

David Lynch. The Art of Making Choice.

David Lynch and his work in relation to neuroscientific explorations on human brain and consciousness.

Dublin University of Technology
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DECLARATION

This thesis is submitted by the undersigned to the Technological University Dublin in part fulfilment of the examination for the degree of BA (Hons) Fine Art. It is entirely the author's own work and has not been submitted previously for an award to this or any other institution.

Signed: _____

Date: _____

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Introduction

One of the most important turns in the history of mankind was undoubtedly influenced by Albert Einstein and his theories that transformed our understanding of space and time.

Einstein also believed that imagination is a lot more important than knowledge. Knowledge is limited while imagination encircles the world.¹ Nearly one hundred years later French physicist Christophe Galfard supplemented Einstein's vision claiming that, thanks to science, a man is able to imagine what is invisible.²

Early visual works such as cave art began to appear only about 50,000 years ago. It was 150,000 years after the birth of Homo sapiens and 2 million years after the birth of the first large-headed African hominid species, conventionally classified as Homo erectus. The appearance of art, as well as its origins, is still an unexplored and mysterious part in human history. Human creativity from the point of view of evolution is a quite new phenomenon.³

In one of his "Lessons for the 21st century" Yuval Noah Harari, Israeli historian and philosopher, shared his perception about morality, art, spirituality and creativity as universal abilities included in human DNA. Harari says that Homo sapiens conquered Earth because of their unique talent to create and spread fictions such as religious beliefs, stories and myths; fiction is among the most effective tools in humanity's tool kit.⁴

David Lynch⁵ has been recently associated with a broad promotion of the Transcendental Meditation method. When asked about the benefits of the meditation, Lynch particularly refers to the human ability to create fictions:

(Meditation) makes it possible for me to try to see reality as it is, when we try to observe the world and ourselves, the mind constantly generates fictions and explanations and puts them as reality, we cannot see what happens when we are blinded by fictions, which we create or which other people create, and we believe in them.⁶

¹ Michio Kaku, "Einstein's Cosmos: How Albert Einstein's Visions Transformed Our Understanding of Space and Time", edited by Anna Kaniewska, published by Prószyński Media Sp. z o.o., Warsaw 2012, EPUB

² Christophe Galfard, "The Universe in Your Hand", Published by Open 2015, Reader: Wojciech Żołądkowicz, Chapter 15, mp3, audiobook

³ Yuval Noah Harari, "Sapiens. From Animals into Gods. A Brief History of Humankind", translated by Justyn Hunia, Chapter 1 "Unimportant ape", PZWL, Wydawnictwo Lekarskie Sp. z o.o. First edition 2017, p16-39, EPUB

⁴ Yuval Noah Harari, "Lesson 17" in "21 lessons for the 21st century", Published by Wydawnictwo Literackie, Translator: Michał Romanek, Chapter 17, p383 - 405, EPUB

⁵ David Lynch is visual artist, director of featured films and television series, an author of soundtracks, scenography and storylines

⁶ David Lynch in "David Lynch on Transcendental Meditation, Torun, 13/11/2017" Published on YouTube channel 'TM PL', November 27, 2017, <https://www.youtube.com/watch?v=w9ZD9WaPcDI> accessed January 20 2019

The essence and importance of creative life constitutes most of his interviews and statements. Lynch explains that this process and the need to create is the 'fruit', not the result, thing or object.⁷ His engagement to Transcendental Meditation practice and its impact on the creative process and his life make this work unique. Transcendental Meditation aims to develop consciousness, well-being and release creative potential. According to Lynch, meditation is not the source of ideas. It is rather a methodical and consequent long-lasting practice. He often emphasises close relationships between various meditation techniques and modern physics, however, he avoids excessive intellectualisation and analysis of his work. Lynch has gained various skills in many other fields. However painting remains his main focus and occupation. While working on so many multi-layered projects he always emphasises the importance of constant studio practice but also the role and meaning of ideas and intuition.

Neuroscience is a relatively new area of science that is evolving in research on intuitive art. Neuroscientists refer mainly to artworks made until the second half of the 20th century. This timeline is also the main inspiration and field of references in Lynch's statements what will be discussed in Chapter 1. Semir Zeki, the inventor of the term "Neuroaesthetics" believes that sculptures and paintings done over centuries are still valid proof of artists "natural" knowledge about specific functions of the brain.

The discussion of abstract terms such as instinct, transcendence or universal consciousness has unexpectedly many references to scientific research. In Chapter 2 an important aspect of Neuroscience is the introduction of new technologies and scientific discoveries as tools for art historians. How to understand the relationship between concepts such as intuition, idea, inspiration or meditation and art in the contemporary world? Perhaps some answers can be found in the recent scientific research on consciousness and the human brain.

⁷ David Lynch in *"David Lynch on Being an Artist in the Modern World"* from the documentary "Lynch (One)" (2007), Published on YouTube channel by Chris Holland, February 23, 2017, <https://www.youtube.com/watch?v=UMKIIT-C1w4> accessed January 20, 2019

Chapter 1

Analysis of David Lynch's comprehensive work and the role of text, sound and references to art history in his works.

David Lynch's creative work is often associated with the paranormal, bizarre or surrealistic. Interviews and documentaries about Lynch show complexity and richness of his references to cinematography, music and art history. Usually uncommunicative, Lynch has been focused recently on the intensive promotion of Transcendental Meditation. Frequently asked by the audience on relationships between meditation and art, Lynch still says only what he thinks that is appropriate and related to his work. He would constantly omit some aspects regarding his personal life or analysis of his works. Richard A. Barney describes him as more "impenetrable" than "elusive". This seemingly exaggerated attitude has been described by Barney as: "a conversation with Lynch is like an attempt to pin down a very talkative rattlesnake that is damn friendly to the interlocutor."⁸ When asked about the reason for working in different media, he explained that it was primarily painting that led him to film and photography. **Ideas guided him as to what medium he chose to tell something and this is the reason why he never gave up on any of these disciplines.** "When a new idea appears, it first draws a picture behind. A mood, light, sound or even music are coming after".⁹ Isabella Rossellini, an actress for years related to Lynch on a professional and personal basis explained his research process by drawing him sitting on a chair and staring at the wall.¹⁰ "Everything he is finding comes from the depths of his soul."¹¹ Mary Sweeney, his ex-wife and long-term collaborator confirms that he can only search for ideas in his own head. Furthermore, he likes to come up with something new and he likes to be progressive which is his main motivation. He avoids big budget movie productions. Sweeney admits that this comes from, amongst other things, his modest nature.¹²

⁸ David Lynch "Introduction" in "Interviews", Edited by Richard E. Barney. Jackson, United States: University Press of Mississippi, 2009, p12 - 28, EPUB Richard E. Barney is the editor of "Interviews with David Lynch",

⁹ David Lynch in "Lynch: You do not have to understand me to have fun", Grzegorz Giedrys. Gazeta Wyborcza, 18 November 2017 | 12:07, accessed January 20, 2019.

¹⁰ „David Lynch”. David Breskin, Inner Views: Filmmakers in Conversation [Expanded Edition] (Da Capo Press, 1997). Reprinted by permission of David Breskin in "Interviews", Edited by Richard E. Barney. Jackson, United States: University Press of Mississippi, 2009, p149 - 153, EPUB

As example Lynch gave the mysterious "red room" for instance, where Agent Cooper moves in his dreams, was invented during making "Twin Peaks" pilot. Lynch explained that as soon as he got into the car and he felt its metallic warmth, the whole scene was born in his head.

¹¹ Isabella Rossellini, Chris Rodley, "The Icon Profile: David Lynch", From Icon, April 1997, Reprinted by permission of Chris Rodley in "Interviews", edited by Richard E. Barney, Jackson, United States: University Press of Mississippi, 2009, p409 - 410, EPUB

¹² Mary Sweeney, Chris Rodley, "The Icon Profile: David Lynch", From Icon, April 1997 in R. A. Barney, "Interviews" p. 411 - 412, EPUB

Lynch described ideas coming to the mind as the greatest gift of creative people. He also mentions an unusual and extraordinary ability of other people to engage and follow an artist's concepts and to actively participate in its implementation into an artwork. He underlines with evident sincerity that he likes to "go out" with a new idea or movie, but generally he doesn't like "going out" to the people and talk about the work. Respect for the practice and the work done are the determinant of success for him.¹³

Lynch devoted the last 40 years, above all, to constant work in his studio on paintings, drawings, sculptures and lithographs.¹⁴ He makes an exception only in case of filmmaking or writing screenplays. Jon Nguyen, the director of documentary "David Lynch: The Art Life" (2016) describes, not without surprise, how Lynch's everyday life is solitary and devoted to mainly painting and drawing.¹⁵ In another documentary (2007) Lynch explained these choices in a clear and unpretentious way: 'If you don't enjoy "the doing", then do something else'¹⁶ Lynch often recalls memories of his youth when his family was moving from one place to another. He says that a shock associated with frequent relocations had also a beneficial effect on him. It helped him to become a little more conscious of his surroundings. He remembers that from early childhood he used to draw or paint and that thanks to his mother, who wasn't giving him colouring books, he was able to develop creatively.¹⁷ In the beginning of his professional career, short videos and movies were the continuum and progress of the previous experience in painting. It wasn't its abandonment or negation.¹⁸ **Lynch's first wife, Peggy Reavey, claims that his paintings evolved rapidly in the beginning of the 1970's when he became fascinated by everything that was associated with darkness. Many of the subjects in Lynch's early paintings were contradicted to often quote stories from his idyllic childhood.** Thereafter Lynch has been very keen on constantly piercing this bubble of outward appearances and exposing the darkness hidden behind.¹⁹

Another characteristic of his personal and creative life is the specific attitude towards language. In general during the first 20 years of his career, Lynch gave a few interviews and he wasn't particularly

¹³ Lynch "Lynch (one)", documentary by black AND white, 2007, published by Vergilex on YouTube channel, 7 Jul 2017, <https://www.youtube.com/watch?v=NM-vlHRbhDQ> accessed January 20, 2019

¹⁴ David Lynch *Litho, 2007-2009*. Edited by Patrice Forest; with an essay by Chihiro Minato and an interview with the artist by Dominique Païni. Ostfildern: Hatje Cantz, 2010.

