

THE NATURAL LAW INSTITUTE  
FOUNDATIONS

THE JUDGMENT OF ART: MEASUREMENT OF MAN  
About This Course

# Scope

- This Course: Three Phases
  1. Methodology and Application to Surveys
  2. Survey of evolution of branches and techniques first
  3. Survey of Eras, Civilizations, and Movements Second
- Equivalent of two, three-credit, semester-long courses of 45 to 48 hours each, of Sophomore or Junior Level, requiring similar work effort.
  - Wiki Entries, Video, Assignment, Discussion
- Should be as good or better than the best universities.
  - Not Dumbed Down For Mass Consumption
  - I am available. (Availability is Time Consuming.)

# Units

- Phase One
  - Introduction and Methodology
- Phase Two: A Series of 'spikes' (Surveys) to explore the arc.
  - Tools and Metals
  - Clay, Pots, and Utility items
  - Sculpture and Relief
  - Architecture - the Personal and Public
  - The Self and Adornment
  - Surfaces: Mosaic, Painting, Print and Photography
  - The Narrative: Myth, Story, Play, Novel
  - Animation: Movies and Digital
  - Dance (I am unqualified but will do my best)
  - Evil: Survey of Undermining
- Phase Three
  - Survey of each era and movement (traditional view)
  - (too numerous to list here, but covered in the introductory class)

# Differences

- Teaches you to not just understand art history but intelligently and articulately evaluate all art across the spectrum of the arts
- Broader Scope of Coverage, with Broader Criteria of Evaluation leading to Deeper understanding of the context in which art was created and the deep meaning it conveys.
- Particular Emphasis on Reversing the 19<sup>th</sup> and 20<sup>th</sup> century attack on, and attempt to undermine, Western Civilization.
- Leave with a holistic view of the arts ...
- ... And a greater love of mankind.

# THE NATURAL LAW INSTITUTE

*... See you in class.*

THE JUDGMENT OF ART: MEASUREMENT OF MAN



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THE JUDGMENT OF ART: MEASUREMENT OF MAN  
Introduction





# Scope

- This Course: Three Phases
  1. Methodology and Application to Surveys
  2. Survey of evolution of branches and techniques first
  3. Survey of Eras, Civilizations, and Movements Second
- Equivalent of two, three-credit, semester-long courses of 45 to 48 hours each, of Sophomore or Junior Level, requiring similar work effort.
- This Class
  - Methodology, and methodology only. (sorry)
  - Video of 40+ Slides, Assignment, Discussion.
- Most Classes
  - Wiki Entries, Video, Assignment, Discussion
- Should be as good or better than the best universities.
  - Not Dumbed Down For Mass Consumption
  - I am available. Availability is Time Consuming.

# Units

- Phase One
  - Introduction and Methodology
- Phase Two: A Series of 'spikes' (Surveys) to explore the arc.
  - Sculpture
  - Architecture - the Personal and Public
  - Tools and Utility items
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# Differences in This Methodology

- SCOPE: More Detailed, Broader, more Complete Analysis than Others.
- REASON: To reverse the AMPF ‘poisoning of the well’ of our informational, educational, cultural, and political commons, in their ongoing attempt to destroy western civilization in the modern world as they did all the great civilizations of the ancient world.
- HOW: Education is Power: Increase the Method, Criteria, and Scope of Judgment, Exposing the technique and educating you on how to apply it:

Selling of False Promise, Pilpul (Justification and Sophism), Critique (Straw Man, criticism, editorializing, shaming, ridicule, gossiping, undermining, and reputation destruction ), Denialism (Non-Correspondence With Reality), Deceit, and Failure to Supply a competing model that would survive the same criticism, to those who lack knowledge, ability, and agency to falsify it, yet have incentive to believe it, and under markets, tolerance, and democracy, to act upon it.

- NET RESULT: How to say:
  - “That’s great, good, ok, or bad art and why. And That’s not art, it’s Gossip and Critique, and it’s not only ugly it’s malicious and bad.”

