


ART AS A CATHARTIC EXPRESSION OF THE SELF UNDERSTOOD AS AN EXISTENTIAL OBJECT

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Ana Rita Cesar Lustosa

Degree in Visual Arts. Master's student in Art at the Federal University of Espírito Santo.

Email: lustosaanarita@gmail.com.

Rita Mychelly dos Santos Salles

Degree in Fine Arts. Master's student in Art at the Federal University of Espírito Santo.

Email: ritamychelly@yahoo.com.br.

Sergio Rodrigues de Souza

Philosopher. Psychoanalyst. Doctor in Pedagogical Sciences. Post-Doctor in Social

Psychology. Email: srgridriguesdesouza@gmail.com.

ABSTRACT

The article presents an idea of what art is based on the individual's cathartic expression, in which his exploration of the self finds what its expressions reflected in the images it produces, interpreted by those who are willing to admire it. In this sense, the objective of this work is to understand how art came to become an essential element for human existence, composing an elementary part of his psychic health. To achieve this understanding, authors on art and its manifestations over time have been used in a bibliographic research. As a result, the text in question is presented, showing all the cathartic force that it allows to expose. The development of the human mind and civilizing processes make life more masked under the hallucinogenic effects of evolution and the principles of power and sociogenic relationships. Art and its symbolic expression is not a technique that develops only with time or practice; much more than that, it needs to be constantly elaborated and re-designed, starting from the reading of the reality that makes up society and the challenges posed by existence. Artistic abstraction is a complex intellectual construction, where visual and non-visual elements, with objective and subjective characters are present, tying together a brilliant psychological drama that involves various moments of the artist, where their respective worlds are represented as creatures expressed in images, expressing the same feelings as those that inhabit the world as we know it, with the difference that the literal condition of the world was subjectivated by the artist's surreal perception. Finally, it is concluded that art is a profound cathexial expression of what man feels as being repressed by his limited existence in time and space.

Keywords: Art, Plastic Arts, Catharsis.

INTRODUCTION

Art is most likely the oldest *spontaneous manifestation* of the human mind to be regularly transformed into practice for useful purposes by Humanity. The observation is verified either in their songs or even in the peculiar paintings made by ancestral peoples from very primitive times. It presents, in symbolic and creative language, the description of a universal reality of the human soul. It could be assumed that the caveman already used art as a means of catharsis ¹, a way to get his feelings and emotions out. And, it is assumed, there were many manifestations of pain, anguish, struggle, death, victories and joys represented on the walls of caves (rock paintings), which makes us think of projections of the unconscious represented by images and symbols. It appears that “art is *almost* as old as man” (FISHER, 1971, p. 21). (emphasis ours)

She is the artist's ultimate expression. It represents his ecstasy, the expressed fury of his inner *daimon*, which is sublimated by the repressive force of place and culture, which makes him constantly transform. The definition of *art* varies by time and culture. Kandinsky (1911, sp) referred to this saying that “each epoch has received its own dose of artistic freedom, and not even the most creative of geniuses manages to cross the borders of this freedom.” In the wake of this statement, Célia Bertin (1990) reiterates that each era has its art, respectively, each art, its freedom. And art, more than any other intellectual activity, is capable of capturing the human inner war with an essential capacity and camouflaging it under veins and shades of beauty and harmony that deceive and illuminate from the rudest soul to the most refined and sophisticated. And it reveals not only the human intellectual duality but also its religion, its beliefs, its expectations, the messages of the hidden forces of nature, its intellectual development and the censorships that from time immemorial accompanied human artistic works.

Since man is a mystery in himself, all his production uses this same mystery that comforts and surrounds him, protecting and exposing him [*in an ad infinitum dialectic*] to the infinite search for a phylogenetic truth in an attempt to form what could be characterized by

¹“ *Catharsis* is the (psychoanalytic) method which aims to eliminate psychic disturbances, nervous excitations, tensions, anguish, by provoking an emotional outburst or in other ways, and basing itself on the recollection of the scene and of past events that are linked to those events. disturbances. According to Aristotle, the word *catharsis* means *cleansing of the soul*. *Catharsis*, for him is the word that, in *Poetic Art*, arouses terror, fear and pity, having the effect of purifying these emotions. The confession of errors, which Catholics make to the priest, is ultimately a practical application of the cathartic method, if considered in the field of Psychology. By confessing, the individual starts to feel relief from the feeling of guilt” (ABBAGNANO, 2007, p. 53).

building the fantastic and enigmatic artistic-cultural framework human.