¹⁵ Hannah Ewens, "What We Learned About David Lynch After Spending Three Years in His Art Cave" in "Vice", Interviews, Published September 5 2016, 9:40am https://www.vice.com/en_us/article/4w53wn/speaking-to-the-director-of-david-lynch-the-art-life-jon-nguyen Accessed December 5, 2018

¹⁶ David Lynch in "David Lynch on Being an Artist in the Modern World" from the documentary "Lynch (One)" (2007), Published on YouTube channel by Chris Holland, February 23, 2017, <https://www.youtube.com/watch?v=UMKIIT-C1w4> accessed January 20, 2019

¹⁷ Lynch, Breskin „David Lynch“,1997 in Barney, "Interviews" p153 - 149, EPUB

¹⁸ Lynch originally studied painting at the Boston Museum School and Pennsylvania Academy of the Fine Arts. In 1969 he became one of the first students at the prestigious American Film Institute in Los Angeles. Among other graduates of LASF are Terence Malik, Janusz Kaminski and Darren Aronofsky.

¹⁹ Breskin „David Lynch“,1997 in Barney, "Interviews" p149 - 153, EPUB

talkative.²⁰ His first short movie, *"The Alphabet"*²¹, was a story about the nightmare of early education from the perspective of a nonverbal person (Figure 1). It combined animation with live action. Reavey, also known for *"The Alphabet"* (1968) "and *"Eraserhead"* (1977)²² confirms that she accompanied her husband in his 'pre-verbal stage'. She says that from the beginning he couldn't bear to tell a story about his work. According to Reavey, he still sees language as a force that can destroy magic and as the potential enemy of true, intuitive understanding.²³ An interesting aspect is an unambiguous dislike of analysing, describing and intellectualising his work expressed by Lynch in numerous interviews. Surprisingly, words play a leading role in many of his paintings and especially in his print works. Words were the main theme of the *"Naming"* exhibition which focused on the relationship between words and objects or actions in film, photography, drawings, watercolours, painting and prints.²⁴ (Figure 1, 2) As Brett Littman, the curator, says "His images and text are working together in unusual ways and create new meanings and a deeper understanding of how language operates."²⁵ Lynch, except using text as element of his paintings and prints, often emphasizes the importance of writing down the ideas. He thinks that a good and strong idea, although converted into text, will keep its freshness and power. Another artist, also a professional painter, who speaks about overusing words and text in visual arts is Peter Greenaway. Greenaway is a film director, visual and multimedia artist and one of the most devoted enthusiasts of David Lynch's work.²⁶ He often argues that in contemporary cinematography producers must be satisfied first and foremost with the text.

"I always think, and this is probably a very unpopular thing to say, that all film writers should be shot. We do not need a text-based cinema ... we need an image-based cinema."²⁷ The most significant

²⁰ "Introduction", "Interviews", Edited by Richard E. Barney. Jackson, United States: University Press of Mississippi, 2009, p, EPUB

²¹ David Lynch, "Six Men Getting Sick (Six Times) (1966)", "The Alphabet (1968)", "The Grandmother (1970, 33 minutes)", "The Amputee (1974)", "The Cowboy and the Frenchman (1988, 26 minutes)", "Lumière: Premonitions Following an Evil Deed (1996, 52 seconds)" In *The Short Films of David Lynch* DVD Collection

²² David Lynch, *Eraserhead*. Edited by David Lynch. US; Libra Films International, March 19, 1977

²³ Peggy Reavey, Chris Rodley, "The Icon Profile: David Lynch", From Icon, April 1997 in "Introduction", R. A. Barney, "Interviews" p. 412 - 415, EPUB

²⁴ Middlesbrough Institute of Modern Art (MIMA), "David Lynch Naming. 12 December 2014 - 26 March 2015" in "What's on - exhibitions", 'past exhibitions'

<http://www.visitmima.com/whats-on/single/david-lynch-naming/> Accessed January 20, 2019

It included art works from 1968 to 2015.

²⁵ MIMA, "David Lynch Naming", 2014

²⁶ Paweł T. Felis, Peter Greenaway, "*Peter Greenaway: Cinema is an obsolete!*" Interview in Gazeta Wyborcza, Wrocław, 28 July 2009. According Greenaway the future belongs to multimedia and interactive arts and cinema is already dead. He pointed out that the last time he was in cinema was thirty years ago on the occasion of "Blue Velvet" by Lynch and he hasn't missed anything since.

²⁷ Peter Greenaway in "Peter Greenaway on his filmmaking style & career | A Life In Pictures", published on BAFTA Guru, September 23, 2016, <https://www.youtube.com/watch?v=SK8RcscVu5I> Accessed January 20, 2019

resemblance between Lynch and Greenaway, however, is their specific attitude toward use of the language in visual arts.²⁸

What then is language and what is its origin?

Unprecedented richness and diversity of language as well as abstract thinking is what makes humans different from other species. Bartosz Brożek, cognitive scientist and philosopher, summarised the role of language as a tool that evolved to coordinate joint activities. According to Brożek, however, it's not the nature of language to describe the world, which is rather a by-product of its evolution.²⁹ Language can be encoded in several ways: as a sound in speech, visually in writing, in a visual-spatial way in sign language or tactilely in Braille alphabet. Dr Krzysztof Szymborski, physicist and historian claims that human language is primarily distinguished by creativity. Objects and activities are described by symbols that have no natural connection with them. Creativity of the language consists in making a finite number of rules to create an infinite number of new and original statements.³⁰ Many controversies and scientific disputes are still arising around the origins of the language. Szymborski recalls a well-known linguist Noam Chomsky according to whom a man was naturally equipped with the "language organ". In Chomsky's theory, language was "innate" and it refers to biological adaptation, different from other cognitive abilities such as memory, perception or even speech. Chomsky believes that language appeared suddenly at some point in history. His distinct concept of one "Universal Grammar" of the human mind was verified by Philip Lieberman, cognitive scientist and Chomsky's student, who examined the role of the basic nucleus, a deep part of the human brain placed beneath the bark. Lieberman discovered that it is distributed into the neurological network of Functional Language System, FLS. He claimed that it has evolved for millions of years. According to Lieberman FLS is not the same as the "Universal Grammar" that might be rather a metaphysical creation. "These hypotheses are supported by a lack of confirmed correlation between intelligence and so-called talkativeness" - Szymborski argues.³¹

²⁸ Peter Greenaway, "The Pillow Book". Cannes, Lions Gate Pictures. May 12, 1996

As Greenaway briefly summarised contemporary society is "visual illiterate and ignorant". It may be important that one of the more well-known films by Greenaway, "The Pillow Book" is a story of Nagiko, the daughter of a calligrapher who lovingly painted words and characters on her skin during her childhood. As a grown up, she needs to recapture this experience while making multiple relationships with men based on exchanging love into words painted on her body.

²⁹ Marcin Rotkiewicz, Bartosz Brożek, "Dancing with thoughts. An interview on the evolution of language and intellectual gibberish". February 16, 2017, <https://www.polityka.pl/tygodnikpolityka/nauka/1574403,1,gdzie-leza-granice-slowa-i-czy-istnieje-jezyk-idealny.read> accessed January 20, 2019

Professor Bartosz Brożek is a cognitivist, philosopher and lawyer and author of the books "Mathematical Mind" and "Limits of Interpretation".

³⁰ Krzysztof Szymborski, "Riddle" in "Politics. The Contemporary Index", Published February 7, 2014

Szymborski is a Polish physicist, historian and populariser of science. He works as lecturer at Skidmore College in Saratoga Springs, NY. He published several popular science books. His latest interests include evolutionary psychology, science and religion. Szymborski has been cooperating with the magazine "Politics" for years.

³¹ Szymborski, "Riddle" in "Politics", 2014

Lynch and Greenaway seem not to oppose the presence of text and language in visual arts that are after all the important medium in their work. It's rather a question about the hierarchy and validity of visual language in fine arts and cinematography. Language and text as a medium in Fine Art is relatively a new practice. Idea of making broad descriptions and publications about art work by critics, curators and writers arose from the conceptual art movement.

Lynch mostly focuses on significance of other than text values such as a good idea, intuition, importance of creative life and physical work in the studio. It is difficult to find explicit criticism of the contemporary system of trading art and functioning of the art market. It seems that during violent change in art in 60's Lynch took his own path to his suggestive world and chose the career of the withdrawn visual artist. Greenaway, on the other hand, openly spoke in many interviews about his dislike towards the fact that the art market is growing at a huge pace but in an uncontrolled way. Whenever criticising the excessive role of language in cinematography and visual arts Greenaway often refers to the term "visual intelligence".³² The concept of the origins and role of artist "talent" often raises similar origins of language controversies. This issue will be discussed in the next Chapter. In context of his specific attitude toward verbal forms used in visual art, it is interesting how often Lynch refers to literature, particularly Franz Kafka's "Metamorphosis". It is a story of Gregor Samsa, who "woke up one morning from restless dreams and found that he had turned into a terrible worm in bed".³³ It is an absurd and grotesque study on human metamorphosis, where a middle-class family, placed in an extreme situation, needs to revise their mutual relations and attitudes. Similar marks can be found in Lynch's early films such as "Eraserhead". The story of "Eraserhead" was built around the new-born, deformed monster child. (Figure 4) Another resemblance between Lynch's works and "Metamorphosis" may be the constant use of insects as a means of artistic expression. While Kafka's insect was the main axis only in "Metamorphosis", insects used to be a very important element for Lynch. It is related to the fact that his father was a researcher scientist for the U.S. Forest Service. In the documentary "The Art Life"³⁴ and many interviews Lynch remembers his father's educational experiments with insects, which bred a fascination in him: "Thanks to his work, I came across the natural world of insects, various diseases and parasites" - he says.³⁵

Lynch often describes the moment when as a child he was watching a swarms of red ants in the garden and that it brought him to conclusion that there was another world, some "under the

³² Jerzy Armata, Małgorzata I. Niemczyńska, "Peter Greenaway: cinema started with Rembrandt", *Gazeta Wyborcza*, October 14, 2007. As an example he gave a three Museums of Contemporary Art in Dubai that has been opened only in recent years. This pace according to him contributes to the growing role of critics and curators and declining role of visual arts and artists themselves, who became rather a "storytellers".