# Resources

- Art Through the Ages by Gardner (Survey of Civilizations)(*eh*)
- History of Art by Anthony Janson (West with Nods to others)
- Art a New History, by Johnson (Exclusively West)(*pol.*)  
*Doesn't go back into European history far enough.*
- Rand's Romanic Manifesto (Minor Points)
- Nietzsche's Birth of Tragedy (Minor Point)
- And the theory we're covering here.(Analytic Method)
- Review Acquisitionism (Understand Human Nature and Beauty)
  - <https://propertarianism.com/2017/03/23/core-acquisitionism-restating-psychology/>
- View The Century of Mysticism (Understand Current Era)
  - See The Century of Mysticism Video on YouTube, our Site, or FB.

*Surprising how little (cogent) has been written.*

*Newer treatments of art history are getting worse with every decade.*

*All books available in our Digital Library*

# Background

- Oh, and your guide?
  - I studied fine art, art history, creative writing. (UofH.)
  - I was a VP at the worlds largest art supplier – before Photoshop ;)
  - I actually know how to do all this stuff. Really. All of it. I just don't.
    - Artists are poor (and I hate poverty).
- Why?
  - Satisfaction of demand for something deeper.
  - Personally important, fulfilling, and inspiring.
  - Helps Frame western civilization's creativity.
  - Balances the Analytic Content of the Program
    - Art, History, Economics, Law, Politics, and War
  - *“Counters the perception that I am an AI ;)”*

# The “Privileged Education”

- Why don't you know about art?
  - Education, and the AMPF Ongoing Attack on Western Civilization
  - Would End Up Western “Imperialism”.
- It's Expensive
  - ---“Art schools, are really expensive institutions — 11 out of the 15 most expensive universities in the country are art schools, according to *The Wall Street Journal*. Art schools, as it happens, are also anything but a bridge to gainful employment in the art world: only one out of every 10 art school graduates goes on to earn his or her living as an artist. So spending, say, \$120,000 on an art education is often more of an extended luxury than an investment in an adolescent's future..”---
- It is Cultural:
  - almost an entirely white education and occupation
  - (white households are 10x as wealthy as non-white)

# Define Art

- What Is Art?
  - Expression: desire of man to do something... but what?
  - Attention: Evidence of the Hand, Emotions, and Mind, of Man
  - Intention to Make Art: extra investment, for experiential consumption.
  - Investment: in the commons
  - Existing Theories: See Stanford Encyclopedia of Philosophy: “What is Art?”
- Controversies
  - Scope and Limits: (found, craft, decoration, art, fine art)
    - Editorial (opinion, criticism, critique, undermining, low investment vs. competing by creating)
    - Intention to Make Art
- Reality: Undermining: Intentional Destruction of Western Civilization;
  - The “Revolutionary” (Undermining) of Women, French, Jews, and now Muslims.

# Branches

## Things

- Functional Forms
- The Crafts -Decorated

## Self

- Fashion (a craft)
- Ornament (jewelry)

## Space

- 2d Painting, Print
- 3d Sculpture
- 3d Gardens and Parks
- 4d Architecture
- 5d Monuments

## Sound and Movement

- Music, Dance (sound, movement)(precognitive)

## Speech

- Movies
- The Play
- Literature

## Gossip

..... The Bad.....

- *Opinion*
- *Editorial*
- *Critique*



# Art as Monument

- “I transformed the world. I made it better. I made it familiar – human. I existed. I was here. I Marked it. Stamped it. Labeled it. It’s because of me. This is mine. This is Ours. This is All of Ours. This is Evidence. Evidence that is Durable. Durable in Time.”
- “Defeating the Dark Forces of Time and Ignorance”
- “Leave the world more a garden for having lived in it”
- “The Evidence of the Hand of Man”
- “Ordered by Man”