This perception of an order of things shines through in cave art. Cave art is, in essence, an enterprise that is born from a certain awareness of an opposing humanity, although dependent on nature. The supreme importance of the painted game animal to the life of the community is beyond doubt. (...) According to the content of the paintings and by analogy with the practices of savage societies still subsisting, that the paintings, so often superimposed in profusion on the surface of the same rocks, were accompaniments to magico-religious ceremonies designed to ensure success. of the hunter and the abundance of hunting (GARCIA, 1978, p. 39).

Artists had established prestige among primitive peoples. For these, they expressed, through their symbolic representations, the divine messages. The gods spoke to them and thus expressed the divine designs through the figures drawn on the ceilings and walls of caves and rocks. Thus, when the artist drew the hunter overcoming the hunt, it was not a representation of what had really happened, but rather a motivational expectation so that the latter would not cower. Based on this oracular message, the success expedient in the enterprise was guaranteed.

Among the Aztecs, artists represented the upper class because they could speak directly with the gods and receive messages from them and transmit them to the people through sculptures. And it wasn't just that, the stories of people's origins were told and represented through the arts; there was no writing.

primitive peoples, art, religion and science were together in the figure of the shaman, who was an artist (musician, actor, poet, *etc.*), priest and doctor. Originally, art could be understood as the product or process in which knowledge is used to perform certain skills.

This was the sense in which the Greeks, in classical times (5th century BC), understood art: the word art did not exist in the sense we use today, but *tekné*, from which the word *technique* in Neo-Latin languages originated. For them, there was the art, or technique, of making sculptures, paintings, shoes or ships.

The word Art (from the Latin *Ars*, meaning technique and/or *skill*), is generally understood as a human activity linked to manifestations of an aesthetic nature, made by artists based on perception, emotions and ideas, with the aim of stimulating these instances. of consciousness in one or more viewers, giving a unique and different meaning to each work of art. This is because the understanding is unique, personal and non-transferable, allowing each individual to exceed their fair measures, without the imminent risk of incurring *hybris*.

Art has existed for as long as there are signs of human beings on Earth. The human brain could not live all the time alienated from everything. The first scratches on the floor or on the

walls of caves must have seemed like a charm to those who saw it after it was finished. Likewise, it must have been when the first Paleolithic artisan tied a stone to a piece of wood... without realizing what it could be... must have admired and laughed... for then ask himself in his vast curiosity what would he do with it?! When would you use it? What would you use it for? Where would you use it? Or, finally..., would you use it? In the end, he must have had a good laugh at his work of art and thought: useless creation! Over time, the role of art has diversified and as a main theme it is used to anesthetize minds oppressed by a degrading, exhausting and oppressive living condition.

THE ARTIST'S ART AND CREATIVE EXPRESSION

The artist makes art according to his feelings, his wishes, his knowledge, his ideas, his creativity and his imagination, which makes it clear that each work of art is a way of interpreting the life that is being lived; the release of the *daimon*; something like a way of exposing what bothers, that pulsates, that gets out of control, ignites and that bubbles silently inside the soul like the magma of a dormant volcano. *Inspiration would be* the state of consciousness that the artist reaches, in which he sees perception, reason and emotion find themselves combined in a way that they set out to perform their best works. I could liken this explosion to the *insight* of some theories of Psychology; the platonic ecstasy capable of making the individual come out of himself and break with social structures formalized.