³³ Franz Kafka, "Metamorphosis and In The Penal Colony", translation by Ian Johnston, published by Paperview U.K. Ltd, 2007, Chapter 1, p.11 - 32

³⁴ Rick Barnes, Olivia Neergaard-Holm, Jon Nguyen, "David Lynch: The Art Life." Edited by Olivia Neergaard-Holm. Venice; Duke Divers Films, September 4, 2016

³⁵ Lynch in "David Lynch: The Art Life." 2016

surface". One of the foundations of Lynch's worldview is not to accept the unreflective satisfaction of the image of external appearances. He says that the world of nature is subjected to constant attacks, during which violence, fight and death dominate and people need to learn and understand these processes.³⁶ Insects used to be also a common element in his paintings and lithographs. (Figure 5) Lynch often includes insects in a specific and important movie frames, such as opening scene of "Blue Velvet" (Figure 6), Pete's room in "Lost Highway" (Figure 7) or episode 13 of Twin Peaks series 3. (Figure 8)

"The Trial", another Kafka's masterpiece, raises unequivocal associations with Lynch's films. Characteristic for Kafka is the replacement of traditional descriptiveness with numerous understatements that are full of obscure and parabolic images. In "The Trial" Joseph K. fights in complete solitude with incomprehensible forces determining his fate. The failure of these actions seems to be prejudged.³⁷ Work of Kafka is an example of the avant-garde prose of existentialism from the time of interwar in the XX century. It was an era of experiments in art and science. The Futurist poets experimented with the composition of the poem while novelists were re-shaping traditional narratives by reaching for new forms. Existentialism referred to the philosophy of Blaise Pascal, seventeenth-century French mathematician, physicist, inventor and writer. In Pascal's theory a man has no knowledge of his situation but he is aware of this ignorance which leads him to despair. According to existentialists, man is lonely in an unrecognised cosmos. At the bottom of this nightmare is darkness between one and the other.³⁸ Most Lynch's films, but especially Lost Highway³⁹ and Mulholland Drive⁴⁰ were presumably influenced by existentialism.

Influences of existentialism could be also found in story of Agent Cooper, who's often red as Lynch's alter ego.⁴¹ The fate of Agent Cooper in "Twin Peaks" was to find who killed Laura Palmer. By introduction the paranormal elements and parallel worlds it became in a time a multidimensional journey, seemingly devoid of logic and narrative convergence. The broad audience of "Twin Peaks" was then left for another 25 years with questions about the destiny of Laura Palmer and Agent Cooper. Apparently Laura was killed by Bob, an evil incarnate in the body of her father, Leland Palmer. As in the case of Joseph K in "The Trial", Cooper's search seems to have no end. In the

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³⁸ Nigel Warburton, "Make a bet. Blaise Pascal" in "A Brief History of Philosophy", Trans. Sergiusz Lipnicki. Originally published in 2011 by Yale University Press as *A Little History of Philosophy*. p101 - 108, EPUB

³⁹ David Lynch, "Lost Highway" Edited by Mary Sweeney. France, US; October Films, February 21, 1997

⁴⁰ David Lynch, "Mulholland Drive" Edited by Mary Sweeney. Cannes; Universal Pictures, May 16, 2001

⁴¹ Similarly as in case of 'everyman' Jozef K. in "The Trial" and Franz Kafka. Kyle McLachlan played also a lead role in "Dune" (1984), "Blue Velvet" (1987) and all "Twin Peaks" series (1989 -1991 and 2017)

final scene of the last series of "Twin Peaks" (2017), the horrifying scream of Laura Palmer seems to overdo everything. Lights of her family home fades out but Cooper looks at the scene with expectation. Laura's cry may be an act of despair, she is a victim who realised that she is no longer among the living.

In contrast to the symbolic and picturesque frames from Lynch's movies, Kafka's style was characterized by extreme simplicity. However, the idea of making a TV series that was full of understatements and chaotic, mysterious elements decided about the revolutionary character of Twin Peaks. Thus, the innovative nature of Kafka's formal solutions has turned out to be original in the field of television series over 70 years later. In "Twin Peaks" more predictable narrative techniques settle down to random and intuitive stories.⁴² Placing the action of the series in a few parallel realities, that is, introducing a red room and mysterious, infinite corridors raises direct connotations with "The Trial" just like the oneiric and stifling mood of Lynchian story.

Before "Twin Peaks" television series were considered as the most conservative element of pop culture. It had to belong to a specific genre, and each genre had its own standards defining who the characters could be and what should happen in each episode. These changes introduced by Lynch and David Frost involved, among other things, the adoption of a critical perspective on idyllic American dream. This dream was presented as a natural crime scene. While making "Twin Peaks" Lynch has also enriched the screenplay with supernatural elements for the first time. In his personal life, according to Barney, Lynch became very superstitious.⁴³ Since then he would speak about his intuitive way of making art as well as about his visions and the role of meditation more often and more completely.⁴⁴

Regardless of these characteristics impression can be made that Lynch approaches the process of constructing screenplay realistically and mundanely. He stresses that ideas are necessary but it cannot be anything, an uncontrolled flow of thoughts that often is nonsense. He refers to practices of Surrealists in a presumably negative way. According to him surrealists were writing down on paper anything that came to their head, dreams and thoughts. Lynch emphasizes that artist must be able to focus on important ideas and write down and translate only good ideas into the visual language.⁴⁵ He

⁴² In Twin Peaks, in addition to the introduction of paranormal elements as those around Major Briggs who delve into metaphysical issues, Lynch also introduced soap operas. Such connotations suggest many scenes played by Grace Zabriskie, mother of Laura, a serial actress known among others from the TV series "Santa Barbara"

⁴³ Barney "Interviews", Edited by Richard E. Barney. Jackson, United States: University Press of Mississippi, 2009, EPUB

⁴⁴ Katherine M. Reed, "We Cannot Content Ourselves with Remaining Spectators: Musical Performance, Audience Interaction, and Nostalgia in the Films of David Lynch." *Music & the Moving Image*; "Spring" 2016, Vol. 9 Issue 1, p. 3-22

⁴⁵ David Lynch in 2008, Richard A. Barney, "Inland Empire, Transcendental Meditation, and the 'Swim' of Ideas." Interview conducted on January 16, 2008 EPUB, p. 87 - 91%

doesn't specify or categories good and bad ideas. For him every artist is responsible for making such decisions.

When asked about inspirations, Lynch often refers to the creative work of other well - known directors and visual artists. This usually applies to the canon of cinematography and art history. His most common references include Ingmar Bergman, Federico Fellini, Edward Hooper and Francis Bacon. They speak their own language by passing on a content that cannot be expressed in words.⁴⁶

Lynch would often bring a memories of his only big dream as a young man which was to be a painter. His references to well-known paintings include works by Francis Bacon and Edward Hopper. Lynch seems to transfer a certain mood, colour, scattered light and sometimes even frames from Hopper's paintings. (Figure 9, 10, 11, 12). Focus on detail in Lynch's movies (Figure 13) may remind about some Northern European paintings from the period between 15th and 17th century such as "The Arnolfini Portrait" (1434) by Jan van Eyck or Vermeer. (Figure 14, 15) This applies not only to individual camera shots but also to the strenuous process of selecting movie location, making scenography and the self-preparation of most of the details. The production of "Lost Highway" was a special example. Despite many technical problems, it had to be filmed in the specific estate. The furniture for interiors were made by Lynch personally. When asked about "Lost Highway" Lynch said unequivocally that there is no place for any compromise. His team is always searching as long as they will find the right place that suits the plot. The same goes for all objects, many places require repainting, rearranging or even rebuilding. He emphasised that compromises could kill the movie. It is precisely visible in "Lost Highway" the references to 1940's and 1950's design, scenography and Edward Hopper paintings.⁴⁷ Also in the field of architecture, his interest and references are focused on the era of modernism. He mentions the Bauhaus school mines, Richard Neutra, Mies van der Rohe and Frank Lloyd Wright.⁴⁸

The last important element in Lynch's work is sound and music. For years he has collaborated with the composer Angelo Badalamenti with whom he continuously created the masterpieces of film

⁴⁶ RFE/RL interview with David Lynch, published on YouTube Channel on 1 Dec 2017, <https://www.youtube.com/watch?v=wBBgamwsEgM&t=2s> Accessed November 01, 2018

The most important for him movies are "8½" (1963) by Federico Fellini, "Lolita" (1962) by Stanley Kubrick, "Sunset Boulevard" (1950) by Billy Wilder, Ingmar Bergman's "Hour" (1968), Alfred Hitchcock's "Window to the Courtyard" (1954), Mr. Hulot's Holiday (1953)) and "My Uncle" (1958) by Jacques Tati or "The Godfather" (1972) by Francis Ford Coppola. He says that in the cinema he expects experiences comparable with a dream. According to Lynch the above-mentioned movies have something abstract, electrifying and unique.