*“Trees, and Fire Hydrants for Human Marking of Time and Space.”*

# Can We Measure Art?

- Yes. Really.
  - A Technology (Knowledge) like any other.
  - By Ordinal if not Cardinal measure
  - How? By Deflation > Disambiguation > Acquisitionism > Triangulation
- A profession.
  - Art is the optimum of nearly any profession.
- “Art is Informationally Dense.”
  - Follow the Free Associations
  - Contemplate it. That is what it is for.
  - What you bring to the art determines what free associations (experiences, meaning) you can make from the art.
- This Talk is concerned only with how to measure it
  - *(I assume I'll produce more on art since the demand is there.)*

# Is Measurement Value To You?

## Yes

- All Speech is Measurement.
- Language of Expression Always Helps
- Bottom Up: Learn to Articulate what you feel
- Top Down: Understand so that you have more opportunity to feel, and therefore CAN feel, than you do now.

## But...

- *I have to consciously toggle between analysis and experience. Some people can do both at once. Some only one or the other. It's a FITNESS issue, not an ABILITY issue.*
- *Agency DOES come at some costs without practice: The Essay, The Novel, The Movie, but less so architecture, sculpture, painting, and the Play. And none at all in music.*
- *There is a common set of traits in those who react against the ability to judge and value objectively and separately maintain love of one's preference. The herd is not bred out of all of us by a long shot.*

# Disambiguation of Valuations

Into a Pyramid

**In the Production...**

1. **Physical** (transformations): by Craft - Reals
2. **Emotional** (intuitionistic): by Design - Feels
3. **Mental** (meaningful): by Content – Ideals

And.... (in the effort)

4. **Investment:** or Scale
5. **Innovation,** Excellence, or Uniqueness
6. **Promise:** Fulfilled The Promise, or Intent

And...(In the context)

7. **Movement Context** (Style), Technological
8. **Cultural, Class, Context**
9. **Civilizational Context, Mankind's Context**

Then...

10. **Then** True (Not), Good (Bad), Prefer (Don't)

# Using a Combination of Valuations

- A piece can be good craft and that is all.
- A piece can be good design (aesthetics, decoration) and that is all.
- A piece can be meaningful but poorly designed and crafted.
- The environment's 'demand' for a piece may match the craft, design, and meaning – or not.
- The Era where the craft, or design, or meaning of the piece, or all three may have passed being meaningful.

# I. What's In The Production of The Work

# 1. Physical Dimension

- 1. Craftsmanship (Craft) (Physical information)
  - Materials, Technology, Technique, Skill
  - Often Requires Knowledge of the Craft
  - Degree of Achievement
    - Children’s “Art”
    - Folk Art (Untrained)
    - Student Art (In Training)
    - Commodity Art ( “Home Paintings, posters photos”)
    - Experimental (“Gallery Art” for Entertainment)
    - Production Art (“Bank Paintings, Etchings, Prints”)
    - Masterful (“flawlessness”, Innovation)
    - Insignificant (Good Enough but Not Significant)
    - Significant (Canon of Era and Style)
  - Judge easily by triangulation
  - “Be Picky” (intolerant) Look for the Good and the Bad.

# 2. Emotional Dimension

- 2. Design (Design) (Sensory information)
  - Texture, Light, Color, Sound, Space, Environment
  - Organization, Proportion, Attention
    - (Aesthetics, Pattern, Distribution of “attention”)
  - Effort, Thought, Depth, Fineness, Size relative to you.
    - (Complexity, Richness, Hand of man)
    - “If you can’t make it good make it big, if you can’t make it big make it red, and if all else fails ... make it like genitalia.”
  - Function and Fitness for Function:
    - Decoration (form vs. function) from wearable to monumental.