Art is a phenomenon that appears in the midst of human communities; therefore, it is a cultural and not a biological achievement, becoming a phenomenon of human collectivities. Understanding by cultural everything that must be taught and/or transmitted and that is somehow subject to tradition. It cannot be seen as something done outside the context of human daily life, something extraordinary within human culture. It must be admitted as a fully integrated element in the culture of society, portraying the natural environment, expressing feelings, religiosity, situations social or same, recording pictorial values, suggesting different impressions to the observer. It can also be understood as the set of acts by which it is capable of causing a change in form, *ie* , the material offered by nature and culture *is transformed* . In this sense, any human activity, as long as it is regularly conducted to an end, can be called artistic.

ART CONCEPT

Art can be synonymous with beauty, or with a transcendent beauty. In this way, the term takes on a subjective character, anything can be called *art*, as long as someone considers it that way, not needing to be limited to the production made by an artist. By subjective it is understood that the value given to a certain object cannot be measured, taking into account that a value is value in the fair measure in which it employs and is recognized as such. But, upon receiving the title of art, he necessarily admits that the author is an artist, even if not in a *strict sense*.

In this regard, Janson & Jason wrote that,

Defining art is almost as difficult as defining the human being. All generalities about art are easy to refute. Deciding what art is and evaluating a work of art are different problems. If we had an absolute method for distinguishing art and non-art, such a method would not necessarily enable us to measure artistic quality (1988, sp).

Art forms can extrapolate reality, exaggerate accepted things or simply create new ways of looking at reality. Anyway, it will always be a unique reality, intrinsic to someone [*the artist*], never to the majority. And this vision can never be imposed as unique and true, because art is not despotic.

In some societies, people consider art to belong to the person who created it. This view (generally of most Western culture) is that a work of art is the property of the artist. Another way of thinking about *talent* is as if it were an individual artist's gift. And this made art become something profane, vulgar, devoid of any connection with the Sublime. This type of thinking is more common in societies that have moved further away from religion, where individuals have a lesser sense of belonging to the group.

In antiquity, the gift was a contemplation, a gift from God that the artist received. The work was the product of his *tuere* (vision), intuition. Through *sacrum ecstasy* he received guidance from Phoebus Apollo, Athena or Aphrodite. For this reason his technique was so respected; she was sacred *per excellence*. There was no way for someone to be an artist for mere self-education or for the tutoring of some mortal; *tekné* was taught by God himself who, *likewise*, accompanied and presided over the work.

Art can also be defined, more generally, as the field of human knowledge related to the creation and criticism of works that evoke the sensorial, emotional and intellectual experience and interpretation of life in all its aspects. The true essence of art and that of the artist has the power to transform reality according to their ideals and thoughts. This is a very naive idea of

some thinkers and reformers. It ends up incorporating the social, environmental, psychological and epistemological problems that haunt humanity as it becomes more complex, a tendency that is sharpened by scientific advances, urbanization, paradigm shifts, wars, hunger, diseases and so many other ills that do not cease to haunt the glory days of humanity, but a deep reading of artistic thought is the product of a high intellectuality and great isolation from reality, that is, it is the daughter of idleness! And the overwhelming majority of humanity lives crushed under the cruel burden of an empty existence devoid of the slightest sense of being. Therefore, this transforming power is not the privilege of the majority; not to mention that in their respective times the artists are figures of little or no political activity, therefore, such meaning attributed to their works is the result of *a posteriori* visions, ie, they provoke changes that were already inflamed in the subterranean layers of the soul. popular.

One of the characteristics of art is the difficulty in giving it utility. In the apocryphal and atheistic society, misogynist like the current one, art has lost all and any reason for being. In primeval societies it was the vehicle the gods used to communicate with mortals, to predict the future, to teach them new techniques for handling the fields, herbs and animals. Today all this is treated as superstition, illusion, madness, where this difficulty in finding use for art often masks prejudices against art and artists, literally wanting to deny them the reason why they exist, with the argument that the their work is useless, therefore, as they are too, therefore, there is no reason to be part of the society.

What must not be forgotten is that art is useless; not in the pragmatist and immediatist sense of serving an end beyond itself. Thus, a frame is not *useful* for anything else, as a technical drawing, as an engineering plan, for example, is used for building a machine. But that is not to say that art does not have a *function* . However, it helps to transform the roughness of life into something more sublime, supernatural, less aggressive, less acrid.

