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Break On Through (To the Other Side)²

Abstract:

From Socrates to Jim Morrison, all the artists – which can be anyone who gains mastery over a public – in many ways have referred to a “passage” that gives access in/out of a community and can be followed through their art. This article tries to catch a glimpse of this “passage”: to understand how an artwork affects our living, in what ways we get involved with pop culture, how does pluralism come along in a solid community, and how people are put into motion in order to have all kinds of social mobility? At the early stages of western history, Socrates set the limits: “The hour of departure has arrived, and we go our separate ways, I to die, and you to live. Which of these two is better only God knows” (Plato, 42a). Since then everyone sets out to break bounds!

Key words:

Artwork, Artist, Community, Pop culture, Pluralism, Public/Audience, Intuition

Can't Help Falling In Love³

Getting attracted to someone also means that there is a good chance for a greater understanding of the surrounding community. To feel attracted to someone also arouses a personal sense of cosmic timing that starts as the relationship evolves. Meanwhile, he/she continues to follow his/her everyday schedule, sharing his/her time along with the others. However, at some point he/she senses that his/her sequence of his/her own moments are vulnerable to a kind of unspecified threat that somehow originates from the every-

1 Christos Pittakas, MA International Relations, University of Kent. Independent researcher.

2 Jim Morrison, *Break On Through (To the Other Side)*, The Doors, The Doors, 1967

3 Hugo Peretti, Luigi Creatore, George David Weiss, *Can't Help Falling In Love*, Elvis Presley, Blue Hawaii, 1962

day movement where partly now he/she is “out” because he/she is love-struck. The beginning of a couple’s interpersonal time signifies its attachment to an already accepted common world, where the couple’s needs are meant to be fulfilled. Let’s explore the way that such a thing can be accomplished.

One thing for sure is that everyone’s love is unique and it manifests in various ways. There is also a good chance to take advantage of love’s power and direct it towards a creating process, ultimately to life as such. The transmission of love’s power through creative channels is undertaken by an artist. It is this very unique power that sets the artist free from certain local restraints to view the world beyond the standardized way, and also leads him/her to search for a special way of expression – adding to the perspective of the community. The circles made by the artist seems to outline a new passage in/out of people’s gathering, a force that makes him/her a contemporary figure, meaning that he/she embodies and mobilizes some of people’s timing. Nevertheless, on the way to his/her returning from the periphery of a common perception we hold for the world, the artist will attempt to affirm and even establish his/her own artistic point of view, presented like something visionary and to start dealing with his/her new established audience.

However, meanwhile, something has happened. The artist being-at-work opens up the time dimension that brings into view the aesthetical/sensory world of the artwork, meaning that now the artwork enables everyone to cross the opened passage in/out of their community. As the artist sets an artwork in motion, communal time begins to unravel. The public and unrestrained use of the passage contributes to a common understanding of communal time since it reveals a clear image of the community in relation with the inside/outside surroundings that embraces it. It is this passing that grants someone an independent view.

Communal time manifests itself through jovial, festive gatherings, where interpersonal time acquires a past and finds access to a future.

Round round get around/ I get around⁴

There is no doubt that the artist (anyone who masterfully challenges the given perspective of things) who begins to stroll around the community becomes a symbolic figure. They are never is the one and only that performs such a thing; a merchant, a missionary or a mercenary are getting around too. What makes the difference is the spiritual wealth brought by the artist to the public's imagination.

The only way for an artist to overcome his/her symbolic status is to "sacrifice" his/her ideal primacy over the passage (**first circle**), and step aside in order for others to pass through, something inevitable to happen due to the ongoing occurrence of his/her artwork (**second circle**). Nevertheless, having the artist open up the field of the two circles, he/she can go even deeper into it, as to advance on his/her artistic project, but only by returning to the safety of the community. "All individuals are, in various ways, inextricably tied to and a product of both their 'public' and 'private' communities, and this fact generates certain demands that the governance framework of a society must recognize and accommodate if its subjects are to live personally fulfilling lives. Moreover, individuals are not able to, nor should they want to, ignore or suspend such commitments when making decisions about matters of justice, political or otherwise". Taking these into account, "the concept of political liberalism is premised upon the existence of what Michael Sandel has referred to as an "unencumbered" self (Sandel 1982, 94) – a self free from constitutive attachments and influences – the realization of which is neither possible nor desirable" (Young 2008, 109-114).

