



CORRELATION OF REASON AND EMOTION IN A WORK OF ART

CORELAȚIA RAȚIONALULUI ȘI AFECTIVULUI ÎNTR-O OPERĂ DE ARTĂ

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Rezumat: Articolul vizează problema corelației raționalului și afectivului în opera de artă plastică, în special, pictură. Autorul face referințe la creațiile artei moderne, la fundamentul rațional sau intuitiv al acestora. Se observă o încadrare a creațiilor date în spații ordonate și dezordonate/accidentale, precum și o evidentă conlucrare a două contrarii, care sunt în permanentă corelație și corecție reciprocă.

Cuvinte-cheie: contrarii, operă de artă, ordine, dezordine, rațional, afectiv.

Rationalistic trends and the irrational tended to actively influence the world, in the twentieth century showing a predisposition to aggression, at least in relation to man.

In this century is more noticeable division into rational and irrational, accurate establishing in order or chaos.

Irrational movements tend to suggest the idea of a non-sense and fatality, while the rationalistic make a transition from thought patterns to organized mixture in spiritual and material environment of human existence.

Rationality and emotions, order and disorder occur most often in aesthetic creation in condition correlative terms. In creation the artist operating with irrational – rational pair. But the correlation of these categories may imply a contrary manifestation.

Order and chaos not only oppose abstract, order disorder, chaos order, but each of them also include in contradiction with itself. Order without chaos remains empty and vice versa. Brought to merely oppose each it, by moving reverse gear is almost zero, where, in fact, have a beginning each. So everything is relative report. Order

produces disorder, but itself. What we seem irrational at a time, at a stage of creation can become rational.

Normally, in any creative reason requires order, affective disorder entails, but some difficulty here is ruinous, as the same condition does not necessarily imply complete elimination order of work, of creation, but we believe, in a way, only minimize them.

This phenomenon can be seen in most of aesthetic works, in particular - those of the twentieth century.

So, for example, in Fauvism as dominant category is affective and chaos, but it is not limited only to them, their opposites are not completely eliminated. There is rhythm, a certain balance, a certain compositional system. An example, works of Henry Matisse, who called compositional integrity "his only ideal" [6, p.212], but at the same time as the artist herself says, objects are represented "in the sense perspective, the perspective dictated by the affection" [6, p. 215].

Same dates in expressionist creations. Emphasis is placed on the primacy of emotion, but deformations are designed, emotional load is pla-

ced on the line contour or intensity of the colour (for example, ELKirkner, C. Suntt-Rotluff). Similarly, "Southern seas idylls' E. Nolde appears as fragments of a chaos that mutes the human, rational beginnings.

Metaphysical art also falls within the boundaries of the absurd and irrational, but it's not all the chaos.

The same criterion can be met and surrealist work. But there are differences within the same current, that the correlation is very different from an artistic personality to another. Max Ernst's meditation is different from the cosmogonist dream of Yves Tanguy and, especially, the charade compositional balanced by Joan Miro etc.

Irrational tendencies were concentrated there, where people are reduced to a false connection of phenomena, and in some cases occurs as a result of social insanity that goes some way or another to mind the artist and then, and the public.

This has created a sharp clash of reason with the irrational, order and chaos, emphasizing these two beginnings. They destroy and self-destruct, but it also corrects another.

Thus, "it refuses to draw a dividing line between the day and the night of consciousness. As reality and imagination coincide, so must disappear and the boundary between rational and irrational, "according to W. Hofmann. [4, p.14]

May, exceptionally, remains Dadaism. It is difficult here to find "something" that would lead to any order or judgment that would remind you of a more or less stable and would make sense.

Dadaist movement is its own highly aggressive, which makes to depart from the established order of life, providing even denying its meaning.

Dadaists experimented in different areas, focusing on collage and photomontage (G. Gros, C. Svitters), bonded achievements in printing letters (F. Picabia), building metamorphisms and anthropomorphic compositions (M. Ernst, M. Ray); predecessor of the so-called performers-art and other phenomena in the second half of the twentieth century, but behind these experiences occur the idea to negate the art in general.

