

THESIS ABSTRACT

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After careful consideration of the formats offered to graduate students for writing their theses, I have decided against the question-and-answer method and have chosen the more traditional approach; that is, of formulating a topic and supporting the theory/theories presented in the thesis. However, as a slight variation to this method, I am asking for input from my committee members prior to writing my thesis to offer to me points to consider in an effort to avoid traps in thinking that I may encounter along the way. At the same time, I may find your contributions to be of little consequence to my ideas and choose not to use them. But I feel that the lines of communications should be open from the beginning regardless if we disagree on the points of discussion. In an attempt at objective thinking, one must invite opposing views and welcome criticisms, not shy away from them.

So this is the purpose of this abstract, to act as a sort of statement of intent. I hope that you will consider the questions raised and I invite your thoughts and opinions concerning them. It is food for thought for the next time we meet...

ABSTRACT

In the past two to three years, I have become more aware, as have others, of a change in the structure of how members of our human society act in relationship to each other and to the environment which they inhabit. These actions are outgrowths of patterns of thinking that are somewhat common to all humans, with slight variation, as a result of change in perception and cognition. These changes in perception are in turn a result of new hardware and these procedures then feed off of each other. It may sound as if I am offering a chicken-and-egg situation but it is clearly not that. There are specific reasons for these changes and there will be specific results to these changes in the future. It must start somewhere.

The recently prevalent system of aesthetics is deteriorating and is being replaced by a new one. It can be viewed as a new form of aesthetic thinking, but I think it should be more accurately seen and approached as a complete replacement of this outdated mode of thought. This new system that I offer is a four part information-based aesthetics. Its components are as follows:

- DATA SIGNALS*
- LONG QUOTE BY POLYANI*
1. INFORMATION (The Big Flux) *QUANTA*
The dynamic, multi-dimensional matrix of the universe. The causal net.
INFORMATION IS THE ABILITY, THE ABILITY TO CHANGE. THE POTENTIAL FOR CHANGE.
 2. INTERPRETATION (*"THERE MUST BE ALL KINDS OF DOMAINS OF ARTISTIC ACHIEVEMENT THAT ARE BEYOND OUR MIND'S CAPACITY TO UNDERSTAND" - CHOMSKY*)
Sensorial and extra-sensorial input. Gathering and deciphering. Perception and cognition.
 3. COMMUNICATION (*"New needs need new techniques." - Jackson Pollock*)
Languages. Post-synthesized dialogue of data. Formalizations.
CODES AND SYMBOLS
- SUBSTITUTION OF DATA FOR INFORMATION AND VISA-VERSA IS ERRONEOUS*

"ULTIMATELY, THE 'ART' OF
LIFE-LIKE ART MAY BE AS VESTIBIAL
AS OUR APPENDIX"
ALLAN KAPROW

4. REALIZATION (The End of Art)

Externalization toward singularity.

I present these ideas not as answers in themselves, but as questions to be asked. For if one is to make art, one should know why. In other words, if art is a vehicle for thinking, then one should know where that vehicle is going. If the speculations do not occur and the unforeseen predictions are not realized, it is crucial to at least entertain the possibility that they may. In this light, I offer my thesis in similar manner as the philosophy it proposes, that is, a phase in the system, a question to consider, a point of departure.

In structure, my thesis will not necessarily follow the format described above, but it will include all the points listed and of course, an elaboration of each.