

Art, "A fruit of the soul, symbol of eternity"¹

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Abstract: *The material below is rather an essay³ than a scientific communication intended to bring to the attention, for example, the structure elements of a work or cycle of works and the conclusions that would emerge from their presentation. But I opted for this kind of literary prose because, working in the artistic field, I considered it is perhaps the moment to remember, first of all for ourselves, how overwhelming the role of art was and still is in human life and how quickly and dramatically we would change psycho-emotionally in its absence. I previously stated that I considered it appropriate to put my own point of view because we live times when, unfortunately, the artistic fields are of less interest for society and we, the art people, risk - as employees and not only that - to wander in all sorts of activities that takes us away from the essence of our formation and sometimes even from the intense experience of aesthetic emotion.*

Key-words: *artistic creation; language; meaning; functionality.*

"Every child, every human being, every civilization gives shape to its feelings and ideas through art. Art is the very essence of what is human, it is the experience of man and his aspirations. Since man has been a man, art has been his distinctive sign and he has not ceased to be an art creator. The artistic act and its object are the expression and constant testimony of human facts and objectives."⁴

The dictionary defines art as a "form of human activity and social consciousness, characterized by its specific object - the reality of man, which includes the current, potential reality of man - as well as the specific way of reflecting this object - the real sensory image that mirrors the essence of the object in the unity between the general and the individual. Artistic reflection materializes through the creative work of the artist, in which fantasy plays a leading role in works of art. In order to make a work, the artist uses a certain material, variable for the different branches of art, which he transforms according to certain

¹ George Călinescu, <http://www.diane.ro/2014/07/arta-citate-aforisme-maxime.html>

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³ „Studiu de proporții restrânse asupra unor teme filozofice, literare sau științifice, compus cu mijloace originale, fără pretenția de a epuiza problema.” – cf. DEX '09 (2009)

⁴ *L'Art dans la vie de l'homme* par le Dr. d'Arcy Hayman, Chef de la Section de l'Education artistique, Division des Arts et Lettres de l'Unesco: “Tout enfant, tout homme, toute civilisation donne forme à ses sentiments et à ses idées par l'Intermédiaire de l'art. L'art est l'essence même de ce qui est humain, il incarne l'expérience de l'homme et ses aspirations. Depuis que l'homme s'est affirmé en tant qu'homme, l'art a été son signe distinctif et il n'a cessé d'être un créateur d'art. L'acte artistique et son objet sont l'expression et le témoignage constants de l'acte et des objectifs humains.”

compositional principles, gives it a new look, transfigures it so as to obtain a meaning, desired or perceived by him, meaning that can be communicated to a human community. Artist activity involves a certain technique, which, applied to the material defined, acquires a specific language function for each branch of art. Art performs in society a cognitive function and an educational function, acting on emotion and calling people to accomplish social actions. These functions are fulfilled only through the aesthetic function, by the continuous development of the artistic sensitivity in which sensibility, affectivity and human intelligence vibrates in a complex synthesis."

These and a few other phrases that emphasize the same ideas are the data the dictionary gives us, responding very succinctly, and I would say quite scholastic, to the problems raised by the subject of this communication; sufficient as immediate information but unsatisfactory if we think of the impossibility of explaining in a few words or lines of such a complex phenomenon dating back to millennia that generated more or less controversial opinions on a number of pages impossible to appreciate. And if we think that it is a phenomenon that conveys its messages through aesthetic languages, we feel that it is inappropriate and insufficient to try to explain it in the form of definitions and to penetrate its essence as an axiom.

"Art is a gigantic song about itself and about its surroundings, it is entirely a lyrical and fantastic autobiography of our species" (Lunaciarski); "It is another nature, so mysterious, but more intelligible, because it proceeds from the intellect, it is a mediator of the inexpressible" (Goethe); "Art is a thirst for the better, humanity, suffering, nostalgia, an unusual curiosity, unconfirmed enthusiasm, bloody enthusiasm and profound depression, attention to the new, to the detail that the gross eye escapes, stealthy smile, smile and light, sarcasm and self-irony melancholic, love for the little ones, a universal sympathy for intelligence and soulfulness"(Camil Petrescu); art is "a homeland, a refuge, a faith, a glimpse of light" (G. Duhamel).

We now have a more complete picture, we have come closer to understanding what it represented and represents art for man, and we can allow ourselves a sort of investigation – a very brief one - related to its language and functions, rather a brief and modest, in very few rows.

By ignoring the historical aspect, the life-giving values and the language-specific features of each form of art, we will confine ourselves to highlighting some aspects of the ways in which artistic creation "operates" upon man, sending messages and thus fulfilling its functions.

The artwork performs a revival of a part of reality in expression, throughout the period in which it operates - between creation and the consumer / contemplator - the process of communicating an impression, a feeling, a process triggered by the reception of the respective creation. Communication and reception are necessary conditions, mandatory for the artistic phenomenon on the one hand, and for the people on the other. It is not in vain to say that "the most brilliant" work of art, if it is not received, has no value, or that art achieves its potentials only through contact with the consumer.

Every artistic creation contains in it a message that it transmits through a certain material, by some particular means that is its specific language. On the other hand, the creator must be concerned about the reactions the work will produce in the conscience of those who it is addressed. A work of art that cannot be understood by anyone is a nonsense. Goethe said that the created work no longer belongs to her creator, but to the people. In fact, it is the subject-matter interaction, in which the subject is the artistic reality, and the matter is the consciousness of the art consumers. Therefore, the process of artistic creation does not end with the work, but it is carried forward, completed, fulfilled by the fantasy and receptiveness of the art consumer.