⁴⁷ Kathrin Spohr, "The World Reveals Itself". From "Form" (no. 158, February 1997). Reprinted by permission of Kathrin Spohr and Form in "Interviews" by R.E Barney, p369 - 377, EPUB

⁴⁸ Spohr, „The World" in "Interviews", Lynch lives and works in 'Beverly Johnson House', designed in 60's by F Lloyd Wright. The construction was supervised by his son, Eric Wright, author of the pool and outbuilding project. Lynch underscores the unavoidable influence of this excellent architecture on his life and projects. p378 - 372, EPUB

soundtracks. He also recorded solo albums⁴⁹ as well as co - worked with rock stars and well known musicians. This includes Trent Reznor (Nine inch Nails) or David Bowie⁵⁰. Very important for Lynch inspiration from the beginning of his career was Jacques Tati. Tati was one of the greatest visual comedians, but what's important in his movies' sound often played the role of an additional attribute that was cheering the audience.⁵¹ Lynch not only composed soundtracks but often used very suggestive sounds in his movies. An example may be "Eraserhead", where he recorded and transferred the noises of his real baby. Lynch also adopted speaking backwards characters. This practice emphasised the strange and dark aura of his films.

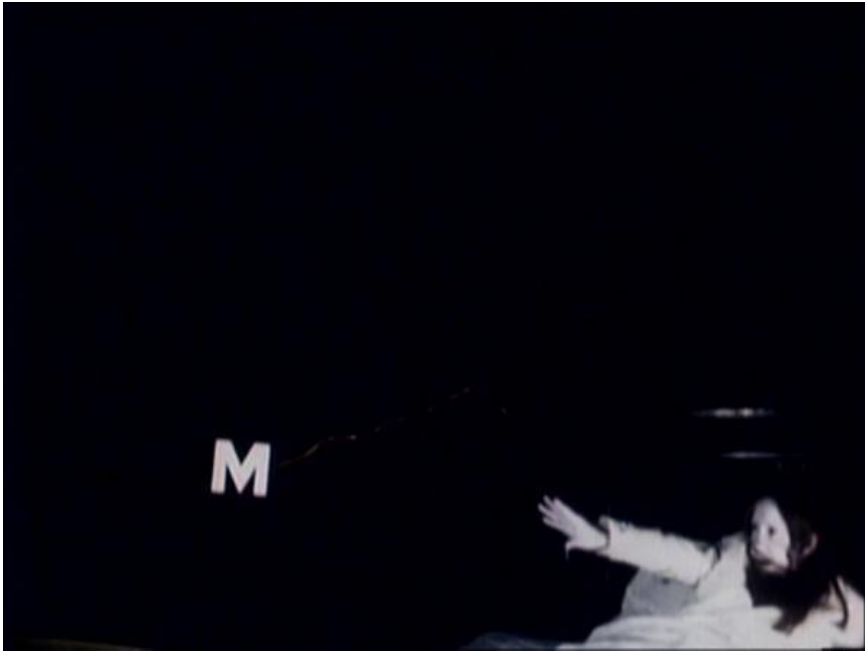
The analysis of influences in David Lynch work conducted in this Chapter show his creative work as rarely complex. Over past forty years Lynch has acquired skills from various artistic fields, such as sound recording, scenography, acting and recently singing. Thanks to gaining these skills he has been able to control many elements of film production and editing. This may be one of the most important aspects of the extraordinary nature of this career. The next step in the analysis of his creative work is to consider some aspects of Lynch's practice with respect to neuroscientific explorations on 'emotional' and 'visual' brain.

⁴⁹ David Lynch (collaboration with John Neff) "BlueBOB" (2001), "Crazy Clown Time" (2011), "The Big Dream" 2013

⁵⁰ Bowie also had roles in "Twin Peaks" and "Fire Walk with Me". Reznor co - produced "Lost Highway Soundtrack" and co - operated with Lynch on his music video "Came Back Haunted"

⁵¹ "Directors: Jacques Tati- Where to Find Visual Comedy", Published on YouTube channel of The Royal Ocean Film Society, Dec 7, 2016, <https://www.youtube.com/watch?v=2AZ0I6tFvgg> Accessed January 20, 2019

Figure 1



David Lynch, "The Alphabet (1968) In the *Short Films of David Lynch* DVD Collection

Figure 2



David Lynch, TV BBQ, 2009, Courtesy of the artist and Kayne Griffin Corcoran, Photography: Brian Forrest on BBC Arts, "The twin careers of David Lynch"

Figure 3



David Lynch Telephone (detail), undated, Courtesy of the artist and Kayne Griffin Corcoran, Photography: Brian Forrest on BBC Arts, "The twin careers of David Lynch", 15 December 2014

Figure 4



David Lynch, "Eraserhead" Edited by David Lynch. US; Libra Films International, 1977

Figure 5



David Lynch, "The Thoughts of Mr. Bee-Man", 2018, mixed media painting, Courtesy the artist and Kayne Griffin Corcoran

Figure 6



David Lynch, "Blue Velvet", Opening Scene; image from Claire Drummond, "Coming Home: Postmodern Ecstasy in Lynch's 'Blue Velvet'", Published in "*Berlin Film Journal*"

Figure 7



Lost Highway, Pete's room, frame from "*Apple of Sodom - Lost Highway*", screenshot

Figure 8



Frost, David. Lynch, David, "The Frog Scene" in "*Twin Peaks*, series 3, episode 8", Showtime (2017) May 21, 2017 – September 3, 2017. Published on August 20, 2017 on YouTube, <https://www.youtube.com/watch?v=FY2jHBtPcfk> Accessed January 20, 2019

Figure 9



Edward Hopper, *Western Motel*, 1957, Oil on canvas, 30 5/8 x 50 1/2 in. (77.8 x 128.3 cm)
Yale University Art Gallery, Hartford

Figure 10



"Lost Highway", David Lynch, 1997

Figure 11



"Lost Highway", David Lynch, 1997

Figure 12



Edward Hopper, "Office in a Small City", 1953, Oil on canvas

Figure 13



Twin Peaks, David Lynch, scene

Figure 14



Jan van Eyck, Detail of the painting "The Arnolfini Portrait", 1434, oil on oak wood

Chapter 2

Neuroaesthetics as a methodology in cognitive art history in relation to selected aspects of David Lynch work.

Transcendental Meditation practice as well as the importance of ideas and consciousness are main problems in most considerations of David Lynch as film director and artist. It would be reductive to talk about his work only in terms of references to history of art, literature and cinematography.

Particularly interesting is the association between promoted by Lynch Transcendental Meditation and new theories in physics. This fact may raise further questions about whether other aspects of his work can be analysed from a scientific point of view. Links between science and art have a long history. For centuries science and art have been permeated and supplemented. One of the most well-known examples is Leonardo Da Vinci. Da Vinci had reliable knowledge in fields of anatomy, music, mathematics, engineering, literature and cartography. But yet first of all, he was the author of numerous masterpieces in painting and drawing. The process of constructing painting was often the result of his scientific observation on nature or studies on the perspective. Leonardo was at the same time a researcher, the inventor and creator.⁵²

In Western Art for centuries artists' imagination played a core role in the creative process even themes covered in art were often based on the written word coming mainly from the Bible. Artists were often struggling in solitude with technical problems, inventions and the scale of the concepts.⁵³

Since the 1960's art has been constantly redefined. Science and new technologies have been included in the definition of artist practice. It's exemplified by the so-called 'new media art'. Some new categories representing this process are Bio - art, Cyber art and Algorithmic art.⁵⁴ Frequently the curatorial criteria requires justification of artwork by extending research to various fields. The above categories, however, are examples of conscious, intended cooperation between scientists and artists.

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⁵² Leonardo da Vinci, master draftsman, edited by Carmen C. Bambach with Alessandro Cecchi, New Haven, Yale University Press, 2003

⁵³ Bożena Fabiani, *Old Testament in painting*, Publisher: PWN Scientific, audiobook

⁵⁴ Ryszard W. Kluszczyński, "Breeding of paintings and sculptures" in "Art & Science", "Polityka" Magazine, 12 / 2017-10-04 p.86-89

⁵⁵ Examples could be artists of bio- art category, Oron Catts and Ionat Zurr who ask questions about bioethics, genetic engineering and biotechnology. They draw attention to the enormous possibilities of modern science and they try to point out the unconscious prejudices and taboos people carry in the issues related to technological operations carried out on organic matter. Catts and Zurr are the authors of performance "The Remains of a Disembodied Cuisine" where artists and the audience feasted on chops formed from muscular

A separate problem are the scientific analysis of works of art that were made without artist's conscious intention of referring to science, as possibly in case of Lynch. His achievements are often perceived, perhaps unjustly, as chaotic, incoherent and accidental. The idea of analysing art work through a cognitive art history method could help to better understand the complexity of his work. The category of cognitive art history is a relatively new discipline. The author of the study "Cognitive art history – admission to discussion" Łukasz Kędziora looks at the different methods developed and used by art historians during the last few decades. In this study it is emphasised that despite huge methodological differences in practice of the scholars, their common goal was to develop a science of cognition and use of contemporary scientific knowledge. Kędziora gives an example of Heinrich Wölfflin's references to Max Wertheimer's research from a field of psychology that helped him to formulate the theory of architectural interpretation. Ernst Gombrich was another art historian who drew inspiration from the achievements of psychology. Aby Warburg emphasised in his works an archetypal and mythical roots of imagination. Similarly, Władysław Strzemiński was fascinated by the discoveries in physiology. He expressed this fascination not only in paintings, but also in studies on the theory of vision called "unism". Michael Baxandall for the first time used a print of neural structures for his analyses on the "period eye" theory. Łukasz Kędziora notes the continuity of this process of exchange between art historians and scientists.

