

სახვითი ხელოვნება როგორც ფილოსოფიის კატეგორია

Fine Art as a Category of Philosophy

ვაჟა კაკაბაძე

ეკონომიკის მეცნიერებათა დოქტორი, ინჟინერ-გეოლოგი,

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აბსტრაქტი: ხელოვნება არ არის განყენებული საქმიანობა ის ფილოსოფიაა თავისი ტერმინოლოგიითა და შინაარსით, ფილოსოფოსების ერთმა ნაწილმა მასში დაინახა ორი განსხვავებული მიმართულება: 1. გრძნობად არსებული ფორმები, ფერები, ბგერები, და: 2. სულიერი ცხოვრების ამსახველი ელემენტები, რომელიც გახდა ფილოსოფიური მსჯელობის საგანი, გამოკვლევის ობიექტი და სახვითი ხელოვნების სხვადასხვა მიმდინარეობის შექმნის საფუძველი, მაგალითად ფილოსოფოსმა ჰ. სპენსერმა ჩამოაყალიბა ხელოვნების თამაშიდან თეორია (ტერმინი) – „თამაშის“ თეორია, რომელიც გარკვეულწილად ეხმიანება ფილოსოფოს კანტის ანტინომიების თეორიას, მამასადაამე ხელოვნება სულიერი ინფორმაციის წყაროა ანუ კავშირშია გონთან და ის ფილოსოფიაა, სადაც აშკარად ჩანს კავშირი ადამიანის ცნობიერსა და ქვეცნობიერს შორის - სწორედ ეს არის წარმოდგენილ სტატიაში დასაბუთებული.

საკვანძო სიტყვები: ფილოსოფია, სახვითი ხელოვნება, ჭკრეტის უნარი, ანტინომია, „თამაში“, ალგორითმი.

Abstract: Art is not an abstractive activity, it is a philosophy with its own terminology and content, in which some philosophers have seen two directions: 1. Forms, colors, sounds existing as sensations and 2. Elements reflecting the spiritual life that became the subject of philosophical reasoning and the basis for the various directions of visual art. The philosopher H. Spencer, for instance, developed the theory (term) of “play” as the essence of culture, which to a certain extent echoed the philosopher Kant’s theory of antinomies. Thus, art is a source of spiritual information, i.e. it is connected with thinking, and this is philosophy, Where the connection between a person’s conscious and subconscious

is clearly visible – as we have reasoned in this article.

Key words: philosophy, visual art, ability to think, antinomy, “play”, algorithm.

The fine arts law - the “golden section” that is expressed mathematically in the following way: 1 to 7 and 3 to 5 equals 8, where 1 is the size of a person’s head and 7 is all other body parts, plays an important role in the link between the fine arts and philosophy and even science. Let us consider this to be the first definition of this link, because it is where mathematics, geometry and the basic principle of classical visual art intersect.

Unlike classical visual art, modernist art subordinates content to form and conveys reality in that way. In terms of content, there is no difference between classical and modernist art, so is the philosophical vision of approaching the world and this can be regarded as the second definition of the link with philosophy.

Let us ask the question: what then is the difference between classical and modernist art, and how do they relate to philosophy?

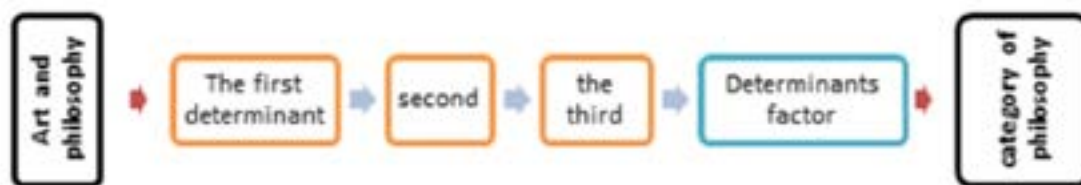
In classical art, the main thing is the “absolute”, the ideal is linked to the absolute, moreover, the creative process for the artist is a path to the “absolute” - these words belong to the Austrian art historian Hans Sedlmayr in his book “The Lost Center”. Classical art is characterized by multifunctionality, which is one of the hallmarks of art.