# 3. Meaningful (Old) Dimension

- 3. Content (Information) (Associations)
  - 1. Purely representational art
    - Made simply for visual appeal, with no deeper intent.
  - 2. Art that references other art Style or Theme –
    - It “tips its hat” to some other work, possibly providing a fresh perspective or continuing a conversation that another artist began.
  - 3. Art that tells a story, or evokes a specific emotion
    - This is art that begins to affect you. It might cause you to understand, empathize or feel what’s being depicted.
  - 4. Art that makes a statement or observation
    - Here the artist is clearly speaking through the work, actively promoting a cause or perhaps bringing attention to an issue that’s important to him or her.
  - 5. Art that is an allegory or metaphor
    - This is art that contains more than one meaning, and possibly several. It use symbolic imagery or deal with more intangible human issues, and yet the artwork should still work as a visually appealing creation.

# 3. Meaningful (New) Dimension

- 3. Content (Information) (Associations)
  - Capturing (Requires a lot of knowledge.)
    - Evoke a memory (photo etc.)
    - Aesthetic Utility, Decoration vs.
    - the Experience, that feeling of..., (good or bad) vs.
    - The Moment, Context, Time, or Era (good and bad) vs.
    - The Narrative, Myth, Statement
    - the Culture or Civilization, (good and bad) vs.
    - the Eternal Condition of Mankind (good or bad)
    - (More on this scale is generally 'better')

## II. What's in the Investment in the Work

# 4. Investment (Sacrifice)

- 4. Beauty (The Presence of Resources)
  - Hand (Time) of Man, Degree of Investment
  - Suitability for What Venues
  - Scale (decoration to monument)
  - Innovation (Mastery)
  - Scarcity, Uniqueness, "One-ness".
  - Significance? Monument?
  - Signal Value

# 5. Promise (Intent)

- 5. Does it fulfill its promise or intent?
  - Often refer to Promise or Intention as 'Honesty'.
  - What was the artist attempting to do?
  - Was the artist successful?
    - (and why is this in the commons if it is not?)

### III. What's in the Context of the Work

## 6. Movement (Style) Context

- What was this movement trying to achieve?
- Did this piece succeed in joining, exemplifying or extending the movement?
- Was this movement True, Moral, Contributory? Good, Well Done? Preferable for you?

# 7. Technological Context

- Ornamentation
- Decoration
- Symbolic and Iconic
- Style
- Composition
- Representational
- Narration (and all that entails)
- Movement, Mass and Weight
- Perspective (distance) (Upper Classes )
- Lighting Reflection, and Darkness
- The Unseen Seen Light (reaction to photography)
- Meaning in all its dimensions
- The Economy of Rebellion (20th c, Laboring Class)
- Animation and Combination (illusion brought to life)
- Hyperbole (now. Underclass and world underclass.)



# 8. Economic Context

- The Universalism of Decoration
- Art Economy and Civilizations... Affordability
- The Aristocratic Financing of “Art”
- The Rise of the New Upper Class
- The Rise of the Middle Class
- The Reaction to Photography
- The Proletarian Era
- The Digital Era
- The Reaction to Digital?

# 9. Cultural Context

## Visions of man.

- What vision of man do the Greek/Roman, Semitic, Hindu, Chinese,
- And, the Balkan, Russian, German, Italian, French, English, hold, and why?
  - *(For those who follow my work on group evolutionary strategies and the western high investment commons vs. the Abrahamic/Semitic, note differences in production of European art vs. Jewish, and Gypsy art. (there isn't any to speak of.) And note the difference between Islamic and western-far eastern.)*
- Man's Relation to Others
- Man's Relation to "the Rules"
- Man's Relation to "ancestors, spirits, gods, a god"
- Man's Relation to Nature, the Universe
- What Group Evolutionary Strategy does it promote?