According to Charles Peirce (sd *apud* TABACOF, 2009, p. 193) “art has a transcendent function, that is, ink stains on a canvas or words written on paper symbolize states of human consciousness, encompassing perception, emotion and reason.” That would be the main function of art. But they are not simple inkblots, like blots of a madman, together these pieces of visions become something more, they say something more, they speak to the soul, because they provoke the individual to contemplate, to deconstruct, to come out of himself, to deny the real and it is in this negation that he finds a meaning to give meaning to what is missing a sense.

Art, like any other human cultural manifestation, can be used for social cohesion, reaffirming values, or criticizing them, according to civilization, the critical-social moment, the economy, intrinsic and extrinsic motivations, morbid yearnings. of each moment and the values

embedded in and by culture. The development of the human mind and civilizing processes make life more masked under the hallucinogenic effects of evolution and the principles of power and sociogenic relationships. The main task of art in this sense is found in the specialized literature where, in many cases, it is used as an instrument of moralization, political and ideological indoctrination, as well as a tool in education in various fields of knowledge, from basic education to employee training. in companies. Shakespeare's works are already good examples of this type of use in MBA courses at North American universities. Freud himself and his disciples discussed the characters of literary works as if they were endowed with reason, feelings and gifts. humanistic.

ABSTRACTION AND LITERALITY IN ART

Art is much more than an expression of the sublime, the fantastic, it creates and recreates the most enchanting, bringing it to the existential reality, from where it originated, that is, from the concrete it produces the wonderful and this becomes the literal object from which he himself can expand his integration or make possible the artistic symbolic construction for others.

No historical moment was without its empirical determinations that, in the interpretation of many artists, refer to a censorship, not being possible for them to represent their creations as they judged their intellectual perception. As a way of escaping censorship, artists use the most varied artifices, dialoguing with the spectators' unconscious, sending messages that will only be fully understood, years later, through refined studies and deep knowledge of the political moment in which they were. inserted.

Art and its symbolic expression is not a technique that develops only with time or practice; much more than that, it needs to be constantly elaborated and re-designed, starting from the reading of the reality that makes up society and the challenges posed by existence. It can be understood that in the formation and structuring of human thought until it reaches the path of expression through artistic language there is a whole condition of changes in profiles in the expressions and symbols used, in the meanings that are given to them, always with the intention of to express what the social mask allows or enables the individual to express, without running an imminent risk of censorship. And it is at this point of intersection that art shows its symbolic potential for freedom, because through it, creative artists can express what, otherwise, should be kept away from the eyes [*always chaste, prudish*] of all.

The most interesting thing is the clothing in which the expressions, figures and images are dressed and the thought itself put out, so that an artistic-linguistic extension is created that

exasperates what is explained and the entire censor set that crosses it, without the latter being able to destroy it or, simply, prevent it from being present and making itself sensitive. There is a whole poetic magic that takes the admirer to delight, subjected to a feeling of lightness such that the entire weight of existential reality is placed on the sidelines of the reality produced by the poetic license of the artist and that ends up being accepted as factual, ignoring him that it is the expression of his own world, in which in many cases he creates a world of absolute denial of his literal existence and publicly judges what he sees as poetic abstraction. His condition is lost between the lines of what he is appreciating as an abstract symbolic expression of the artist, not understanding that he is facing a literal reading of his human condition, all too human.

This exposed here already makes it very evident that it is a type of classical art, understanding this term, in the sense that it expresses a singular condition, not being possible to find it in other artistic models and the adaptations of social events to the art form, in its various expressions, in some cases, it worked perfectly, in others, it was not possible to capture all the magic of the elements involved and reproduce, in a literal way, its psychological depth.

What must be clarified is that artistic abstraction is a complex intellectual construction, where visual and non-visual elements, with objective and subjective characters are present, tying together a brilliant psychological drama that involves various moments of the artist. , where their respective worlds are represented as creatures expressed in images, expressing the same feelings as those who inhabit the world as we know it, with the difference that the literal condition of the world was subjectivated by the artist's surreal perception.