For an observer, which theoretically suggests, the starting time for an artistic performance in/out of a community coincides with the opening field of the two circles. Now, the focal point turns to be the process of the two circles, this new kind of synchronicity that unblocks the time flow in/out of a community. There also it can be trace to an aspect of pop culture coming to light, enabling people to step in/out of their everyday routine.

The process of the two circles reflects the modern elements that infiltrate every society. This process further elaborates the way in/out of the passage. The modern stance involves the artist looking

4 Brian Wilson, Mike Love, *I Get Around*, The Beach Boys, All Summer Long, 1964

around with an effortless sense of style, reaching out the state of affairs of the other (abandoning such a possibility to occur within his/her art frame), with the other to perform a similar replacement. In other words, the two circles' process puts forth the multiple aspects of anything that is in common – forms a community – providing, so to speak, the infrastructure for the pluralistic “us” to emerge.

For all and each one of the above, especially for the pluralistic society, a preparatory task takes place beforehand. It is precisely that of the two circles' process that we'll focus on it right away. The preparatory task equals to the maturing needed for the (re)composition of various aspects. This kind of views' interchange, something that we can visualize it as a collage, tries to catch the un-familiar field that the two circles introduce to the community or traces between them. In this field of ever-expanding plurality “If anything, newer forms of cultural diversity have now produced conflicts and disagreements so deep and troubling that even our standard liberal solutions, modeled on religious liberty and tolerance, no longer seem adequate or stable”. (Bohman 1995, 253)

Meanwhile, the artwork is confirmed as an entity that endures the passing of time, and generates a plethora of symbolic values (e.g. the value of a family relic, of a national or world heritage, of a historical proof, of a social and political importance, of a commercial and consuming value especially when its image circulates in pop culture). Artwork becomes a precious commodity, a fact that gives everyone the opportunity to take a critical stance towards its various “transformations”. The critical view is an instant view that can “flip through” and reconfirm the value “transformations” of an artwork. This value chain seems to surpass the very entity of the artwork or to put it differently: the critical view goes even further to negate each of the values attached to an artwork through the passing of time. A negation that does not nullify the commodity as such but provides us the opportunity to come into play (the transaction), which allows us to move in a deciding/instantly way between the two circles: to reproduce/consume, engaging and putting aside large numbers of copies/images, all these that give shape to the multiple dimensions of a pop culture.

Anybody that strides across the multiplicity of pop culture, does it by incorporating the value of the whole body of his/her work: his/her multiple lives (e.g. career, family, sexuality, creativity, etc.). The

various stages of somebody's living compose a (conceptual) artwork that can be seen as a symbolic reflection of the pluralistic "us". This composition can be equivalent to someone's lifespan or can be condensed in someone's artistic performance. The embodied work/artwork borrows a particular shape from the pluralistic "us".

Now we can see how the process of the two circles can give rise to the realm of the technique and the one of the independent view. The former concerns the ever progressing system of consuming/publishing features of an artwork, which means constructing and expanding channels to form/articulate the pluralistic "us".

The independent view can distinguish the artwork as a whole, it can explore its overlapping aspects/mutations, go through its produced copies or to put it differently, it can perceive artwork's incessant (dis)composition. Moreover, the independent view sheds light to the common endeavor that took, is taking or can take place in-out of any work in progress (endeavor that correspond to the amount of time passed in-between).

***Color flashing, thunder crashing, dynamite machine!
(Wait till the fire turns green...
wait till the fire turns green)*⁵**

For an artist/other in passing through the field of pop culture, to be close or not that close to the center of things' illustration, it has to do with the amount of time spent in putting forth aspects of a compounded artwork into his/her everyday life: e.g. looking forward to set up the aerodynamic design of a car on the road, or to attend the dramatic spectacle of a religious service.