Cubism is one of the currents where the direct perception of order and disorder, rational and absurd. P. Picasso and G. Braque maintaining creation within the rule, not excluded to zero, affective in his work. Here dominates a conception, mathematical intuition. Pathos of construction and organization are combined with ignorance on that foundation should be organized. In cubist creations rational order and rule dominates, but does not govern. Always in the whole leave a portion for emotional, to "laws" disorder. G. Braque claimed: "I love the rule that corrects emotion; love the emotion that corrects the rule."

This happens in K. Malevich's paintings. "Mathematics" supremacy had sensitivity as a foundation. Transcription patterns in purely geometric language or operating freely with invented colour signs, the artist remains a supporter of lyricism based on inner impulses. Emotion is the inner element constituting the artwork and setting up their own vision Malevich holds emotional interest from German Expressionism and French Fauvism.

What would be resolved the work of arts, organized and rationalized, whatever emotion is able to overturn all the rules and boundaries.

Another system is in the art of W. Kandinsky and P. Klee. Here, the do-

minant affective anyway follow the path of order, so hidden by authors in the content of work and not its technical exposure.

Combining affective with rational trends, the author creates with emotion, but stills able to think as deeply about his illness. "Kandinsky does not seek a simplification of form: he flees from the definition that kills [...]" says D. Grigorescu [2, p.14].

The works of these artists are not some rational schemes; they are subject to real emotions and not the rule.

"Kandinsky's paintings are not demonstrations, or theorems: we should not look here nor any geometry or anyone mathematics, but an atmosphere," says the same author [2, p. 11]. But his genius remains apollonian.

The compositions of W. Kandinsky and P. Klee remain far from being some calculated results, yet the emotion is based on a specific order. Work is not limited to disorder and completely chaos.

But still, why relativity and mutual correction? Because taken in part, calculation, rules, methods are unable to produce something great. In the process of creation, the artist, most often there is no absolutely free and does not go on a totally rational way, and rarely is convinced that the pending plans to create his work.

However, the relationship between reason and affection are governed by certain laws.

Art should discover the very object and aim not only to analyze, decompose it by reasoning. Emotion artist cannot be replaced by reason. Roles emotion and reason are quite different; they cannot be substituted, leaving only the correlation between them.

"Any art masterpiece is nothing but the expression in the language

most sensitive to the idea of the highest" says J.-M. Guyau. [3, p. 84]

Surely, with an idea, a high thought is possible moved and emotional side. On the artist is sensitive to the idea and of affection to draw thinking. But many times during the realization of the work, the author himself does not realize what is happening, work just finally understanding it. Many movements and exercises cannot be expressed organized. Possible that the meaning remains the destruction of form or rational is lowered in the area where there is no boundary between "subject" and "object", where there is the possibility of destruction and is made "always questioning everything" [1, p. 125].

Because many works are meaningless, everything is dependent on the spectator, the fact that it gives understanding to the perception of the work. In the midst of apparent chaos will find famous anyway, which is not expected, and can become something orderly chaos.

Order and disorder, rationality and the affective categories are paired with permanent correction. There, where their couple is in art, emotions are thought and thought is expressed in terms of affection. Here comes a specific relativity because often it's not noticeable that where the end of emotion and beginning of thought or around.

Specificity joint of rational – emotional moments is that "artistic image is exposed as emotional-rational integrity" [7, p. 127].

Analyzing artworks of movements or currents proposed for research, often grasp the emotional merging with rational element, order and disorder in them. This fusion is so organic that the very content of the work is language. So, for example, is "Dance" (1912) by

Henri Matisse, where the originality of compositional system merges with poetry of colour; "Olive trees" (1905) by Maurice de Vlaminck, where the violence of their emotions corrects existing discipline and «Violin-Waltz» (1913) by Georges Braque combines cubist rule and emotion. In "Spring" by Giorgio de Chirico (1914) in solitary order of landscape falls anguish. Salvador Dali looking for some order in the chaos existing in the "Persistence of memory" (1931), and in "Key fields" by Rene Magritte (1936) barrier between reason and affection is destroyed for knowing the world.

