

**THE POETICS OF ART IMITATING LIFE IMITATING ART**  
**Continuity of Spirituality and the Transformation of Meaning**

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Introduction

In the struggles to preserve those moments and events life has to offer, an individual within a community creates a haven to shield one's self from the inundation of perverse and oversimplified images that either complicate or debase one's tribalist perception of what is spiritual and meaningful. The individual finds the capacity to overcome these inundations from the community by manufacturing (a collection of) images that sustain a representation of indigenous identity: revelations of nativity; sentiments (endearments) within the preknowledge of an experidyll. Preknowledge, a previous knowledge occurring unjuxtaposed in time and space in which an individual considers an image to be endearing, is a (natural) condition of spiritual revelation that is confined in the moments happening. The experidyll is an ideal experience, a point of return to the desires and routine that are occurring and are assimilated to compose meaning for the preknowledge. Preknowledge is saved through an anticipation based on the experidyll; the individual creates a modus operandi system (MOS) to nurture time and space—motives and manners, examples mechanized within a territory of events. One establishes a working knowledge of preservation in the event of an occasion—an interaction with other (unsavory) images. With a MOS, the individual manifests a consistency of reason, a heritage to recognize moments. Secure in this manner, the individual continues to appreciate (satiabile) forms of images, in the spirit and meaning intended, conditioning the moment as it is "supposed to happen."

The impetus toward a heritage (a cognitive growth) manufacturing images that enable opportunities for indigenous identification, the individual, in the creation of a MOS, contrives a persona to fascimilate an experidyll to negate perversities and/or oversimplifications. The MOS is an artistic prosthesis, an example that serves as a substitution of spirituality and

meaning by utilizing an aesthetic and metaphor of the self, projected in aesthetic reflection in one's likeness. The Art in the MOS is created by the individual who gives an image life through the portrayal (personification) of a living being: an anthropomorphic recapitulation of identity. Central to what is recapitulated, the individual's life (desirous and routine moments from which spirituality and meaning are derived), is the prosthesis serving as a device for the mimesis of cognitive and behavioral reactions/responses in relation to the immediate events surrounding moments of time and space. The image is preserved through a spiritual continuum of pre-knowledge, and a transformation of meaning (of an experidyll). This mimesis, by the individual, of naturisms begins as a form of sentimental reverence that progresses progressively into egotistical esteem that nurtures the occurrence of opportunity for moments that are satiable. With this happening does the fugue of art and life commence.

This fugue is the *poetics of art imitating life imitating art* as the continuity of spirituality and the transformation of meaning. This *ronde* is a series of paradigm shifts that sustain sentimental and egotistical perspectives. The fugue serves as an analysis for comparing and contrasting (monitoring) variable repetitive images—perpetual metaphors and aesthetic reflections of individual moments within communal events. The indigenous individual is sentimental and desires to experience life as a routine self-revelations of the conditions found in nature, while the heritable individual is motivated to imitate life egotistically as mannered by the consistency of nurture, which secures conditions through self-manifestation (of examples). Being that individuals (re)cycle indigenous and heritable identification, the concern of this essay is the mimesis that aspires toward images of nature, towards (native) sentiments, yet in doing so builds a system that nurtures images of ego. The essay will also discuss how this mimesis is the impetus for individuals to come full circle and develop relationships within a community to worship a nuance of nurtured nature.

#### Individual Elaboration—Art Imitating Life

The individual finds private stimulation, interest in the conditions in life perpetuated in life by external forces, conditions seemingly beyond comprehension; the person's subconscious is infused with nature's poesy. Such preknowledgeable instances are a revelation of sentimental significance to the individual, yet lacking a definition in time and space. Hence, these conditions are deemed by this native person to be spiritually endearing. Not sure as to the origins of the force, the individual categorizes the stimulation with images to assimilate from the immediate surroundings—that which is supposed to be the cause of that moment as accented by one's own sense of indigenous identification existing initially as a (*behavioral*) *state of being*. Disposed to and wanting to be continuously stimulated by this perception, the individual develops a supposition to express the time/space condition of that particular spiritual sensation. From the supposition, the individual assimilates meaning to the cause that invoked the existing condition (that was previously subconscious sentiments) so to conceptualize a routine, an experidyllic parergon. When the conditions that pique indigenous identification occur, the experidyll orients the individual to the original sentiments that were found stimulating. The individual is oriented by developing a (*cognitive*) *state of becoming*, examples that link intuitively the cause to a heritable time/space continuum. Thus, with *behavioral* and *cognitive* states in flux, the individual is able to continue finding stimulation in a stream-of-consciousness by relating a spiritual and meaningful cause to the place where the poesy is happening as an assimilation of the esoteric in life.

Having internalized, through pregression, a spiritual and meaningful cause to capture the rapture of the preknowledgeable perception (of the subconscious revealed to the self), the individual begins to recognize the effect of time and space within a place. The individual observes the shifts in living that originate from the self in relation to others involved in their own mused sentimentality. The individual, inundated with images of forces, begins to perceive time and space as temporal agents that enable endearing moments to transpire. Gaining knowledge of this event (the temporality of images), the individual is motivated to find public stimula-

tion in comprehending the consistency of various images in manifesting a manner of force conventional conditions similar to nature's poesy. The individual associates a metaphor to the effect that is assigned to the assimilated meaning (cause) of nature's poesy. This assignment of reason to an effect of a cause in life is the impetus to the anthropomorphic craft known as art. To comprehend the temporality of time and space, the individual crafts a heritage to formulate a "constant" force (an aesthetic) that ensures some permanency of the image. This is accomplished by establishing a *modus operandi* system (MOS): a scenario with respect to the art of imitating life. The MOS results in a working knowledge (a plan) for endearing moments as perpetuated previously by natal routine. In doing so, the individual substitutes interludes of sentiment signification with intervals of ego gratification, sense for sensibility (state of being for state of becoming).