# 10. Civilizational Context

- *(Darkness)*
- Neolithic
- *(The First Art Dark Age – IE Expansion?)*
- Fertile Crescent
- Egypt and Style
- Aegean  
*(Second Dark Age – Sea Peoples?)*
- Greek Defense Then Offense
- Etruscan and Roman Offense
- *(Third Dark Age – Semitic Dark Age)*
  - Antiquity
  - Byzantium
  - Islam
  - Europe
  - Early Medieval
- *(Recovery – Norman Invasion/Crusades)*
  - Romanesque
  - Gothic
- Renaissance
  - In the South
  - In the North
- Baroque
  - in the South
  - in the North
- Rococo
- *(The Restoration – Empire Europa)*
- Neoclassicism
- Romanticism, Realism
- Photography
- Impressionism to Symbolism
- *(The Fourth Dark Age)*
  - Modernism
  - Postmodernism
  - Contemporary

# Measurement

And

- Measurement by Triangulation in each of the dimensions
- Triangulation via
  - The Card Game (each example)
    - How to play 'that game' either physically or mentally.
  - Also:
  - The Fibonacci Point Game (categories)
  - The Cost, Effort, Time Game (calories so to speak)
    - Excluding Gilding something that isn't a lily.
- The Online Sorting Game: What We Learn from Sesame Street.
  - Row = Property, Column = Weight, Value = Sum of Weights
  - It not too many, pick top and bottom in each property
  - If too many just shift or add columns if you need more space