A whole range of instruments, these capable of weaving a deep and broad connection between *episteme* and *phrónesis* are present in the plots of artistic representations, making them more solid and more captivating and it is not because they are aimed at an audience with less capacity for abstraction than this means that this same group of admirers cannot carry out deep and complex readings, which take place at an unconscious and pre-conscious level (BETTELHEIM, 2007).

In this same sense, Victor Masriera argues that all artistic symbolism “must be considered as language, as expression; language much more precisely than that of words, which almost give a distant idea of things, without them [*to*] adjusting when their representation is not evoked at the same time” (MASRIERA, quoted by AZIS, 1972). , p. 143).

Since when it appears and, the most interesting thing is that, the communicative style of the arts is lost in the sands of time, in which the graphic representation of images telling stories is a composition still from the cave times, brings this same expression of semiotics, now based on much more abstract themes and linked to the moment of each one.

The process of human cognitive and intellectual maturation follows very well characterized physiological patterns that occur as chronological age advances and the challenges and modalities of pragmatic teaching are provided to students and other individuals. Along with this special condition, neural adaptations occur to the various elements of cognitive abstraction and an increase in the intellectual capacity of memorization, analysis, synthesis in a complex way, always being necessary for the brain to produce synaptic chains that allow the understanding of what happens.

The spectator is in a literal situation of being able to understand that a very faithful mnemonic action is taking place, where it is about the environment and the image that takes him to ecstasy, but his bond is linked to thoughts that made him move in space- time, assuming a posture that is linked to that specific present moment, tied by an invisible thread that extends backwards to the exact moment your memory dislodged it. In some cases, this space-time-mnemonic displacement is performed by a historical, literal event, because his capacity for abstraction at that moment did not allow him to have access to his memories, as they occurred.

This means that everything that was previously thought of as a piece of the whole ends up being transformed into a specific whole, opening new fields for other specializations, even deeper and more demanding, making man no longer an integral being, only pieces of being that, imagetically, it can be assumed that it is composed in a complete figure. Thus, we have the abstraction of abstraction, components that become increasingly isolated parts of the whole and this in the name of technological evolution, with which it is supposed to make it possible to know more thoroughly the entire operation of the machine. However, Aristotle (384-322 BC) already presented the concept that the whole will always be greater than the sum of the parts, that is, if [*he manages*] to bring together the entire fragmented domain of the human being, it does not allow an integral view of the human being. men.

The Stagirite stated that,

In relation to all the faculties which come to us by nature, we first receive potentiality, and only later do we exhibit activity (this is clear in the case of the senses, [*considering*]), for it was not by repeatedly seeing or repeatedly hearing that we acquire these senses; on the contrary, we already had them before starting to enjoy them, and we don't have them because we enjoy them); as to the various forms of moral excellence, however, we acquire them by actually practicing them, as we do with the arts. The things we have to learn before doing, we learn by doing them - *eg*, men become builders by building, and become harpists playing the zither (ARISTOTLE, 2006, pp. 35-36).

Apart from the considerations of each specific cultural time, artistic creativity has always left its deepest mark for its ability to innovate, driving progress and improving the living conditions of society, even if it is in activities that are not directly linked to changes in the structure of life, like Art, *eg*, which is an abstraction, in which its role is linked to aesthetics.

Pathos, this type of feeling that confuses *rather* than clarifies, provokes in the human being the desire for an aesthetic construction and, again, there is an element that leads to the creative production of material and immaterial goods and for that, it is necessary to have the condition of abstraction, considering that before carrying out the construction of the work, the human being materializes it in their thinking.

In the human race, thanks to the capacity for abstraction of thought, that is, the possibility and potentiality of thinking the element before building it, combined with other elements and special conditions, led the human being to hold the potentiality of creating new structures based on what is already available and this was called Creativity, that is, the product of abstract intelligence applied to the constituent elements of human life, aiming to make it aesthetically and pragmatically better and more productive. .