Self-manifesting time/place perception, the individual has learned to conjure reason, internal forces to generate images that are indigenous to the heritage. With this working knowledge does the individual release a consciousness into nature's poesy. The individual, creating art (i.e. a persona) to gratify the ego instead of signifying sentiments, nurtures life by fostering the scenario that provides the opportunity to become, portray a manner conventional to being, a sensibility that projects a sense of being natural. This authenticity is accomplished by using a MOS to identify metaphorical likeness and aesthetic foundation during the manufacture of a prosthesis, an example in relation to an image represented in public.

However, if the heritage is not correlated with other (reasonable) images that are also in the public domain, the individual's art (MOS—persona) has the potential of being considered faux: lacking reference to a relational natal routine. The art can be labeled as a perverse or oversimplified image, thus lacking the consistency to maintain an effect. The individual's manner has the potential to be labeled as egotistical, self-absorbed, narcissistic, solipsistic, etc. by others in the community. The "egotistical" individual, in comparison and contrast with others' perspective, has re(as)signed the stimulation and devised either too formidable or insignifi-

cant MOS. As a consequence, the individual loses the opportunity to continue or transform nature's poesy through metaphor and aesthetic—making the identification with the image temporal. Incapable of continuing spirituality or transforming meaning consistent with (human) nature, the individual is forced to reconfigure the MOS, else find contentment in estrangement. To prevent such isolation, the individual must mature to the conventions of the public: become stimulated by the surrounding conscious human nature; project and reflect another's life scenario and working knowledge, an others' sense and sensibility. To develop such a consciousness, the individual must cease to focus on the signification of self-revelation (state of being) and the gratification of self-manifestation (state of becoming), and concentrate on the nuances of inclusion, reiterating the effect and cause, the ego as well as the sentiments belonging to the collective Other. This reiteration is not accomplished in a priori opportune moments, but on occasion, in a posteriori events.

#### Communal Collaboration—Life Imitating Art

Witness to the struggles of being stimulated by self-revelations *and* becoming absorbed in reasonable self-manifestations due to estranging interactions from others' perverse and/or oversimplified imagination, the individual searches for parallels of sensibility to stave off isolation. The individual seeks to correlate sentiments and ego within a community, to ease the efforts of creating and maintaining a haven alone. To find consistency of manner, however, the individual comes to the realization that some if not all of the nurturing effects of contemporary art (established by the MOS) will have to be extirpated. To rid one's self of a secure manifestation of working knowledge is also to displace the scenarios that mimicked the corresponding experidyll and preknowledge—the poesy stimulating life. Instead, the individual, in search of insulation devoid of isolation, must incorporate the poesy of others. This information is discerned from interaction with others' art (MOS—persona). The individual (informally) monitors the community to gain insight into the facts and values of most concern to the community in relation to

the image(s) in question.

During the individual's monition for "statehood," nature and nurture are hybridized to formulate nuance (*différance* between nature and nurture). The information gathered from the monition culminates into a meta-knowledge: a composite of genuine guises, of indigenous and heritable identity (condition and example) (re)sourced into atmosphere for mass consumption. The information prompts the individual to move away from perceiving life in (opportune) moments towards viewing life as (occasional) events that collectively signify sentiments and gratify the ego. Associating a collective view of an image is accomplished by channeling spirituality and meaning into aesthetics and metaphor respectively, then configuring spirituality/aesthetics noetically into values and meaning/metaphor semiotically into fact. From monitoring the community, the individual yields to the noetics and semiotics of the community, yields to living by conditions as a *political state of being*.

Associating the values and facts of the community into a composite guise, the individual is then willing and able to assimilate an order, a practice that secures belonging to an atmosphere for collective identification. From the community's reinforced affection does the individual signify (exemplify) sentiments, does the individual gratify the ego to manifest an order—epitomize an image to mark the occasion as a *cultural state of becoming*. The subjugation to an order is an act of solidarity, is a celebration of a distinct heritage based on an art (manner of personality)—a cause that creates an atmosphere, sequences from which the euphemisms of life are contemplated in anticipation of *the* event. Solidarity is secured by practicing mores that, in turn, display a convention of wisdom: living by example what is consistently valued and considered factual; that which is to be respected, and thusly worshiped. The individual, from life imitating art, compromises preknowledge and then concedes working knowledge so to embody a meta-knowledge. The imitation occurs to prevent isolation, so to comprehend the synecdochic existence within the community, so to understand the role of being a part of a whole, so as a member of the community encounter inclusive distinction—

*political state of being, and cultural state of becoming.*

### Humane Organization—Art Imitating Life Imitating Art

From the elaborative efforts of individuals (to comprehend the a priori of nature and nurture), to the collaborative projects of members in a community (to acknowledge the a posteriori of nuance) do these paradigm shifts culminate into an ideology. Even though attention is divided between pre-, working and meta-knowledge, the commune of individuals work to obtain humane images that will organize a conventional wisdom. Although individual shifts may differ in time and space/place, the community attempts to foster a standard (image) that will encapsulate (i.e. belongs to) each member's fugue, resulting in an ideology that refutes perversity and oversimplification wrought ultimately by poetic (external/internal) forces. Hence, the attempt to develop time and space relationships that synchronize a sense of (states of) being or sensibility (states) of becoming—of life and its imitation, art—of people living in conditions or existing by example, all the while trying to remember the tableau.

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