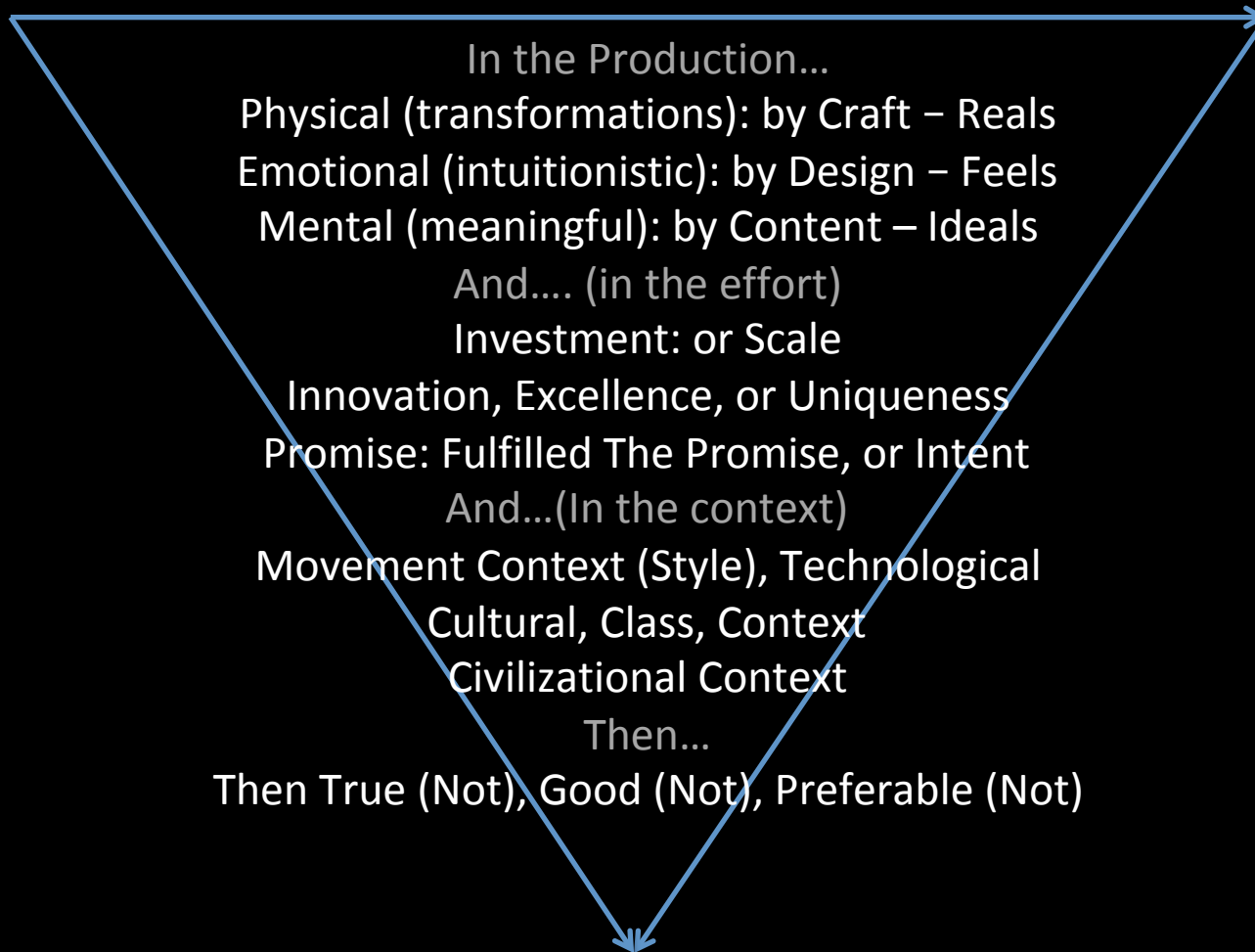
# Make Three Judgments

## Judgment of Art And You

1. Significant or Exceptional Example of the Promise or not (True)
  - *(it's [not] an important, significant, unique, piece)*
2. Good or bad (Good): The Piece, The Movement, The Context.
  - *(it's [not] a well made piece.)*
  - *(it's [not] a well designed piece.)*
  - *(it's [not] well delivered of content)*
  - *(it's [not] a monumental investment in a piece)*
  - *(it's [not] important, moral, or meaningful content, honest/truthful content)*
  - *(it's [not] successful at achieving it's ambitions.)*
3. Whether you like it or not (Preference)
  - (I do [not] like it)
  - “I can't judge, or I don't know” are good answers.

*True is universal. Good is a Commons. Preference is Personal. They don't have to be the same.*

# Together



# “Can We Have A Worksheet?”

- Yes we provide a worksheet (Cheat Sheet) that you can take with you online or to shops, shows, galleries, and museums.
- You’ll also want glossaries. Glossaries are too large to print, and online glossaries reasonably good, because they link to examples.
  - See: MOMA, Tate,
  - AskArt is more thorough:
    - <http://www.askart.com/art/glossary>

# Assignment

1. Why Do People Make Art?  
*(think cave painters, and early figurines/dolls/toys, and Gobekli Tepe - because that's where understanding it starts.)*
2. Why Do People Desire It?  
*(use a social or economic class series)*
3. What generates demand for each branch of the Arts?
4. Pick any ten pieces of art within a style, period, branch, or even across them, and triangulate them, and explain your approach.  
*(links, titles and authors are fine)*
5. Pick some collection of art within a branch that appeals to you and evaluate your own preferences with this methodology.
6. Pick some category of art that does NOT appeal to you and evaluate using this methodology.
7. Extra (Hard): If you understand this question, then what are the grammars of each of the categories of art?



# Returns on Art for A Polity

High.

Particularly Monuments.

“They Defeat Time.”

And that is the best test of a piece: does it serve as a monument to something?

“Art as Monument ... That is usually our question. A monument to what? An Investment in what? A Contribution to what? A Sacrifice to what?”

# Next: The Rest of the Course

- We will work through the history of art
- Five Directions (Dimensions) of Consideration
  - By Art Form (Function)
  - By Method of Production (Technology)
  - By Design Problem (Technique)
  - By Period and Movement (Civilizational and Meaningful)
  - Comparative Civilizations (Mankind - Art as Anthropology)
- We will start by showing the evolution of the art forms over time to understand how they are constructed. Then work through the periods to convey their meaning in cultural and civilizational context.
- We will also look at levels of sophistication of recent and current art – so that you can judge the art that is available to you.

# Repeating is Better than Studying

- Suggest you repeat this video a few times.
- Visit galleries – although expect to be disappointed – always. It takes six to ten years of hard work to be good at anything, and art is no exception.
- Try student work, craft, galleries, fine arts. Craft will be obvious to you once you understand technique. 2d and 3d are fairly easy. Literature and the Play are more difficult. Music requires its own knowledge.
- Triangulate Reals, Feels, Ideals, and Beauty (The presence of resources).

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