One part of art historians believes that modernist art denies the “absolute”, the “ideal”, the “content” and gives preference to form, although we would like to note that the form itself is the content which describes the internal structure of the form, for example: a circle describes the uniform distribution of the internal structure of a given form, while a pyramid indicates the hexagonal or irregular distribution of internal structures (molecules). However, in nature, there are round-shaped bodies in which the internal structure is not uniformly distributed, an example being the Earth, which consists of several round shapes - the Earth’s core, mantle and crust - and each of them has a different density. Such issues are well explained in a branch of science called crystallography. In addition, it should be noted that the round shape (borjgali) in symbolism denotes movement, and the pyramid denotes aspiration towards the sky, and movement is the main feature of Impressionism, one of the art movements.

Thus, from the above reasoning, the existence of both acceptance of concepts and rejection of the same concepts is clearly revealed, which leads to antinomy, i.e. acceptance - rejection, which in art (painting) creates entropy of form, or color, or content, and in this case the link between art, philosophy and science is revealed - this is the third definition of the link.

The English scholar Herbert Spencer formulated a theory of the origin of art from play. He used the concept of “lay”, which was influenced to some extent by the philosophical and gnoseological idea of the philosopher Kant. Spencer defined play as a purely psychological act. In my view, human psychological action, especially in art, is the result of a confrontation (clash) between human consciousness and subconsciousness. This is well manifested in children’s everyday play, when they consider drawing as fun or play, at which time the information surrounding children is transferred to paper. So we can say that art is a source of information, and this is confirmed by cryptograms on the Egyptian pyramids, paintings found in the Altamira Cave, folk songs, dances and so on. The philosopher Hegel called the transmission of information through images – “picture thinking” [Hegel, 1973]. In my opinion, this form of thinking, which Hegel called “picture thinking” and Spencer called “play”, is inherent to man from birth, which he inherits on the basis of processing sensations, since all artistic paintings, except the depiction of nature, contain an image emotion, which stems from genetic memory.

Therefore, we may safely say that art, including painting, is a source of certain spiritual information about events that have occurred in the past and are expected in the future, that is, it is connected with thinking, which in content and form is a link between theology, science and philosophy, and at the same time is a means of aesthetic expression of the world seen by the artist - **this idea is the confirming factor of the first three definitions of the link between art and philosophy, that is, we have three determinants and one factor, which allows us to build an algorithm (gr., N1).**



Gr. N1. Algorithm of philosophy of art.

Art may be conventionally divided into two elements in terms of content. The elements of the first are forms, colors, sounds that exist as sensations that we see, feel and hear; the second are elements and facts of spiritual life that mask sensual feelings, for example: love, hatred, fear, envy, religiosity and so on.

A special role in art is played by color, each color has its own characteristic resonance, thus to some extent subject to the laws of physics, so the pictorial canvas significantly influences the viewer’s thinking, because here the feelings of the artist and the viewer intersect. The artist’s attitude towards the object or his mood is seen in the painting and thus the fate of the piece is shaped.

Color is not mute, it speaks, it is either beautiful, or sublime, or sad, or funny, or tragic, or comic, or dull or bright. When evaluating color, the question arises: what gives it emotionality? Or, does color

exist at all?

In Georgian speech cognition¹, color is associated with divine light, and indeed: while the Savior was praying on Mount Tabor, His disciples fell asleep. When they woke up, they saw that Jesus had changed color in front of them. The Transfiguration was so vivid, that the apostles could not look him in the eye. What color did Christ shine? This question has not yet been asked by anyone, and no one can answer it, although we can point out that if color had a philosophical, difference meaning before the birth of Christ, then after the birth of Christ it received a divine assignment as well [kakabadze, 2022:20].

Yet, what is the color? According to science, color is a qualitative subjective characteristic of electromagnetic radiation in the optical range; it is determined based on physiological origin of visual sensation and depends on a number of physical, physiological and psychological factors. However, the perception of color is determined by the individuality of the person, as well as the spectral composition, the surrounding light source in the contrast of color and brightness, as well as the objects that do not illuminate.

