
Of first alive and then an ending  
To frolic as souls from a diabolical sending  
as is the frolic of the diabolic.  
So engage the folly by stakes and gambles  
ravishing the hours spent in time  
with the courage that permits one to patiently endure.  
And be bewitching over any guiding spirit or influence,  
like a bellicose demon that gets revenge.

**PSYCHOTIC EPISODE NO. 136 "HALLOW DARKNESS"**

**HALLOW DARKNESS**

world so fond

A setting of wonderlust

for those beyond

Perceived in madness

Preserved in sadness

To you we respond.

**HALLOW DARKNESS**

world unkind

Into a dying mood

insanely designed

Expecting all madness

Accepting all sadness

Inside of our minds.

**HALLOW DARKNESS**

world so blue

Depressive by nature

how could we yearn you

To favor the madness

To savor the sadness

Must be evil so true.

**BUT HALLOW DARKNESS**

world so stark

You have not left some

in the dark

Because of madness

Because of sadness

Life's so much a lark!

## 6. Section Five: The Symbolism of "The Moth"

Artists must always keep their creative powers on at all times, for at any given moment an inspiration may occur. Sometimes inspiration is hard to find, but sometimes it comes right up to you and "stares you right in your face"! Such is the case with the story of "The Moth". It was "inspiration" that literally stared me in the face. It was one of those occurrences in life that you could not just pass off as "normal". In creative artistic fashion, it was a "Vuja De" moment. As they say nowadays, PRICELESS!

Just around midnight on a warm fall night, I was sitting in front of my pergola that I built by hand all by myself (the one built according to "the greatest pergola one could build by hand all by oneself theory") sipping a fine nine dollar bottle of wine, waiting for some "inspiration" to occur. The pergola is massive and heavy looking and is big enough to house a long picnic table underneath it. It reminds me of an ancient temple. It is surrounded by three sides of beautiful perennial flowers and weeping crab apple trees, along with hanging baskets of flowers inside. In front of the pergola on the open side is a brick patio with four Adirondack type chairs and a cast iron "fire pit". Light a fire, sip some wine, gaze at the stars, then ambience takes over and "inspiration" soon comes. Sometimes it flies in unexpectedly!

Out of the corner of my eye, I noticed a rather large moth flying about by the garage light that poetically lights up most of the area. Suddenly, "The Moth" makes its way towards me and hovers a few inches away in front of my eyes, and stays there for a long period of time! So close, I can see little feelers and eyes! I sip the wine as the minutes go by. Wow, isn't this something unusual. Eventually, it flies away and I don't give it much thought. The next night under the same pretense, it comes back and hovers close again! Now this qualifies as a "Vuja De" moment (my way of saying Déjà vu). How strange, yet fascinating. I have a new companion! It flies away again after a long time before my eyes. Once, not much thought. Twice, you start thinking about it. The third day under the same pretense, (you got it!) its back.....with a slightly smaller friend! We can start a club! They are flying up by the light. Will my new companion come down? Yes, it comes down and hovers close to my eyes, but it does not stay long. It goes back to its friend by the light. Rule number one, a good "wing" man never leaves their friends alone and unattended.

But three times? Someone said the moth was attracted by the aroma of the wine. Hey, any moth that likes wine is a friend of mine! I felt the need to honor "The Moth" by incorporating a moth in my artwork. The first colored pencil drawing I subsequently executed (titled "The Reign of Petals"), I put "The Moth" in amongst some floating petals to somewhat hide it. The second colored pencil drawing I subsequently executed (titled "The Flaunt of Egotistical Trees"), I incorporated it to somewhat covering my signature (I really don't like putting my name on my works and affecting the picture's "balance"). Then, after another inspirational moment under the same pretense at the pergola, I came up with the idea to use the moth "symbol" INSTEAD of my signature! I thought, "How ingenious is that?" (I'm cut off!) Well, probably this has been done before, but not with this much "class"! (I'm feeling it now!) Now, each work will have that certain extra creative artistic statement (or your typical extra creative artistic "insane" idea) we artists like to impose to keep everyone thinking. The third work I subsequently executed was an acrylic painting (titled "The Sinister Shadows of Psychotic Trees") and there was no signature at

all, just "The Moth" in its place. So it's a "keeper"! Unless, under the same pretense, a bat lands on my shoulders and we have to "up-grade"!