In the initiation of the public in the aesthetic principles of art it must be taken into account that art is not an imitation of nature, but a correspondent of it. "Art is the right hand of nature. The last gave us only life, the first made us people" was the belief of Friederich Schiller. Art was the first form of human communication as a superior being, it has existed and evolved throughout his existence and will exist - in one form or another – eternally⁵. Creator's vision in his special relationship with nature is structurally different from that of the art consumer because the artist does not make a translation in his own language of what he sees, but an expression - in that own language - of what he feels seeing, making a selection - in accordance with the imperatives of the creation that he proposes - of those surrounding elements which, by their essence, have a certain value. Consequently, in his contact with artistic creation, the consumer should not seek his natural equivalent, but must know to discover that primordial choice made by the creator, in order to appreciate the value of his realization through the work of art. Thus, understanding art as a form of specific communication is based on its quality of sign referring to the position of man in the world as an existential point of reference for him; therefore, the need for art is also explained as a need for existential certainty.

The deciphering of the artistic language - in which the transfigured reality is encoded - in order to understand it is, however, a difficult problem that no longer relates to creation and creator, but to the consumer's ability to achieve aesthetic reading. This explains why the inability to discover the message of a particular art form, with certain temporal and stylistic coordinates, is not an indication of its broken reality or abstract. The understanding of the work of art involves previous vocabulary learning, the familiarity with the context in which the reality that is the object of the work is reflected. "If the European spectator is confused in front of a Japanese theater show, with his millenary conventions, or the seemingly bizarre composition of black art sculptures, for a black (member of the community that gave birth to Benin style, for example), Rembrandt's or Rubens paintings are equally enigmatic, bizarre, like, let's say, a Wagner work for a Chinese man, only taught by the harmonic tones and constructions of the popular melody "(Victor Mašek).

⁵ By expressing this belief, I gave an explanation of the option for the title of the present work, after I also took into consideration two other alternatives: Art - "shadow of divine perfection" (Michelangelo) and Art - "a confession." (Albert Camus).

Moreover, referring to art, Michel Foucault says that the reception of art also depends on what he calls the "epistème" of a certain historical epoch, meaning through this term the overall view of the world existing in a certain phase of human culture. This explains, for example, the fact that we feel close to us the poetry of Marin Sorescu and the music of Anatol Vieru. Our responsiveness and sensitivity have evolved in relation to everything we know of the most important achievements of previous ages; "The significance of contemporary writers, poets, painters or musicians would be null if they were not based on what, in the depth of human artistic sensibility, shaped the art of previous millennia, ages and decades" (Marcel Breazu).

Unfortunately, however, "in the complexity of the modern world, people had to 'specialize' their vocation and activity. This has resulted in the fact that the disciplines of art and science, philosophy and technology have separated, some to the detriment of others. This phenomenon of the 20th century is a danger to man himself. It is as if they tried to separate the head from the body in order to isolate one of its faculties.⁶ "This context, which was not at all favorable, put and continues to make its mark on art lovers, on artists and on "art trainers" overwhelmed by burdens of activity that leave no time for the nurturing of their birth aesthetic ego and to which they have dedicated themselves through education. Under these circumstances, we cannot help remembering bitterly of Picasso's thinking: "Every child is an artist. The problem is how to remain an artist after he grows up. "

Yet, the messages of contemporary art are even more and more various, as this art can legitimately rely on the reactions of the aperceptive fund created - through education - thanks to the knowledge of the masterpieces of universal and Romanian classical art and grafted – mostly educational - on contemporary sensitivity. But to allow these messages to come to him, contemporary man needs an aesthetic horizon built on "Iliada" and "Miorița", on Shakespearean Theater and on poems by Eminescu, on the novels of Balzac and Dostoevsky, on Bach's music and Beethoven and Enescu, on the paintings of Rembrandt and Tonitza or Andreescu. From such artistic wealth, arises man's ability to live aesthetic emotion with an intensity that will allow him to follow the path to knowing the depths of the human spirit, the way of penetrating the deep meaning of life.

But the function of art is not only cognitive but also educational. Its formative capacity is manifested through all the emotional feelings it brings, shaded and complex experiences, stimulating to meditation, introspection and action too. Music, dance, plastic arts, literature, theater, film not only transmit non-specific or specific knowledge about them, thus forming an aesthetic culture, but it contributes substantially to the shaping of personality, to its preparation through art and for art. Goethe thought that "Everyone should listen to a little music, read a little poetry, and look at a beautiful painting every day of his life, so that worldly worries do not obliterate the sense of beauty that God implanted in his human soul." Moreover, Nietzsche stated that "We have the art of not dying because of the truth." And George Bernard Shaw was convinced that "Without art, the cruelty of reality would make the world unbearable."

⁶ Dr d'Arcy Hayman

Education through art is a consequence of education for art - which it assumes - being its direct and natural consequence. It has multilateral character, since the path to profound understanding of art means a thorough intellectual, aesthetic, affective, complex and active preparation. But as many sacrifices as art requires, it is and will always remain necessary because it "purifies the soul from the dust of everyday life"⁷, being "the lie that allows us to understand the truth."⁸

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⁷ Pablo Picasso

⁸ idem