ON SOLIPSIST REALISM

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1 There is an outside Reality, independent of me.

1.1 If not, why am I not rich? Or why don´t I get the best ideas? Why do we die? SELF cannot conceive not-being, as it is something that emerges from matter. The idea of death is absurd. And if true (in order to not be absurd), how does the Mind know of death?

2 However, this Reality is filtered by perception through the body.

3 What we know of the outside World is our own response to the World.

4 We can only know our own responses and perceptions, but not the World directly.

5 Scientific knowledge is statistical, at best.

6 This also affects ideas and logos: we do not really understand what others say. We just can, say, “resonate” to some of the information that Others give us.

6.1 We cannot understand what has not happened to us already.

6.1.1 Implication 1: it is almost impossible to really communicate (effectively). Whatever we say may be misunderstood.

6.1.2 Implication 2: communication (deep, real) is useless/non-sense. If the Other can understand only what has already happened to them, that means the content of communication has already reached the Other. Why communicate at all, then? Communication becomes banal/pointless. It is just a rhetorical act.

7 Aesthetics become crucial: as a means to produce a certain perception.

7.1 To narrow the possibilities of perception to a minimum in order to be sure that one specific thing happens to the Other, in order for communication to be meaningful (i.e. The
sharing of experiences) and clear.

7.1.1 The experiential content shall not be rational. Reason (and logic) is a tool for every mind to get to the same conclusion.

7.1.2 A good logical thought is, in a way, something that happens to the mind. Most minds have had the “2 + 2 = 4” experience, because most minds can have that kind of experience on their own.

7.1.3 Why communicate something that any mind can find out on its own? The communication is, in that case, misunderstood or pointless.

7.1.4 The is no rationality in aesthetic experiences: as with the Eleusinian mysteries, they are not to learn but to be experienced. They happen.

8 Art has, as we have proposed before elsewhere, one purpose: to turn inferences non monotonous.

8.1 Not thought argumentation, but through revelation: the thing becomes more than what it was before. The thing is shown in a fuller way; it is more to us than before.

9 But we already know how to make Others have certain experiences (e.g. Use of colour, instruments, pathetic speeches, etc.)

9.1 This could create a population of “aesthetic clones”: people with the same sense experience, living in a very small perceptual World.

9.2 This could lead to manipulation.

9.3 An Ethics of Aesthetics is mandatory!

9.3.1 Our desire and hability to communicate shall never compromise the freedom of Others.

9.3.2 We shall never pre-form thought, but rather show material.

9.3.2.1 We have shown before that, in general, Form is the material of the arts. (We could also cite Beckett when he talks about “not the content, but the shape of Ideas”.)

9.3.2.2 Forms are rigid, pre-determined (e.g. The 36 dramatic situations). They are materialistic, quantitative. How we model them and change them, how we use them, that is the work (of art). Thus, Form becomes the Material.

9.3.3 Entertainment happens when the experience is used as an aspirin. When it is dull. Being banal and pointless, we shall not seek to entertain. We want to awake the Other to
now experiences (and share ours).

9.3.3.1 These, however, need not be “tense” all the time. Pleasure is important. We look for what Proust called “intellectual pleasure”, as being not rational, but pleasure for the Mind.

10 Aesthetics, being central for the Individual, became the channel for Education.

11 And if central for the Individual, and central to Education, it is also central for the State. Aesthetics is Political, just as every work of Art is political as well.

12 Art-works are a formation of perception. A crystallization of something that happens.

12.1 They can, in this way, replace actual events. They are Signs (i.e. They stand for something else).

12.1.1 They can be used for Rituals. Thus, they are Religious, too.

13 What are the implications of all this with regards to technology?

13.1 How do smartphones and social media shape our aesthetic experience?

14 The goal of the Artist is Silence.

14.1 That is, to be clear. To render communication pointless.

14.2 This is, however, different to say that the experience does not provoke anything to talk about. Whatever is experienced could be incorporated to a discourse. But our goal is to render the rationalization/explanation of the experience itself as pointless.