There are many factors to the color sensation and it is individual because the color sensation originates in the brain. The sensation of each color in a person is based on the sum of the primary colors or the lack of colors that the eye cannot perceive; these colors are blue, green, yellow, red, white, black and divine light (which the eye cannot perceive), but two of these colors - white and black - do not exist in the real world, therefore the question arises: are there any colors at all? Maybe it was created by God to make us feel different, and this difference depends not only on the adaptation of the eye and the affiliation of human culture, but also on the religious belief.

Every color has its spectrum, which in the human mind represents the continuous infinity of a given color. A continuous spectrum of colors can be seen on a diffraction grid. A good demonstration of the spectrum is the natural phenomenon of the rainbow. The first continuous spectrum was broken down in seven colors by Isaac Newton; this breakdown is random because it was done according to an elective system and was based on the principle of seven musical notes. As for the artists approach, they believe that color and hue can be obtained by mixing different colors of paints where red, blue and green colors dominate. According to natural philosophers, red, blue and green are not the main colors [kakabadze 2022:22; Potsverashvili, 2010].

Scientific research revealed that the spectrum of human visible light includes red, orange, yellow, green, blue, indigo, violet. Human perceives the spectrum of these colors and their mixtures; this is the permissible range to which he/she is given the ability to perceive. The human eye cannot perceive the spectrum of short-wave colors; anyway, do people perceive colors or do they perceive what we call

1. Author's term

color? Current events in the universe are a continuous cycle with different speeds, i.e the blue color is characterized by a greater speed than green.

One of the first researches on the meaning of colors is Leon Batista Alberti's treatise "On Painting"- Published in 1450 [Zubov, 1983:5]. He formulated the principle of academic painting, singled out four main colors, noting that: red should be associated with fire, blue with air, green with water, and gray with earth [Batista, 1966:50]. Leonardo da Vinci agrees with this view, and adds two colors to Batista Alberti's four primary colors: white (to represent light) and black (to depict darkness). In Georgian speech cognition, which is clearly reflected in fresco painting, red has the meaning of blood; for example, in all religious works, wine is represented in red and is identified with the blood of Christ, and the red egg - with the Resurrection; green is associated with serenity, blue is used to paint the sky, and black is used to represent the underworld and funeral scenes.

In the thinking of modern art, the color acquired a different assignment: It became characteristic for it to capture impressions with the help of color, which was founded by Impressionism. After the Impressionist artistic manner, abstractionist artists, who tried to establish a joint connection between music, poetry and color and express them in spatial vision, gave the greatest importance to color. In my painting I try to give color a characteristic of a continuous cycle or speed of current events in the universe and this is the main starting point of my painting concept.

And, yet, what is the color? In my opinion, this is: an integral part of the world, which reflects the psychological attitude of a person towards the ongoing processes in the world [kakabadze 2022:34].

Landscape - ability of man to contemplate the world or the nostalgia for returning to paradise

Landscape - a genre of fine art, which reflects the spiritual desire of man to take a place in nature. Thematically, landscape painting is divided into several types, namely: landscapes that depict the real picture of nature - mountain, forest, city, sea and so on; landscapes, which depict a place invented or acceptable to the human soul, and landscape abstraction, which is expressed only in colors, where forms lose their meaning.

In painting, landscapes often form the backdrop for paintings, graphics, or other works of art. The first «patterns» of the landscape were created in the distant past, and its elements are reflected in the paintings of the culture of the ancient East, especially in the ancient Egypt and Pelasgian² wall culture or household items.

Landscape as a painting genre developed significantly in the works of Dutch artists, but it was limited to more landscape descriptions, and only the Impressionists were able to express its true soul, which is saturated with the shadows of the Garden of Eden and is close to the characteristic of

2. Pelasgians - pre-Georgian tribes that inhabited the territory of present-day Greece.

continuous cycle of events ongoing in the universe.

Tracing the evolution of landscape representation allows the discovery of diverse artistic styles, diverse worldviews, and diverse and shifting attitudes towards interactions with the outside world. Tracing the evolution of landscape representation allows the discovery of diverse artistic styles, diverse worldviews, and diverse and shifting attitudes towards interactions with the outside world.