Silva (2014) argues, in this sense, that,

Animals are restricted to the biological needs of the species, genetically determined, and [*in this sense*] Marx calls the vital activity of other animals limited vital activity. It states that the animal also produces, builds nest, dwellings, like the bee, beaver, ant etc. However, it produces only the immediate necessary for itself and its young in a unilateral way. For example, the clay pig who builds his house high in the tree and in the face of weather conditions, rains and winds, he always needs to rebuild his house, even if he produces his own nest, this act is determined by the biological characteristics of the species, by the interactions that are established between the animal and the environment and in this sense it will never make its nest an object of conscious transformation (SILVA, 2014, p. 34).

The intelligence of animals considered inferior is of a concrete complexity. There is a whole set of modalities that are transmitted for generations without noticeable behavioral changes in the short term and also by unprepared eyes. The human being is a complex being and this special condition comes from the fact that he is a creature who has diffuse feelings and, with that, he gets involved, in a pathological way, with his creations while these are still nothing more than thoughts, abstractions without any legitimate dimension with the real. Much more than thinking about his work before building it, he falls in love with it, has feelings of anxiety, makes it seem real, is depressed by the social non-recognition of something that only exists in his psychic world.

This unique and innate capacity of man, which is developed through social interaction and education, understood as a hard discipline, is what enables his evolution towards and through the abstract state of nature. This paradoxical conflict is what enchants the study of Art, because it is not only a matter of achieving a higher level of feeling by passing from one stage to another, but, simultaneously, understanding how the very essence of being moves in directions that make the human being is crossed by his creativity, revealing it after his own being reveals it to him, in the strangest and most unusual ways that one can think of.

Physical rest, for the human being, becomes a way through which his unconscious can reveal hidden wonders even of himself and, if so, why choose a few and not all? What comes close to an understanding is that few people take seriously the strange and confused feelings that come to them when they want to be free from all the things of the world. With this, we have that it is not the artist who chooses his art, his technique and, in a way [*yet*] not explained, it is the artist who takes him by storm and makes him reveal to the world what he has glimpsed. So, art begins with the glimpse, with the wonder, followed by the desire to keep that *incomprehensible, intoxicating pathos* constantly dulling your spirit.

Animals don't feel this sort of thing, inferring that their brains haven't evolved in a way that gives them complexity in what they experience. They repeat ordered behaviors instinctively, without any power to modify them according to their will. Even if environmental pressures push them to try new ways of being and acting, they continue to follow the imperative mechanisms they received as a phylogenetic inheritance.

Everything that animals produce and reproduce is already defined in their respective genetic codes, and there is no way that any other being belonging to their respective species can teach differently how to nest or when to migrate to one region or another. Kant will say that man is the only one who needs to be educated.

With man, the opposite happens. No item from your tribal organization, from your language, from your local religion is brought into your breeding cell. We need to accept all the implications of our human heritage, one of the most important of which is the small amplitude of biologically transmitted behavior, and the enormous role of the cultural process in the transmission of culture (BENEDICT, 2000, p. 17).

This cultural process to which the author refers has undergone several changes throughout human history and the most violent is the one that is experienced today, in which all responsibility for the transmission of culture has been left to the school and the educational system. Unfortunately, with such an attitude, the end of human tradition was decreed, in which

the most ferocious and assiduous role of this institution has been the overvaluation of aspects of the present, even in the sense of art, to the detriment of values so ingrained in the human spirit, like aesthetics, for example.

The human being needs an epistemic construction that transports him to the threshold of his minimized structure with which he arrives in the world and, throughout his existence, what makes it most imposing is to add new elements to it, not many, without imposing your brand on the world. Under normal circumstances, he leaves his thoughts expressed in his works and through them so that someone or a whole collective can dedicate themselves to interpreting his legacy, transposing, in a didactic way, what, by chance or deliberate desire, has remained obscure and difficult to understand.