The independent view in terms of the relation between artist/other and pluralistic "us", rescues the dialogue and following communal planning from the tumult and noiseless tyranny of the machines. The relation of artist/other and the pluralistic "us" advances the political maturity of every community. Gordana Blagojevic's article "The Role of Amateur Theatre King David in the Preservation of Jewish Culture and Tradition", exemplifies this notion: "For decades now the amateur theatre of King David in Belgrade preserves the

⁵ Frank Zappa, *Let's Make the Water Turn Black*, Frank Zappa and The Mothers Of Invention, *We're Only in it for the Money*, 1968

Jewish cultural heritage and establishes an intercultural dialogue on the micro-level of a neighborhood, but also within a wider community framework. Over the last thirty years the theatre has been devotedly run by one person, Mirijam Salom, who also writes play scripts, makes song arrangements and directs plays. Members of the theatre group are mostly primary and secondary school children and university students. The fact that most of them are not actually of Jewish but of Serbian descent is a sort of a phenomenon. In this way, the theatre has an educational role in presenting Jewish culture primarily to the young people who actively participate in plays and consequently to their family members and the Belgrade audience” (Blagojević 2016, 335).

The worldly “transformations” of the pluralistic “us”, the manifold of expression, certainly requires the occurrence of an audience. Everything that can be said can be heard and consequently judged. Everyone freely passes from a speaker’s position to a listener’s one.

However, the “transformations” and their audience transcend the individual status of each one since they occur on a massive scale. Individuality hardly thrives in massive numbers. In this territory, “transformations” periodically lead to the domestication and engagement of passions, with technique developing a more and more sophisticated network equivalent to an artistic milieu. The exalting projection of an idol (political, sport or religious one, with all getting synchronized under the spot of spectacle) can be turned into flesh and blood, it can find a focal point to the (self) projection of each one’s passions. An idol that can be captured instantly or repetitively in immensurable touch screens, untouchable as a showpiece in/out of the monumental buildings of modernity, an idol that ultimately becomes our own ideal image.

***One pill makes you larger, and one pill makes you small*⁶**

When shifting from the position of a speaker to the one of a listener, any “transformation” of the pluralistic “us” to a public in front of a spectacular performance, gives rise to what can be defined as tangible interludes for rubbing ourselves against the world. From the beginning of childhood, an individual starts to unravel and twist to-

6 Grace Slick, *White Rabbit*, Jefferson Airplane, Surrealistic Pillow, 1967

gether the manifold of associations just made in his/her immediate environment. Through the passage of time, they succeed in putting things over and over in order, enlarging their view of the world. This enlightenment helps us come to a point to fulfill, in a more regular way, their little fictitious needs (in accordance with their real needs), such as showing preference to this taste of ice-cream than the other. The association of things becomes clear once a personal need finds a way to be satisfied.

The amazing thing is that these tangible interludes cast a magic spell on us, and contrive our diverse passages in the world, with the need to search for the one/other to serve as a vehicle. The one opens a passage through a crowd of people towards the one/other resting on the other side of it. As long as this passage is taking place, the many others give to the one the impression that somehow they direct him/her towards the one/other, since it's through them that the passage comes up/down. In fact, someone's urge to pass through actually increases as he/she forms an idea/image of the one/other all the more related with others. The vague association all together with others brings to light the ever longing attraction of one another, and reifies the concept of an ideal relationship (something that can be used to great effect in politics).

The spreading of the illustration of the "ideal relationship" can be seen throughout politics and pop culture. A recent example can be found in the American actress who is getting married an English prince. We clearly see how their relationship has the power to "transform" the movies' audience into a television one, the royal fans into football fans, as the wedding is on the same day as the FA Cup final and the Scottish Cup final "the government is looking to allow bars and other licensed premises to delay calling time until 1am on 18 and 19 May to allow the nation to better celebrate the nuptials of the 33-year-old prince and his American bride" (*The Guardian*, 2018), the social media public sphere transforms into a world audience!

***Now it's time to leave the capsule if you dare*⁷**

Nevertheless, it is absurd if someone fully depend on his/her passions in order to build his/her ideal relationship. Either he/she will lose the magic spell or he/she will be cut off from rubbing him/herself against the world. The passing of time occurs for everyone in a more and more definite way, whereas the ideal relationship likes to glance around time's flow. Anyway, it is time that sets everyone in/out of tune with life's opposing state of affairs and it is because of this contrasting relationship that each one can be re-introduced into play.