Kędziora points out the question about art that could be better explored through the inclusion of other fields of science into traditional art historical academic discourse. This includes, among other, the problem of artist's individual style and the role of emotions in artwork, raised in the first chapter on Lynch's creative process. Kędziora complains that despite the development of cognitive sciences as a discipline this method was never fully accepted by art historians and critics. Interestingly, this problem does not affect other areas such as research on gender, feminism, postcolonial studies or new image theory.⁵⁶

From the above article follows that many innovative attempts to analyse art history were ignored by a wider group of art historians. The example could be Semir Zeki, British neuroscientist, and his scientific studies on the visual brain.⁵⁷ Undoubtedly it is a relatively new field in science. It investigates the value of art for human survival and the neuronal stimulation in relation to art work. Researchers reflect on the techniques of the artist's influence on the cognitive-emotional and

tissue grown from stem cells of a sheep dead for several years. More information on <http://lab.anhb.uwa.edu.au/tca/> (Kluszczyński, "Breeding...", 2017)

⁵⁶ Łukasz Kędziora, "Cognitive art history – admission to discussion" in in "Research and Development of Young Scientists in Poland. Humanistic and social studies", part 1, chapter 3, p. 72 – 76, ISBN 978-83-65362-08-7

⁵⁷ Semir Zeki, "Inner vision : an exploration of art and the brain." Published: Oxford, New York, Oxford University Press, 1999

nervous system of the viewer.⁵⁸ The latest scientific studies on the human brain seem to confirm that, in an unconscious way, artists have always been first and foremost the neuroscientists. Zeki considers great works of art, literature and philosophical concepts as a subject of studies on the human brain. He confirms that great masterpieces and analysis of old masters' minds can allow scientists to understand how the human brain works. Art and literature are creations of the brain and these studies are the sources of important information.⁵⁹ Zeki is the author of a term 'Neuroaesthetics' and he is known for his studies on primate visual brain and affective states, such as experience of beauty in art and music. Controversies may be caused by the fact that neuroscientists analyse artworks using methods from other disciplines. Some recent discoveries proved superior activity of the brain in evaluation of paintings regardless of the style, gender, socio-cultural, ethnic context or education.⁶⁰

In the complex world of contemporary art full of labels, elaborations, writings, subdivisions, references and movements it is an uneasily coherent assumption. Other studies on the brain of creative people such as visual artists and drummers⁶¹ confirms that processing of stimuli in specific regions of their brain occurs more efficiently than in "ordinary" people. According to Rebecca Chamberlain, neuroscientist and researcher on the brains of visual artists, these studies show that artistic talent may be innate. Because it is a new discipline it's important to indicate the importance of exercises, training and the influences of the environment. On the occasion of subsequent brain tests and scans, neuroscientists always emphasise this research is as innovative and as not yet fully explored.⁶²

Statement made by Semir Zeki during one of the presentations on Neuroaesthetics drew a clear boundary between 'beauty' and 'art' since Duchamp's exhibition in 1917. Zeki emphasised that he deals only with the concept of 'beauty' or more specifically 'experience of beauty'. He specified two types of beauty: natural, biological such as faces and landscapes, and artificial represented by human creations. Zeki compares the samples of literature, music, painting, sculpture and theatre. He investigates whether there will be one common characteristic that is reflected in the organisation of the human brain when it is experiencing beauty. Neuroscientists limit the analysis to several

⁵⁸ Semir Zeki, lecture at Kulturhuset Oslo under the Ultima Festival, 12 September 2015. Published by Ultima Oslo Contemporary Music Festival on 17 Nov 2015, UOCMF YouTube Channel, 0:50 – 7:60 min, <https://www.youtube.com/watch?v=Tla08N3m3v0&t=432s> Accessed November 1, 2018

⁵⁹ Semir Zeki, "Splendours and miseries of brain. Love, Creativity, and the Quest for Human Happiness", Translation: Anna Binder, Marek Binder, Published by the University of Warsaw, p.15 - 20

⁶⁰ Semir Zeki, Łukasz Kwiatek, Mateusz Hohol, "*Beauty is the most important*" in Znak Magazine, September 2016, EPUB

⁶¹ Josh Jones, "*The Neuroscience of Drumming: Researchers Discover the Secrets of Drumming & The Human Brain*" in "Open Culture", "Health, Music, Neuroscience, Psychology", August 11, 2015 <http://www.openculture.com/2015/08/the-neuroscience-of-drumming.html> Accessed January 20, 2019

⁶² Rebecca Chamberlain, *NeuroImage*, Volume 96, 1 August 2014, Pages 167-173 in Science Direct, copyright by Elsevier, 2014 <https://www.sciencedirect.com/science/article/pii/S1053811914002237> Accessed December 03, 2018

examples from the canon of West and East culture. Zeki emphasises that as a scientist he evaluates all available testimonies, but he uses and accepts only those reliable.⁶³

For years he has been scientifically investigating the neurobiology of visual, musical and moral beauty. He discovered that it is correlated with activity in a specific part of the emotional brain, field A1 of the medial orbitofrontal cortex. Later he expanded this research to the problem of beauty derived from such a highly intellectual and abstract source as mathematics. Zeki explored how the beauty of mathematics correlates activity in the same part of the emotional brain which is active during the perception of well - known artworks such as paintings and sculptures and classic music. He compared the language of mathematicians who can communicate regardless of native language, ethnic or gender to visual language that perhaps exists on similar principles.⁶⁴

Music and sound are one of the most important aspects of Lynch's creative work.⁶⁵ After implementation of "Inland Empire" Lynch often declared the desire to abandon film making for the benefit of full-time job as musician. In these words he described the relation between the beauty of the image and music:

The most sophisticated composition of the picture works like the most refined music pieces: you just do not believe your eyes. You can stare at some wonderful work for years and still find new levels of perfection in it. Like listening to great symphonies. (...) It is so powerful, so electrifying, over and over. And how it all works together, how it was created, is a mystery to me.⁶⁶

His intuitive way of building artwork and avoiding direct political or religious references possibly decided about the universality of these pictures. Although Lynch uncommonly discusses the meaning of his work, he used to quite definitely and consciously emphasise the role of artist's instinct, ideas and individuality. What's extraordinary is the recognition of Twin Peaks as well as his other films in Eastern bloc countries during and after the fall of communism.⁶⁷

Zeki often refers to the concept of intuitive and 'natural' creative act in his statements. He also emphasises the possibility of ambiguous interpretations of a single art work.⁶⁸ In his book

⁶³ Zeki, Kulturhuset Oslo, 2015, <https://www.youtube.com/watch?v=Tla08N3m3v0&t=432s>

⁶⁴ James Gallagher, "Mathematics: Why the brain sees maths's as beauty", Science & Environment, BBC News, published on 13 February 2014, Accessed November 1, 2018

⁶⁵ Chapter 1, p. 18 - 19

⁶⁶ Kathrin Spohr, "The World Reveals Itself". From "Form" (no. 158, February 1997). Reprinted by permission of Kathrin Spohr and Form in "Interviews" by R.E Barney, p.173, EPUB

⁶⁷ In a book "Reflections: An Oral History of Twin Peaks"; Jules Haimovitz, who was at the time president and CAO at Spelling Entertainment (a one of the producers of Twin Peaks), cited an anecdote. While the show was running, he got a call from the financier Carl Lindner demanding the answer to who killed Laura Palmer. Carl Lindner explained that he was asking not for himself but for then-president of the United States George Bush, who was in turn asked by Mikhail Gorbachev, then the leader of the U.S.S.R.

⁶⁸ Zeki, Kulturhuset Oslo, 2015, <https://www.youtube.com/watch?v=Tla08N3m3v0&t=432s>

As an example of experiencing beauty in work of art differently Zeki referred to the paintings of both Lucien Freud and Henri Ingres. Zeki explained that the audience will provide in relation to these two artists' works the

"Splendours and Miseries of the Brain" Zeki relates Fine Art, philosophy and literature. Interesting and perhaps somehow related to Lynch might be the issue of artist's motivations, dilemmas and trouble in translation of the idea into work of art. According to Zeki many great artists were aware of this difficulty. It resulted in numerous unfinished works of art that are visual evidence of this struggle. In section "Higher levels of ambiguity" Zeki analyses Johannes Vermeer's paintings as well as Sandro Botticelli's illustrations for Dante's "The Divine Comedy" regarding these theses.⁶⁹ In the chapter "Irreducible cerebral concepts" he continues study of ambiguity in reference to an ancient Greek marble statue of a nude male from the Vatican Museums named "The Belvedere Torso".⁷⁰ In chapter "Cezanne and unfinished" he describes the phenomenon of a natural changing in the brain of the creator concept of synthetic. According to Zeki the unpainted or simplified patches in Cezanne's paintings were the result of his intuitive perception of the recipient's brain that is able "to answer" to missing and unpainted places.⁷¹

Ambiguity as well as intuitive, 'natural' creative work are also the main features of Lynch's films, as already indicated in Chapter 1. Particularly important for Lynch is the concept of ambiguity and freedom in receiving and reading the work of art. Characteristic for many of his films are the constant elements of surprise and expectation. Lynch often combines different elements such as frightening and funny, moving and depressing or on the borderline of high art and kitsch.⁷² Certainly noteworthy is that "Lynchian" characters are fluid personalities that flow freely between the notions of good and evil. Women are a separate representation of ambiguity in his films. Laura Palmer is at the same time a victim, an innocent high school student and a fallen woman. (Figure 15, 16) Viewers often either identify with female characters or they feel compassion for them as it happens in the case of Laura Palmer. Alice in "Lost Highway" is seemingly a character from hell, femme fatale and yet it is impossible to judge her. Alice looks at the same time cheap and delightful which is supplemented by her dark-hair alter ego, Renee. (Figure 17)

Both, Lynch and Zeki, often use similar references: Lynch would always underline the impact of Francis Bacon paintings on him as a student. Bacon is also one of the most commonly mentioned by Zeki in his research and personal preferences on art. Lynch used to talk about art history and

categories of beauty and ugliness. Groups of art historians will point to these paintings' qualities. Neurobiologists will talk about beauty primarily in relation to sexual selection while Neuroaesthetics will look not at art but at the experience of beauty.