And, yet, what is the landscape? In my opinion it is the desire of an artist to return to the tranquility of paradise [Kakabadze, 2022:22].

Portrait - reading the spiritual mood of yourself and of others

One of the basic types of the fine arts genre is portraiture, which is a depiction of an existing or invented human expression, explaining the spiritual nature of a this person, his/her psychology.

The starting point of psychology is the attitude of man towards the society, the processes ongoing in the society and the world, so painting approaches the basic principles of philosophy known as human cognitive behavior³, with the artist trying not only to know the model, but also himself.

Anthropocentrism⁴ is characteristic of portraits performed by almost every artist; at the same time, it is centralized on human feelings.

The term portraits or self-portrait is an artist's depiction, which is self- valued or from their own perspective of their style creating an artwork that displays subjective values that are usually personal. The personality can be seen visually from having a detailed observation of the artist's choice of colour, the material that is worked on, the material used, and especially the style, whether is detailed or spontaneous, they are all deliberate choices made by the artist to present to the public (audience). The personality could also be based on the specific genre which the artist presents dominantly, through their body of work. The scale is also important, as it shows a different visual representation to the audience granting different reactions.

For example: The artists Van Gogh, Frida Kahlo and Ben Quilty all play an important role in modern art challenging the traditions of art. All 3 artists are able to visually express their emotions

3. Cognitive psychology views the process of cognition as sequential stages of information processing, where each stage has its own unique function. It is based on a cognitive approach (perspective) and tries to answer the following questions:

- How is information received from the outside world?
- How does the human mind process and store the received information?
- How are problems solved and what effect does this information have on behavior?

4, Anthropocentrism - a religious view of man as a supreme being, created by God; he is the center and the ultimate goal of the universe.

and perspective on life onto a work of art. To convey personality and spirit of a person in an artwork, extensive use of symbolism are required. Symbolisms are the artist self-values that have a connection and importance to the message the artist are trying to convey. The line and brush work, as well as colour, scale, and composition all contribute in evoking emotion through a portrait

And, yet, what is a portrait? In my opinion, this is a psycho-analytical image of a subject or model created by an artist on a flat plane or an attempt to move it into a one-dimensional space [Kakabadze, 2022:23].

Still life⁵ – immortalization of the end or the formal expression of an object

Still life - a genre of fine art, which depicts the transfer of the shapes of objects arranged in a given environment into the plane at the artist's discretion. In still life, the artist pays special attention to the arrangement of the shadows of the objects to be painted, and in this case the light and, therefore, the colors on the canvas are artificial. Thus, the artist tries to achieve the natural arrangement of the objects to be painted - based on their content. It is common when an artist paints household items and tries to express the existing social environment with this method.

Artists “marveled at the creative diversity of nature, her ability to form coloured shapes beyond the flights of human fancy” [Westermann, 2004:167], and found great delight in capturing these forms. The various types of still-lives developed [Mahon, 1993-1994:17], including “banquet-pieces” which depicted tables arranged with food. Many painters specialised in this particular type of imagery, amongst them Laurens Craen whose Still life with imaginary view shows a typical compositional structure and formal elements of the 17th century Dutch banquet paintings.

And, yet, what is still life? In my opinion this is the immortalization of the objects to be painted, the value of which is estimated at a given time [Kakabadze, 2022:24].

Conclusion: For H. Spencer's “play”: visual art affects us (touches us) almost physically, much more strongly than philosophy, and essentially says the same thing as philosophy, but in a more aesthetic form and the philosophy of art is distinguished from art criticism, which is concerned with the analysis and evaluation of particular works of art.

5. “Flemish still life painting can be classified into several categories. The still lifes are classified by objects or subject, organization of objects, and technique. The divisions are not all inclusive; many still life works could fall into more than one category. Sixteenth and seventeenth century Flemish still life painting can be classified into kitchen, banquet, breakfast, peasant interior, and fish scenes; floral, smoking, flora and fauna, pronk, and illusionist still lifes, the gamepiece, and the Vanita. The banquet scene displayed lavish dishes and place settings, crystal and silver; plentiful and sometimes exotic foods were pictured.”

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