Systematic decomposition and rigorous compositional research are supported by a heady sense of colour in W. Kandinsky's works, such as "Landscape with church" (1913), "Composition VI" (1913) etc. So is the work of Franz Marc "Combat forms" (1914).

Besides the apparent mathematical exercise of Paul Klee in "Light and otherwise" (1931) readily reveals the author's poetic affection, and earlier work "Coloured construction with black graphics" (1919) search for order and rationality intertwine with clutter and irregular images in a structure to achieve way.

Any work is difficult to be placed in a exactly space of judgment or affection, to say precisely that the author has followed the path of an order or deliberately tended to create a mess, because work can often be both logical and while unclear, based logical and intuitive interpretation, while emotional and rational.

In creation with order, rules, methods, their antipodes find their places. Art is nothing else than a game of opposites. But they often do not contradict, but correct.

Intuition and emotion also can create an order – an order of ideas and images, even if not always rationally grounded thoroughly. Such are, for example, works "Metaphysical Time" (1955), "Silent statue" (1913)'s Giorgio de Chirico, "Personage who throws a stone at a bird" (1926), "Bird revealing the unknown a couple lovers" (1941) Joan Miro's etc.

Reasoning opposes affective in general, but do not exclude, because otherwise there would be either. Rejecting chance and spontaneous artist loses freedom and possibility even the smallest deviations from existing systems. Opposition between calculation and instinct, between rule and emotion do not exist just create symmetry, since, according to M. Eliade, "each of us is a little chaos".

Chaos itself is not only a "system" of clutter and reduces opposition to a system that complements the other, giving the possibility of existence; there is a correlation and mutual correction. Strength of each system remains for each artist separately.

From a rational core, the artwork is not always meant to have the same end. In the creative process can be raised whole floors by errors in any judgment or order, getting the possibility of collapse. The collapse is due to the "practice" affects that can be triggered automatically by any sense, but that is a correlation in the artwork, as there is a clear distinction between practical affects and aesthetic emotion, "the artist consciously and deliberately included in the art picture" [5, p. 250]. Recourse to aesthetic emotion to communicate what is not able to tell the reason.

Rational and emotional side in creation are very different, one can speak of many contradictions between the

two languages. One of these is dominated by explainable and the other – by the ineffable, one is possessed by man, other than him dominating man, fulfilling a function by suggestion and possessing an infinite ambiguity.

So, the two languages are reduced to "know" and "feel". Knowing how to feel better, feel to know better, because half lead to half achievement.

But, as would be, order and reason create the universal and include it private. The role of the individual is disorder, who is not a dominant factor, but a subordinate, assuming the order as dominant function.

Thus, there is not disorder in itself, but only "in order", as a "shadow" of it, but desperately needed.

Order is possible disorder itself. For order and rationality to exist and make sense there should be and disorder, and irrationality in the same order, although at another level.

Any may at some point become formulation and canon, sudden stop, exemplary type. Nothing is wanted and, in some cases, is not justified, but to be introduced all as subject to internal logic holds.

Creator sees the invisible and feels the undistinguishable. In creation he tends to follow one rule – no rules. But rule and order there are and they are just as impossible avoided as clutter. Rational and affective have the same

meaning, they complement each other and relativity begins with the fact that the author proposes in his work.

Correction is possible only after the existing key distinction. Behind rational always hiding an amount of measurable factors. This is not proper for affection, which involves only the inner contradiction.

Of difference and identity, therefore, appear both rational order correlation and affective disorder and their coexistence. P. Valery wrote: "Two dangers always threaten the world: order and disorder." Show them the same force, the same role.

Therefore, order and disorder are two points diametrically with the possibility of closing a circle. What is first is last, which is last is first.

Thus, two systems co-participate in all. One is the starting point and the other – the arrival. One complements the other, without mutual liquidate, but correct.

What we call clutter in the work of art is but a relative term designating actions or movements. But none of these movements or actions can deviate for a moment from the general order.

So, order – disorder, rational – emotional are opposites that constitute a whole. The battle between them leads to mutual correction and in all cases can only reach a truce, at least in art.

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