A contrasting relationship takes into account the advance already made towards one's ideal relationship, which means that time sets anew a different point of departure for someone to get in/out the framework of the one/other – many others. In other words, it is all about how the one/other presently as the chosen one (someone playing the game) can continue to be the chosen one beyond real time too (to determine the rules of the game).

Before the rise of modernity the sky was eternal, the one/other was the chosen; the enlightened one could exert his/her art to stir the public, reveal a new world. In our days, Earths' time is not eternal – quite the reverse (the pending arrival of an ecological holocaust because of energy consumption, waste of natural resources, overpopulation or even because the foreseen threat of an asteroid).

The magical time of the past ages has long gone, the interaction between an artist and their community, stopped to subsist on people's imagination; our time brings to an end any passage towards to all kinds of chosen ones, all kinds of paradise islands, and this by giving to the uncountable facets of the public the opportunity to be interconnected for – either scientifically or playfully – succeeding to carry through a working hypothesis for the future of the planet. Let's see, for instance, how it works in practice for the new generation of fashion models: "These are the women, said Ms. Ivan Bart, the president of IMG Models, who 'were born with a device in their hand, and understood how the power of social media could elevate their voice, concerns, platforms, because they were living and breathing it. I think Ms. Gerber, (only 16, the effective end page of the Versace

7 David Bowie, *Space Oddity*, David Bowie, 1969

campaign) she's the start of a new wave that is more inclusive and multicultural. She's a transition." (Vanessa Friedman 2017)

***God is a concept/by which we measure our pain*⁸**

Anyone living is introduced and being introduced to a passage that causally connects his/her own past with a common future to share. The sooner someone makes his/her way through the better are the chances to repeat it – if the speed won't overtake him/her. On the other hand, the slower someone passes the better absorb the sightseeing – just like taking a walk in the country side. However, everyone has to follow some preparatory steps in order to keep his/her passage open. The implication is that as long as the passing continuous, a repetitive move should take place in-between. Given its repetitive character, the movement acquires common features with another's person repetitive move (e.g. body exercise).

Up to what point does the repetitive move give rise to a ritualistic display? And what does it mean to assign the necessity of this repetitive move to somebody else – by identifying him/her as the moderator of such a ritual?

In our modern times is rather difficult to keep my passage open and at the same time speed up or slow down accordingly to the parallel action of every other moderator in concentric layers of networks – with me being one of them. A network can be one of a highway or a broadcasting network. Therefore, when someone is in/out of networks all the time, they tend to mechanically repeat the passage of one/other: his/hers and of others'.

Everyday thoughts along with the working hypotheses are forced to move with the times. In doing so, they are caught in an (inter)net: a whirling of scattered singular/corporal gestures with pop culture shaping their meaning. There, anyone, in any moment can reclaim the lost unity, even as a projection: "Internet technology presents a new conceptual reality, one that could potentially challenge religion in subtle but distinct ways. I find that Internet use is associated with increases in being religiously unaffiliated and decreases in religious exclusivism" (Mc Klure 2017)

8 John Lennon, *God*, John Lennon/Plastic Ono Band, 1970

In that sense pop culture is a **bridge over**:

- A common need to apprehend and share meaning – to come close to each other – and the coming era of automatizing human contact due to e-web articulation.

- Of embracing little vices, styles and behaviors as a way to deal with urban strains. In other words, pop culture constantly shifts from demand to offer and vice versa. A non-stop commercialization of alternative ways for amusement.

- The vague limits between consumption and living together.

- The political speculation concerning all the above.

Shoplifters of the world/Unite and take over⁹

“Given the world as it is, the promise of liberal politics can only be made evident through acts of imagination (...) Political liberalism remains humanity’s best hope in a world where cultural diversity is not only a fact of life, but a joy of living” (Ackerman 1994, 377, 386).

Everyone stand under a rainbow that touches earth from one edge to the other. With modern times coming our way, we put in our glamorous space uniform finally to arrive upon some far away beach, or to our most surprise, that would be equivalent to wander along the wilderness of a freeway.

In such an event, our favorite music or book that we’d wish to bring along (from our past to the near future), would have to revolved around our ingenious glance.

