

# Artra, Translooping Aesthetics and Psuedo-Art - Terms for Artology

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For millennia humanity has been creating an inexhaustible number and varieties of things that have been referred to as art. A few pieces of art have remained as treasures while most are quickly discarded, destroyed, lost, or tacitly fade into the memory of the ethereal cosmic abyss through the pathos of neglect. Throughout chronicles of human narrative, historians, critics, and practitioners of the arts in every culture have tried to explain various phenomenon of the arts. Each generation adds to this body of knowledge and has the opportunity to increase understanding of the arts with new patois. That is the purpose of this dialogue.

Every spectrum of study has a vernacular idiosyncratic to its domain, some with various dialects familiar only to its practitioners and critics. The arts are no different. Presently, as a professional art educator I'd like to bequest three terms for use in the lexicon of the arts world to be utilized by artists, educators, museum staff, connoisseurs, patrons, critics, and historians that can be applied to further explain and understand the universe of the arts. These are artra, trans looping aesthetics, and pseudo-art.

In earlier writing I've provided a fresh, comprehensive definition of art that transcends mediums, or venues for artistic production and performance. This designation also encompasses all historical "isms". As you may recall, this introduced art as an acronym for itself: Aesthetic Rendering of Thought. In order for Art to exist, the following three (3) criteria must be met. There must be some sensory manifestation (Rendering), fugitive or permanent, that is based upon a creative, intellectual process (Thought) with the intention of a beautiful or pleasurable (Aesthetic or Anti-aesthetic) action, or reaction, in one or more of the senses and/or psyche.

An art work is the product of the creator's directed efforts, duh; however, some is never intended for public experience. In this condition and familiarity it is only A.R.T. (an aesthetic rendering of thought). However, when the art object or performance is encountered by an audience other than its originator and the rendering elicits an aesthetic experience, then we have artra. Artists can possess ambient aesthetics, or euphoria, in creative processes involving conceptualization, fabrication efforts, and in evaluation through the various stages of production or performance to the art's completion. It's part of their half of artra. The viewer's aesthetic participation is in the "looking glass" section.

Artra is a palindrome of the total encounter of art; it is the journey of going "through the looking glass". The art audience perceives through one or more of their physical senses a corporeal existence of an art object. Next, one has a metaphysical aesthetic incident and mental evaluation and then returns to the art object or performance. This psychic traveling "through the looking glass" and returning I refer to as "translooping aesthetic". Artra is the collective aesthetic and corporeal acknowledgment and interaction with a work of art by both the artist and the audience. One must note that both the artist and the audience will not be subjected to the same aesthetic familiarity or artra involvement, nor to the same degrees, due to the frame of reference for each party.

The realm of art history, theory and criticism, or collectively known as artology, engages many conjectures and evaluations. To this arena we can add pseudo-art. Pseudo-art is an item that some people have perceived as an art object or performance, but was not created by a living entity with the intent of an aesthetic condition. Consequently, it is not true art. For instance, one could be pleased and enthralled by the lighting, undulating textures, and colors of the bark of a beech tree, it's beautiful. Certainly the beech is a created object, but, trees are not generated by earthbound sentient beings for the purpose of communication toward an aesthetic purpose. A tree, however, can be manipulated to be an art object. Such is the case with the art of Bonsai.

Pseudo-art is the matter of concern that presents an aesthetic after taste. Artists are often inspired by pseudo-art.

As you become more familiar with Artology as a sojourner in the corridors of the world's arts history, feel