Art manifests itself through the artist and never the other way around. He is the one who behaves as an instrument of hers to convey her purpose and her physical intentions *to* humanity. When a sculptor stands in front of a rough stone, he does not see a rough stone, because a mysterious force has already whispered to him, in silence, that inside there is something wonderful wanting to come out into the light of day to be admired. And when the wonderful creature is freed from his prison, he presents his liberator with the glory of exaltation, of recognition for his genius and intellectual wit.

It is not the artist who tells everyone that he deserves to be admired for his genius. It is his work of art that tells everyone that they must recognize their master, while he listens in silence to the aesthetic charm that makes him immortal. The anxieties placed on art as if it were solely responsible for happiness and harmony in a melancholy and chaotic world leads to an interpretation that everyone should make everyone happy because they dedicated their lives to producing something they decided to call art, without understanding that the artist's cathexis expression is, in fact, the expression of art itself, which man will never be able to understand, because once he achieves it, all of it loses its essence, its supreme reason for being.

Paraphrasing Lou-Andreas Salomé (1861-1937), art and artist, creator and creation must remain, for all eternity, as unsolved mysteries, in an eternal future, where the conquest of knowledge, understanding and knowledge are philosophical questions. and not rhetorical, speculative. The aesthetic of a great work is maintained in this way as more and more questions arise without the previous ones having been answered by logic. This impossibility of reaching an answer that satisfies the inquisitive and impatient human ego is what makes human works, considered classical, so enchanting.

It is the human essence, the eternal challenge of unraveling what is beyond understanding that makes man continue to produce art, seeking to express what is most valuable

in himself. Prevented from this, what you have is a negation of yourself, a broken mirror that presents to its observer pieces of what you are, without any conditions to see yourself, imagetically, as a whole. The same applies to your intellectual creation processes; before executing them, not only is there the possibility of thinking about them; there is an obligation to do so, because even abstraction, when it becomes real, in thought, ceases to be a mere abstraction and becomes something concrete, even though it cannot be touched or seen by others.

The human being is, *per excellence*, a being of praxis and this is not only proven by his actions linked to his act of thinking about the action before executing it, but also improving it from the judgment of value and the evolution of his knowledge. Marx stated in his work *Capital* that, “a spider performs operations similar to those of a craftsman, and the bee outperforms more than an architect in building its hive. What distinguishes the worst architect from the best bee is that he figures his construction in thought before turning it into reality” (MARX, 1975, p. 202).

In the same way, an artist acts, in which, starting from his literal world, in which he exists and lives with the full weight of culture and all the imposed limits, he abstracts and gives shape to what he captures from his reality. Therefore, no work of art is a literal expression of the reality from which it was captured, because in affirming this, one is denying all the subjectivity of the artist. Every work of art is an abstraction from literality.

THE ARTIST AND THE ART

There is no art in the desert because it is uninhabited. Man *alone* could not produce art - meaning by himself, the human being who has never had contact with another human. Possibly, art has assumed the role of enchanting the other and monogamous couples, in order to keep together, created caricatures and offered each other, or as a way of courting each other; or even as a way for potential lovers to obtain affective favors. As man alone has no one whom he wants to enchant, conquer or woo, there is no reason for him to transform ordinary objects into works of enchantment in the eyes of others. Art is always a manifestation, strictly, egocentric. The artist does not want anyone other than his object of worship to behold his work. The other looks are innocuous, insipid and worthless. In your unconscious, only a couple of glances interest you

The plastic arts are endowed with mysterious looks, hidden laughter, pointing to a secret place where a great treasure is hidden, or a mystery that can destroy humanity if it falls into the

wrong hands. Now, if the creator of such a weapon hid it from everyone, it is because in his conception no one, not even he, was trustworthy to be in possession of such an artifact!

But what would art be without this hypochondriac, megalomaniac and messianic illusion that affects the minds considered the sanest? So the interpretation of the work depends on the observer. Conversely, therefore, the subjectivity of art itself demonstrates its importance in facilitating the exchange and discussion of rival ideas, or in providing a social context in which different groups of people can come together and mingle.

“The artist originally distances himself from reality and leaves free in his fantasy erotic desires and ambitions with which he creates new realities admitted by other men who admire the valuable images created and idolize the artist as a hero, a way through which they compensate for the dissatisfaction to which submit” (MAURANO, 1999, p. 34).

