

Night Journey 45: The platonic epistemology of a Troglodyte

The basis for the conversation I am having with this painting begins with Yasuo Kuniyoshi's painting Little Joe with Cow. The painting gives me the immediate impression of what Nietzsche refers to as standing at the gate of the Moment where you can see eternity behind and in front of you. As I look at Kuniyoshi's modernist style painting I see the earliest known paintings in the Lascaux cave paintings while at the same time seeing the imaginative mind of the child which will always reoccur and surface in future generations. I also see the immediate connection to the similar or universal use of pictorial space. The emergence of Plato, in my mind, comes first from the simple idea of Plato's cave to the connection to the cave paintings but quickly moves to the concept that these three objects of different periods of time are essentially the same idea and the connection is made that form is idea and this same idea is eternally reoccurring. Since the images of the Lascaux cave painting, little Joe with cow and the cow drawing by 5 year old Asher Girard are using the same pictorial space structure I overlaid the images in chronological order leaving the more complex Kuniyoshi composition to mediate between the past and constant reoccurring present. Because the past is set and unchanging I wanted a more ephemeral representation of the present and future which doesn't have the same strength of existence demonstrated in the Lascaux and Kuniyoshi paintings. To achieve this I chose to make the line drawing of Asher's cow a non line meaning more like a line one would see on a fogged window drawn with the finger making it momentary and fleeting in existence which is the nature of all children's drawings. They are drawn and forgotten but redrawn and forgotten by the next generation of children or artists which might possibly include the fate of this painting as well.