An invisible passage conveys us with vicinity during our ongoing trip. Such a sense comes to the fore like drawing a thin line of paint from the artwork to our everyday canvas.

Although the passage leads through a drawing of lines in/out the Pop culture, it concludes to a gentle prod that shows us that everyday life is only what you make it – in/out of a rapidly changing horizon. Practically, it enhances our intuition to the surroundings!

Such an intuition can be matched to a fine melody that pops in our mind as if to rescue us from a stressful moment, a melody that is capable to open a wider association with the world.

⁹ Johnny Marr, Morrissey, *Shoplifters of the World Unite*, The Smiths, *Louder Than Bombs*, 1986

A passage can be opened into dreams. When, for example, taking part as a guest singer in an open air concert held as a tribute to a pop-rock legend! We are full aware of the responsibility to be invited for such an event, and when on stage the show culminates in a song that everybody's sing some verse, we anticipate the very right moment to join in and let ourselves join in on a powerful and most truly performance that has never been heard before!

Such an inspired performance tantamount to a free flow of feelings of respect, acknowledgment, self-fulfillment, even reconciliation for the time passed.

For the time being an overflowing unity ascends our life.

Sadly enough, let us not forget that all these consist of a dreaming unity, which now, due to our awareness (refreshed in the daylight by the recent passage of some dream) freely settles us at the same width with the morning horizon, inspiring an unpretentious stance while wandering around the scenery.

In Alfred Schnittke's¹⁰ words: "I have this dream of a unified style where fragments of serious music and fragments of music for entertainment would not just be scattered about in a frivolous way, but would be the elements of a diverse musical reality: elements that are real in the way they are expressed, but that can be used to manipulate – be they jazz, pop, rock, or serial music (since even avant-garde music has become a commodity). An artist has only one possible way to rise above materials that are taboo, materials used for external manipulation. In this way he will gain the right to give an individual reflection of the musical situation that is free of sectarian prejudice, as, for example, in the case of Mahler and Charles Ives." (Medić 2017, 26)

Meanwhile, the artist, due to his/her creative reflection tries to shape the illuminations of the environment. Whatever an artist aesthetically processes by his/her ideal material (color, notes, concepts, etc.), at the end is an artwork in which the public will carry on in a deceitful – dreaming way.

How is this deceit demonstrated? Judith Shklar gives a straightforward account of it: "Despite overwhelming historical evidence suggesting the folly of the optimism regarding the possibilities of

¹⁰ Alfred Garrievich Schnittke was a Soviet and German composer. Schnittke's early music shows the strong influence of Dmitri Shostakovich. He developed a polystylistic technique in works such as the epic Symphony No. 1 and his first concerto grosso.

humanity, most liberal theorists nevertheless remain members of the 'party of hope'. Ackerman's call for 'utopian speculation' is an invitation to public cruelty, terror, and oppression. Only by abandoning such utopian theorizing can we hope to develop a conception of justice that can effectively protect citizens from the abuse of public power and its associated miseries and in so doing secure the conditions for a just liberal democracy" (Shklar 1989, 26).

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7 Jan 2018. Pubs may stay open late for Meghan Markle and Prince Harry's wedding. *The Guardian*, International Edition.

Христос Питакас Пробиј се на другу страну¹¹

Од Сократа до Џима Морисона, сви уметници, што могу бити сви који овладају јавношћу, на много начина су упућивали на „пролаз“ који води у заједницу или изван ње и који се може пратити захваљујући њиховој уметности. Овај чланак покушава да пружи летимичан поглед на тај „пролаз“, тј. да разуме како уметничко дело утиче на наш живот, на које начине се повезујемо с поп културом, како плурализам улази у чврсту заједницу и како се људи покрећу да би достигли све врсте социјалне мобилности? У раној етапи историје Запада, Сократ је поставио лимите: „Час одласка је стигао и крећемо различитим путевима: ја да умрем, а ви да живите. Само Бог зна шта је од тога боље“. Од тада, свако настоји да пробије границе.

Кључне речи: уметничко дело, уметник, заједница, поп култура, плурализам, јавност/публика, интуиција

11 Jim Morrison, *Break On Through (To the Other Side)*, The Doors, The Doors, 1967