⁶⁹ Zeki, "Higher levels of ambiguity" in "Splendours and miseries of brain.", p.98 - 100

⁷⁰ Zeki, "Irreducible cerebral concepts" in "Splendours and miseries of brain", p.103 - 108

⁷¹ Zeki, "Irreducible cerebral concepts" in "Splendours and miseries of brain", p.123 - 130

⁷² Numerous references to the canon of painting in his films (mentioned in Chapter 1) are interwoven with the introduction of characters such as 'Good Fairy' in "Wild at Heart". Lynch doesn't shy away from presenting a pinkish Good Fairy (Sheryl Lee) with a magic wand in her hand. Undoubtedly, ambiguous elements are symbols such as a black box in "Mulholland Drive" or Audrey's dance scene in "Twin Peaks". David Lynch, "Wild At Heart (The Good Witch)", Published on Varla03 YouTube channel, August 4, 2010, <https://www.youtube.com/watch?v=hWtr9Xk8kBM> Accessed December 06, 2018

cinematography until 1970's. Interesting that Zeki and other neuroscientists were often accused by critics of referring to art done in a specific period up to modernism.⁷³

According to Zeki's definition, based on years of research on the functioning of the brain, the most important goal of art is acquiring knowledge. He appeals to the contribution of Immanuel Kant in the development of neuroscience. Kant expanded the model of thinking about knowledge and its acquisition.⁷⁴ Again Zeki confirms that for centuries artists were not guided by scientific knowledge but by an intuition about how the brain works. This ability when it is highly developed was described by Zeki as a genius. The interpretative potential inherent in art works occurred in Zeki's research in neurological terms. For him, each interpretation of an artwork is just as legitimate as the other and what is best in art is born in the viewer's imagination regardless of the style, gender, socio-cultural or ethnic context and education.⁷⁵

Lynch from the beginning of his career devoted himself to aesthetics based on the fundamental value of what's indefinite and unsaid. He seems to be guided by the ambition of creating simultaneously expressive and suggestively mysterious images that introduces viewers into a daydream. In one of the interviews about "Eraserhead" in 1977 he made the statement that the movie must make sense for everyone in its own way. Mystery, according to him, is something open inside and anyone can go there and endlessly try to find their own solutions.⁷⁶

Another similarity between Lynch's and Zeki's view could be a common use of the term 'beauty'. The term 'beautiful' interweaves and repeats in many interviews with Lynch.

It used to be his answer to questions about ideas, inspirations, creative process or studio practice. "(...) if you want to catch the big fish, you've got to go deeper. Down deep fish are more powerful and more pure. They're huge and abstract. And they're very beautiful."⁷⁷

In relation to his meditation practice Lynch often evokes the story of Van Gogh, who had suffered for most of his life. The only act that was making him happy was painting. He would often emphasise the

⁷³ Gregory Minissale, "Conceptual Art: A Blind Spot for Neuroaesthetics?" in LEONARDO, Vol. 45, No. 1, pp. 43–48, 2012, One of the examples is the argument by Gregory Minissale, author of the book "Framing Consciousness in Art: Transcultural Perspectives". Minissale points out that neuroscientists look only to the formal and perceptible qualities in traditional and modernist art "from Michelangelo to Mondrian". The term "from Michelangelo to Mondrian" used in the first sentence of Minissale polemic may sound laconic. Even a brief overview on neuroscientific research on art distinguishes a wider context in art history. John Onians, art historian who specialises in the problem of perception, cognition and the biological basis of art, invented the term "Neuroarthistory". In one of the lectures, Onians delineates stories "from 'photographic' art of Chauvet Cave to the Mysterious Appeal of Mona Lisa". Minissale accuses neuroscientists of ignoring conceptualism because of its tendency to reject such qualities. At the same time Minissale disregards the achievements of artists in art history up to the second half of XX century in one sentence "from - to".

⁷⁴ Zeki, "Kant, Schopenhauer and unity" in "Splendours and miseries of the brain", p.165 - 170

⁷⁵ Zeki, "Michelangelo and *non finito*" in "Splendours and miseries of the brain", p.113

⁷⁶ Stephen Saban and Sarah Longacre, "Eraserhead: Is There Life after Birth?" From the Soho Weekly News, October 20, 1977. Reprinted by permission of Stephen Saban in "Interviews" EPUB

⁷⁷ David Lynch, "Catching the Big Fish, Meditation. Awareness. Creativity." Publisher Illuminatio, February 21, 2018, Poland, EPUB

beauty of this impression.⁷⁸ Franz Kafka, whose work is one of Lynch's main inspirations⁷⁹, described the joy of youth because of its ability to see beauty. Anyone who keeps the ability to see that beauty never grows old. Whenever Lynch brings memories of Francis Bacon paintings, seen for the first time in 1965, he talks about the extraordinary power of this experience that changed his life. Perhaps he thinks of the power of emotional experience and impressions that can be shared by the receiver. According to Lynch, the experiences associated with Bacon's paintings decided on his further creative path. Zeki emphasises the universal power of art work, the power that can affect an individual recipient and the meaning of this process:

The emotional state raises humankind in joy and falls in despair, creating at the same time invaluable works of art, literature and music that help us first and foremost to understand ourselves better.⁸⁰

During numerous lectures promoting Transcendental Meditation Lynch explains, that this method is available to anyone regardless of their status, religion or language. He describes creation of artwork as a form of communication with 'common' recipients in order to achieve a better self-consciousness. These assumptions must also be related to his general attitude as an artist and approximate the way he thinks about relation between artist and recipient. The best example of this is avoiding language, descriptions and explanations so his work can be perceived, understood and experienced by foreign-language audience.

One of the main principles in studies on Neuroaesthetics is redefinition of art that might allow better communication between public and artist. Zeki gives an example of a Japanese student who asked why, even though he knows almost nothing about Christian culture, the Virgin Mary and Jesus, cried when he saw "The Pietà" by Michelangelo in St. Peter's Basilica. (Figure 16) At the same time, he emphasises the role of emotional reception of art, which is a universal concept.⁸¹

Contemporary art often reaches out broadly to other areas and requires written explanations thus creating more and more divisions and understatement. It often separates creator and receiver by making linguistic and semantic nuances. Through extensive publications about art work, projects or exhibitions it builds up a language barrier. It might reduce the chances of understanding and perceiving work of art intuitively or more precisely: 'naturally'.

Neuroaesthetics of 'experience of the beauty' puts us face to face with an artist who hasn't been in this world for a long time. It gives the impression of overcoming time and mortality.

⁷⁸ Lynch in "David Lynch...", Published 2017, <https://www.youtube.com/watch?v=w9ZD9WaPcDI>

⁷⁹ Franz Kafka Wise - Quote, <https://wise-quote.com/Franz-Kafka-9220>, Accessed January 20, 2019

⁸⁰

⁸¹ Zeki, Kwiatak, Hohol, "Beauty is the most important", Znak, September 2016, EPUB

A term "Splendours and Miseries" from the title of Zeki's book describes in some sense Lynch's complicated career path. It always comprised some failures and spectacular victories. This in some way determines its authenticity, 'familiarity' and the lack of an artificial pose of an infallible genius. It is also difficult to notice his conscious need to create trends and formulate ideas. Undoubtedly Lynch is in many respects comprehensive but also thoroughly educated as described in Chapter 1. Despite focusing on so many fields in his professional career he has never abandoned studio practice in traditional media such as painting, drawing, print or sculpture in favour of innovative media. This somehow old fashioned way of constant improving his workshop in the studio has become a form of meditation.

Figure 15, 16



Laura Palmer in "Twin Peaks Wiki", Sheryl Lee as Laura Palmer
David Frost, David Lynch, "*Twin Peaks*" CBS Production

Figure 17



Patricia Arquette as Renee (left) and Alice in "Lost Highway" by David Lynch

Chapter 3

The role of Transcendental Meditation in David Lynch's creative work in relation to scientific explorations on human consciousness.

The previous chapter discusses issues regarding explorations on certain relationships between brain functioning and creative work. NY Harari, whose thoughts were mentioned already in the introduction, says that many people, including scientists, generally confuse the mind with the brain, but most likely they are two different things. "The brain is a material network of neurons, synapses and organic substances, the mind is the flow of subjective sensations, such as pain, pleasure, anger and love."⁸² So far, science has no explanation of how the mind is born in the brain and for now, mind testing is a different request than research on the human brain. A comparison of neuroscientific research on brain with some of the properties of Lynch works and his views on certain issues around art and creativity were considered in Chapter 2. A separate, interesting issue is his more than 40 years long practice focused on explorations of self-consciousness called Transcendental Meditation technique.

Lynch is widely recognized because of his disturbing, mysterious movies enriched with 'paranormal' elements, whose emergence the artist closely links with his explorations on self-consciousness through meditation. His achievements are often analysed, quite schematically and superficially, in relation to surrealism, from which he cuts off as it was highlighted in Chapter 1.⁸³ Mysterious universes, understatements and symbols are inseparable elements in Lynch work but also an important part in art history. The supernatural elements have been present in art history for centuries: as the "Dance Macabre" motif in the Middle Age and Baroque (Figure 18) as well as in paintings of Hieronymus Bosch (Figure 19). Renaissance was not only influenced by main schools and philosophy of ancient or mediaeval culture and dominated by rational and scientific attitudes. It also included astrology, magic and cosmology.⁸⁴ Between XV and XVII century Dutch painters were captivated by subjects of interiors and people performing everyday activities but also by contemporary religious and mythological scenes. (Figure 20) Two centuries later the romantic views of Eugene Delacroix opposed neoclassical manifestos of J. A. Dominique Ingres.⁸⁵ The dramatic division in a way of thinking about art in the twentieth century came as a consequence of the appearance of Impressionists. Jerzy Nowosielski, brought another important observation to this

⁸² Harari, "Lesson 21" in "21 lessons", Chapter 21, p, EPUB

⁸³ chapter 1, p. 17 - 18

⁸⁴ Edgar Wind, "Pagan Mysteries in the Renaissance. An exploration of philosophical and mystical sources of iconography in Renaissance art." New York, London: W.W. Norton & Company, 1958, 196

⁸⁵ Andrew Carrington Shelton, "Ingres versus Delacroix." Art History ISSN 0141-6790 Vol. 23? No. 5 December 2000 pp. 726 ± 742

subject.⁸⁶ After impressionism, he said, art was mainly identified with progress, development and change. However he distinguished two important levels in the development of art history. The first is the level of progress, appearing in conscious analysis that is used and officially recognized. The second is the level of the subconsciousness or artistic instinct. There are constant values or, in other words, artist's "self-knowledge"⁸⁷. After Impressionism some formations, such as Kapists, affirmed that 'progress' in art does not exist. Only transformation of painting as a technique is possible but it doesn't constitute the artist's 'self-knowledge'. Nowosielski argued that philosophically it questions the nature of time. In his considerations both values, progress and 'eternity', have meaning. However, in art, which is the most mysterious form of human activity, there should be a place for various experiences of 'eternity'.⁸⁸ The concept of 'self-knowledge' may raise associations with "Universal Grammar" theory⁸⁹ or in some way, it may also refer to scientific research on 'natural' intuition of visual artists, explored by Semir Zeki.⁹⁰ Both theories were mentioned in relation to Lynch's practice in previous two Chapters.

