

## Need

Answers are not to be *expected* with art-making. If they are to come they will come. It is an open-ended pursuit. There is no greater reason we make art other than to fulfill a need. This need is expressed by the art we make, so we go on making it to understand more fully our need. It is of utmost importance to realize that the work alone is how we begin to understand our need. This is why the work comes first and the writing and talk second. All three help in awareness, but only making and viewing the work is truly fulfilling. It is of little use to question or doubt our impulses while making and our responses while viewing the work. These moments keep us in line with our needs. After a while experimentation is no longer necessary because we are guided entirely by the awareness of our impulses and responses. Experimentation gives way to expression. It is not experimentation when we are following inner directives and are conscious of these. At this point there will be little desire for stories about what we have done or plan to do. More attention will be given to the making and to silent response. The work alone holds the meaning. The painter who paints beyond their immediate need is painting out of materialistic desire. This art is the craft of decoration, ornament, and luxury. It is about skill and surface beauty. Not genuine concerns for the artist. Desire is false in the face of the viewer and is detected likewise. Its appeal, though seductive, is of mere sensation and appearance. Overtime, the artist gains awareness enough of their needs to discontinue the creation of such works. As awareness develops we become naturally dissatisfied with skill-ridden work, or decadence. It becomes clear to the artist the difference between refinement and skill. Those who draw the distinction detect their needs, those who cannot will in time, and those who are not concerned with need are not involved with art making, but with the production of empty commodity. There is plenty commodity of all kinds posing as artwork. When responding to this work we do not respond according to our needs, but according to our desires, a strictly pleasure based response. This work is quickly exhausted. It is preoccupied with the illusion of reality, the pleasure principle of luxury. Real artworks are capable of all sorts of responses, including that of pleasure. The difference in core response between artwork and the viewing of luxurious objects is of satisfaction. Our response to artwork is of a deeper kind. It strikes chords within us that we remember, which enlighten us to our sensibility, to our individual needs. Experience such as this is not interchangeable. Objects of desire excite us temporarily, but are unmemorable and replaceable, and, therefore, unfulfilling.