During the first twenty years of his career Lynch rarely touched on the Transcendental Meditation practice. In later interviews he often underlines that meditation does not have any direct impact on the creation of the characters or writing scripts for the film. These may appear incidentally as a result of widening consciousness through the meditation technique.⁹¹ Importantly, Lynch's film work seems to penetrate the darkest corners of the human mind while Transcendental Meditation refers to 'peace of mind' and stress-free life. His often horrifying and disturbing films fall out as a little convincing appeal of this method.

Many of Lynch's works explore the problem of duality and unconsciousness. Characters such as Mystery Man in "Lost Highway" (Figure 21), an incarnating evil Bob (Figure 22) or 'Dougie', 'Bad Cooper' and 'Good Cooper' in Twin Peaks title (Figure 23) seem to personify all nightmares and destructive forces. Perhaps they embody repressed unconsciousness that used to be ousted through projections, rationalisations and through playing many different roles in a life. This specific duality has always been expressed in religions and myths as good and evil and light and darkness. Unconsciousness as the condition of the human mind was analysed almost a century ago by Swiss psychiatrist and psychoanalyst Carl Jung.⁹²

⁸⁶ Krystyna Czerni, Jerzy Nowosielski, "The lost basilica. Reflections on art and faith", Publisher Znak, January 21, 2013, Nowosielski, Polish painter, philosopher and academic teacher (1928 - 2011), EPUB

⁸⁷ Czerni, Nowosielski, "The lost basilica.", Znak. Nowosielski described this concept in reference to defenceless artist who never left space of the Lascaux cave, p. 22 - 24

⁸⁸ Czerni, Nowosielski, "The lost basilica.", Znak, page p. 30 - 31

⁸⁹ Chapter 1, p. 14

⁹⁰ Chapter 2, p. 29 - 30

⁹¹ Lynch in D. Lynch, R. A. Barney, "Inland Empire ()", 2008 EPUB, p. 87 - 91%

⁹² "Carl Jung and the Shadow: The Hidden Power of Our Dark Side" in "Academy of Ideas", Posted on December 17, 2015 <https://academyofideas.com/2015/12/carl-jung-and-the-shadow-the-hidden-power-of-our-dark-side/> accessed November 16, 2018

Jung claimed that all images and ideas that arose in our conscious minds are only approximate representations of the archetypes from which they flew. These in turn cannot be known by the conscious mind. The sphere of deep unconsciousness still remains a mystery for psychiatry and psychology. Lynch has addressed this issue while constructing a storyline for "Lost Highway". He appealed to the well-known trial of O.J Simpson who, as Lynch believes, committed two murders and was able to live and speak after as nothing really happened. Lynch questions how human mind, after such a horrific murder, is able to protect itself and survive the awareness of a terrible crime.⁹³ Some of his other films, like "Blue Velvet", became in a time the subject of a broad psychiatric analysis. In one interview stated that "Blue Velvet" was the subject of analysis for sixteen different psychiatrists.

⁹⁴ According to Aristotle as well as Sigmund Freud, art that deals with terrible things, arouses in the receiver pity and fear, and thus cleanses him from fear and bad emotions.⁹⁵

Relying on intuition and getting ideas from visions or dreams presumably wouldn't nowadays be a noteworthy artist statement for many curators and critics.

However, the term transcendence has been present in human history for centuries. In philosophy it used to refer to something beyond reality and human cognition. In theology it refers to an impossible to understand by human senses. Several ancient cultures devoted a lot of attention to the study of the mind and it was based on teaching people the systematic observation of their own mind. The methods that have been developed for this purpose are called the common term: "meditation". Nowadays, this term is often associated with religion and mysticism, while the contemporary world is commonly considered as scientific.

According to YN Harari, "the scientific revolution that began just 500 years ago can end history". It is undoubtedly the age of reason, great discoveries and new technologies. The growing role of artificial intelligence and secular societies are currently important questions. Artists often focus on the common problems of local communities, issues of globalisation or economic inequalities. Those artists who concentrate intensely on spirituality or transcendence are often treated, rightly or not, with reserve. Marina Abramovic is an example of an artist whose work became the subject of

⁹³ "Lost Highway extra, Interview with David Lynch" published on YouTube channel "Scarecrow project", Published on Jul 17, 2012 <https://www.youtube.com/watch?v=rcv1W146Gs> accessed December 04, 2018

⁹⁴ RFE/RL interview with David Lynch, published on YouTube Channel on 1 Dec 2017, <https://www.youtube.com/watch?v=wBBgamwsEgM&t=2s> Accessed November 01, 2018.

It was the initiative of Isabella Rossellini's former mother-in-law who was a qualified psychiatrist. Rossellini played the role of Dorothy Valens, the tragic heroine in the movie. Lynch emphasized every psychiatrist wrote a completely different research about the meaning of "Blue Velvet", what surprised him the most.

⁹⁵ Jarek Szubrycht, "Jack from von Trier and other psychopaths, sadists, mass murderers. How did it happen that we fell in love with violence?" in Gazeta Wyborcza - Culture, January 19, 2019 | 5:59 <http://wyborcza.pl/7,75410,24376368,jack-od-von-triera-i-inni-psychopaci-sadysci-masowi.html> Accessed January 20, 2019

irreverent scenes in some movies and TV series. She was parodied: officially in television series "Sex and the City"⁹⁶ and likely in Paolo Sorrentino's artistic film "The Great Beauty" (2013)⁹⁷.

Separate example might be the transcendent dimension in paintings of Mark Rothko. This may apply especially to the late period in his creative work and paintings from the chapel in Houston (1965-1967) that challenged the relation between painting and viewer. As Rothko said he was interested in expressing human emotions such as tragedy, ecstasy or doom. The response of viewers who were breaking down and crying when confronted with painting was for him the true value of his work.⁹⁸

The people who weep before my pictures are having the same religious experience I had when I painted them. And if you, as you say, are moved only by their colour relationships, then you miss the point! (...) I'm not interested in relationships of colour or form or anything else.⁹⁹

This example applies not only to the aspect of transcendence in work of art, but also to the relation between artist, work of art and the viewer. Similar conclusions can be found in Zeki's and Lynch statements about experiencing image by audience described in Chapter 2.¹⁰⁰

Apparently the term 'transcendent' may not have direct scientific connotations. As it turns out Lynch always discuss the relationship of meditation and discoveries in modern physics. He explains that by entering into the process of transcendence he is experiencing the source of the universe. It is not tangible, it is nothing, but everything derived from there is material. Transcendental Meditation, according to him, is mental technique, not a religion and it is not in opposition to religion. It doesn't rely on gaining ideas but on expanding the awareness and all positives that follow this process, such as a state of "pure consciousness".¹⁰¹ Other, scientific aspects of meditation Lynch used to explain in a funny and understandable way, as during one of the interviews about "Inland Empire" (2006)

It is in some way unbelievable that, as physicists say that in quantum physics there are ten dimensions of space and only one dimension of time - here is a great place

⁹⁶ Marina Abramovic, "Walk through the wall. Memories", Publisher: REBIS, Translator: Magdalena Hermanowska Anna Bernaczyk, EPUB, page ()

⁹⁷ Marina Abramovic scene (The Great Beauty/La Grande Bellezza), published on YouTube channel by Debad, August 20, 2015 <https://www.youtube.com/watch?v=wMjovG2PqZM&t=113s>

⁹⁸ Ruth Christensen, "Experiencing the divine: contemplation as an active performance" in "Mark Rothko: Art as an Experience. The Significance of Interaction between Painting and Viewer in the Rothko Chapel" Published RIHA Journal 0183, 15 December 2017, https://www.riha-journal.org/articles/2017/0183-christensen/#_RefHeading_Toc3968_1626385010 Accessed January 22, 2019, paragraph 35 - 41

⁹⁹ Maria Popova, "Mark Rothko on the Transcendent Power of Art and How (Not) To Experience His Paintings", "Brain Pickings", February 19, 2014, Mark Rothko quote <https://www.brainpickings.org/2014/02/19/mark-rothko-on-art-selden-rodman/> Accessed January 22, 2019

¹⁰⁰ Chapter 2, page 31 - 32

¹⁰¹ Lynch in "David Lynch on Transcendental Meditation", 2017, <https://www.youtube.com/watch?v=w9ZD9WaPcDI> accessed January 20 2019

to show up. (...) There are rumoured worlds in worlds that exist in the worlds, the whole extraordinary world taking place in the field of relationships. (...) You have thousands of opportunities to get something out of your mind and to get something back, get lost, get in trouble.¹⁰²

"Inland Empire" was Lynch's last featured film. It is often considered by critics and the public as work "about" meditation. It might be Lynch's most confusing and ambiguous production. The promotion of the film coincided with the beginning of the promotional tour on Transcendental Meditation around the world. "Inland Empire" contains nonlinear action, introduction of parallel worlds and, as usually in his films, a crime. Nevertheless the three-hour long "Inland Empire" is full of tangled and unreal threads submerging into the subconscious of characters and perhaps the audience. A series of disturbed and chaotic events. A dream scene of a dancing group of women in an empty room¹⁰³ is interwoven with fragments of a TV sitcom representing three people with rabbit heads¹⁰⁴. The film was divisive to the audiences.

Indeed, after making 'Inland Empire' Lynch focused on recording music albums and on promotion of Transcendental Meditation around the world.¹⁰⁵

During his numerous lectures on meditation, the term "Unified Field of Consciousness" is a main axis. This deepest zone of human consciousness in both Transcendental Meditation method and contemporary physics was described as a Unified Field of all the laws of nature.

The attempt to describe Unified Field not only by objective, scientific study but also by the new methodology developed by Maharishi Yogi is a new area of research. The method of acquiring knowledge about the unified field combines achievements of contemporary physics with the ancient tradition of Vedic science.¹⁰⁶

As it turns out, many excellent physicists, including early pioneers of quantum theory, such as Niels Bohr, Erwin Schrödinger or Werner Heisenberg were influenced by Vedic science. The best - known example of how science is inseparably connected to spiritual concepts of the ancient Vedic world

¹⁰² D. Lynch, R. A. Barney, "Inland Empire ()", 2008 EPUB, p. 87 - 91%

¹⁰³ "Inland Empire Locomotion", published by Christer Bertilsson on 27 Feb 2015
<https://www.youtube.com/watch?v=XRh2L7tJqcl> accessed January 20, 2019

¹⁰⁴ David Lynch, "Rabbits", 2002, Published on Jan 21, 2013 <https://www.youtube.com/watch?v=GxKPBLjHAEA>, accessed January 20, 2019

¹⁰⁵ The only exception was the setting of the third Twin Peaks series within 18 months between 2016 and 2017.

¹⁰⁶ Kenneth Chandler, "Modern Science and Vedic Science: An Introduction" Published by Maharishi International University, Fairfield, Iowa, PDF

According to Vedic science, the Earth is an area of a man who observes everything from the world of matter. It remains in opposition to the sky (quantum field) and to the intermediate zone (electromagnetic field) that cannot be experienced directly by the senses. Vedic physicists believe that insight into extra-terrestrial spheres is available only to enlightened sages who developed their extrasensory perception by their spiritual practices. However, as Lynch emphasized in interview with Barney, people who doesn't meditate have often more developed self-consciousness from those who meditate.

comes through the works and words of Nikola Tesla. In his book "The Greatest Human Achievement" he made many references to the studies on Vedic philosophy.¹⁰⁷

Another interesting occurrence is the concern of modern science on issues related to meditation practices. Dr Larry Farwell, for instance, is a neuroscientist and qualified Transcendental Meditation teacher. The main reason for exploring consciousness, according to Lynch and Farwell, is to live our own lives to the fullest. They discuss the Unified Field of Consciousness paradigm as an experiment and possibility of the exploration of human consciousness. Farwell points out that a human natural, internal need is to understand the mind-body-environment relationship and the universal laws of nature that determine these processes.¹⁰⁸ The Transcendental Meditation method is available to any person interested in a more thorough examination of this issue. However, in his book Farwell refers to the broad scientific research supporting his hypothesis that human consciousness can indeed affect the probability of quantum mechanical events. On the occasion of these considerations he cites an example of scientific research called "Flying Yoga". Lynch mentioned the same experiment in an interview in 2007.¹⁰⁹ Effectiveness of Transcendental Meditation was confirmed by various scientific studies and documented, among others¹¹⁰, on the David Lynch Foundation for Consciousness-Based Education and Peace website.¹¹¹

In the final chapter of the '21 lessons' book Harari, whose thought is in the introduction of this work, focuses on the future and meaning of meditation. He points out potential divergence between the terms 'human mind' and the functioning of the brain. Meditation, according to Harari, is a tool for direct observation of the mind. By simply monitoring the electrical activity of the brain of another

¹⁰⁷ Arjun Walia "Tesla and Ancient Vedic Philosophy and the Properties of Space" in *"The Influence Vedic Philosophy Had on Nikola Tesla's Idea of Free Energy"*, Collective-Evolution, Published on July 23, 2014, <https://www.collective-evolution.com/2014/07/23/the-influence-vedic-philosophy-had-on-nikola-teslas-idea-of-free-energy> accessed January 20, 2019

¹⁰⁸ Larry Farwell, Chapter 5 "The Quantum - Mechanical Universe. A Creation of Consciousness" in *"How Consciousness Commands Matter: The New Scientific Revolution and the Evidence That Anything is Possible"*, Edited by 1st World Library, 1999, p.111 - 118

¹⁰⁹ D. Lynch, R. A. Barney, "Inland Empire (I)", 2008 EPUB, p. 87 - 91%

Flying Yoga is a part of Urban Transcendental Meditation Program in Los Angeles. Flying Yoga depends on bouncing on a foam mattresses in the lotus position. This practice has been taking place for the last twenty years. It involves the idea of encouraging communities to do these exercises. The main goal is to affect their collective consciousness and reduce crime in the area where the research takes place. The results of 52 tests carried out by, among others, researchers at Yale University showed that when the group met, the level of crime decreased. This was evidenced by police reports, FBI data and all other indicators used.

¹¹⁰ "David Lynch: Consciousness, Creativity and the Brain" Published by UC Berkeley Events, August 21, 2007. A conversation between David Lynch, John Hagelin, Ph.D., Quantum physicist and Fred Travis, Ph.D., Director, Centre for Brain, Consciousness and Cognition Maharishi University of Management. <https://www.youtube.com/watch?v=V8TFcLgu5Ow> Accessed January 21, 2019

¹¹¹ The section "Research" contains assemblages of academic publications on Transcendental Meditation from many different recognized institutions. Research has been conducted at 250 independent universities including well - known Stanford, Yale and Harvard Medical Schools. It was related to its impact on health, brain functioning and cognitive development among students as well as about other benefits of using this method.

person who meditates, the full potential of this technique is omitted. However, meditation may supplement examination of the functioning of the brain.

"It reminds me of the engineers boring a tunnel in a huge mountain, why would they only kick on one side? It's better to do both at once. If the brain and mind are really one, two tunnels will come together. And if the brain and mind do not care then the more important it is to dig from the side of the mind, not just from the side of the brain. "

David Lynch, similarly as Semir Zeki and along with Peter Greenaway, make often a strong statement about distinctiveness and uniqueness of image and artist studio practice, as it was described in the first two Chapters. However, in case of less explicit and still unexplored aspects of creativity, some more common features can be found between different fields such as language and painting. This applies especially to those considered as 'metaphysical': 'Universal Grammar' theory, 'talent' as innate skill, 'artist intuition' or 'self-knowledge of the painter' also mentioned in previous Chapters. These concepts and theories seem to relate to more universal and 'eternal' values that describe humans as a whole.

Figure 18



'Danse Macabre' painting in the St. Anne's chapel in baroque Church of Bernardines in Kraków (end of XVII century)

Figure 19



Hieronymus

Bosch, "Garden of Earthly Delights Triptych", (1500)

Figure 20



Pieter Claesz, "Vanitas Still Life", 1630, Oil on panel, 29,5 × 34,4 cm in "Vanitas, Still Life", "Mauritshuis", 2019

Figure 21



'Mystery Man', Robert Blake in "Lost Highway", David Lynch

Figure 22



Frank Silva / Ray Wise as Bob, "Twin Peaks Wiki", 'Bob'

<https://twinpeaks.fandom.com/wiki/BOB> Accessed January 21, 2019. David Lynch, David Frost, "Twin Peaks", CBS Production; Original Network: ABC (1990–91), April 8, 1990 – June 10, 1991

Figure 23



Kyle MacLachlan as 'Bad' Cooper and Dougie, "Twin Peaks" Series 3

Conclusion

The development of art was always focused on humans. Perhaps the earliest rock paintings were a signal "I'm here". Possibly it appeared as a form of expression for the presence and existence of a man in the universe. The same testimony was contained in Greek and Roman sculptures and admiration of the body as well as in the studies on human anatomy in Renaissance. For centuries 'life drawing' has been the axis of artists' work and academic teaching. Polish sculptor Jan Kucz, explained the role of life drawing for art students in these words:

Who thinks that studying from nature (from a model) is a boring academic activity that has already been exhausted, knows very little about it.(...) Through studies from models we strive to find ourselves in areas that will give us a sense of communicating with the logic and the complexity of this astonishing physical, psychological and emotional engineering.¹¹²

¹¹² Professor Jan Kucz, "About teaching at the Academy, about art, responsibility and also about himself - Professor Jan Kucz", "Promethidion - Sculpture", July 23, 2017
<https://promethidionrzezba.com/2017/07/23/jan-kucz/?fbclid=IwAR0UnSEgB-zazGfwsegezuc06KC-6fADcnTv2NuICyBGOMiNMfmI5PABEhE> Accessed January 22, 2019

Studies on the functioning of the human brain and scientific research on human consciousness evolve and supplement, in a way, studies from nature. Lynch's focus on meditation is somehow related to artist's eternal curiosity of man. It is possible that meditation practice extent to the greatest the link between Lynch's work and art history. Immersion of subconsciousness and concentrating on intuition brings associations with origins of art done in caves in the prehistoric era. According to Jan Cybis, Polish painter "Our ancestors have accumulated treasures. We can live on a pension, and with a bit of luck, even enlarge these treasures." ¹¹³

Significant is the involvement in various meditation practices of leading intellectuals and scientists. An example of this engagement are Larry Farwell and Yuval Noah Harari, whose views on meditation were mentioned in Chapter 3.

Neuroscientific research on the visual and emotional brain may in the future greatly heighten the way of thinking about visual arts. According to some scientists, beauty can be one of the criteria of veracity in science. "Science is art and scientists - artists"¹¹⁴

¹¹³ Nowosielski , Cybis: one of the leading representative of Kapists movement

¹¹⁴ Ludwika Tomala, "Physicist: science is art, and researchers - artists", "PAP - Science in Poland", Published 04/05/2014

<http://naukawpolsce.pap.pl/aktualnosci/news%2C400209%2Cfizyk-nauka-jest-sztuka-a-badacze---artystami.html> Accessed January 22, 2019

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