The fact that art is equated with the dream in this essay is that both are manifestations of the unconscious. Humans keep the sacred illusion that they can control both one and the other, but what happens is that the real readings are always unknown to the author, because they are expressed manifestations coming from a place inaccessible to the artist and at most, a crack opens. and in the dim light, he presumes to see certain shapes in the middle of the penumbra, which in no way reveals a reading [of] the real, because when he sees the shapes, he presents them with faces and images with which he is used to living in his world in the which has dominion, that is, in the world where everything is [*pre-*]determined by the culture.

Art is, as a manifestation of human activity, susceptible to being analyzed in a psychological way, studying the different mental and cultural processes that occur during the creation of different artistic forms, both in their creation and in their reception by the public. In fact, artistic productions are only analyzed by *the corpus theoreticalus* after provoking a wave of public hysteria, only after igniting the collective unconscious.

On the other hand, as a phenomenon of human behavior, it can serve as a basis for analyzing human consciousness, with aesthetic perception being a distinctive factor of human beings as a species, which differentiates them from animals. This difference is characterized by the fact that man is an animal that is aware that he knows (*sapiens sapiens*), because every animal possesses knowledge, whether instinctive or artificially produced. The complexity with which the human *psyche has been endowed* makes it necessary to clarify what disturbs it. The unknown needs to be symbolized in some way, translated, even if in a way that is not in tune with the real, but that makes itself understood by the complainant.

Art can use the images produced to move, move, raise awareness; or deep words to fall in love with a certain poem or other kind of literature. Basically, art is an act of expressing

feelings, thoughts and observations. There is an understanding that is achieved with the material, as a result of the treatment applied to it, which facilitates its understanding process. A good example is the work *Primeira Missa no Brasil*², a painting completed in 1861 by Victor Meirelles (1832-1903), where the author, based on the fanciful accounts of the priests, presents in his painting well-dressed men, and a priest in *glamorous attire* celebrating a mass surrounded by Indians in extreme harmony with the newcomers.

The common opinion says that in order to make an art that results in a work of quality, it is necessary to have a specialization on the part of the artist, so that he or she can reach a level of knowledge about demonstrating technical ability or an originality in the stylistic approach. One can consider such an approach as once it receives a certain intellectual refinement, the creator becomes more [*or less*] [*in*] capable of presenting the forms of his unconscious through a finer or less obscure language to the common man. , which in terms of aesthetics allows for a more moderate appreciation.

Homer (928-898 BC), the great blind poet, immortalized through his art three phenomenal monsters: Scylla, Charybdis and the Sirens, who later came to populate the imagination of plastic artists, portraying them in infinite numbers. shapes.

Scylla is a rock and Charybdis (or Charybdes) is a whirlpool, a whirlpool. The two lived on opposite sides of the Strait of Messina, which separates Italy from Sicily, and they personified the dangers of sailing near rocks and eddies. In pre-Homeric times, Charybdis was more connected to the legends of sailors and fishermen than to classical mythology itself. Homer was responsible for positioning it as a universal mythological entity, taking it from a simple regional legend; in addition to giving it a poetic guise as to its origin. Thanks to Homer's work, it has now become [*almost*] impossible to imagine these two monstrous creatures as natural phenomena.

Final considerations

Art is a profound cathexis expression of what man feels as being repressed by his limited existence in time and space. What could one think of human beings in their struggle against nature without the presence of art to protect them from all the fear, dread and uncertainty of

²Considered an iconic Brazilian treasure, the painting *Primeira Missa no Brasil*, by Victor Meirelles (oil on canvas, measuring 270 cm x 357 cm), was created by the artist from Santa Catarina in two years of work - between 1858 and 1860. It was inspired by the letter by Pero Vaz de Caminha, painted abroad, being exhibited for the first time at the Paris Salon, in 1861; However, only the following year could it be seen on home soil at the General Exhibition of the Imperial Academy. Source: ASCOM/IBRAM. Available at: <https://www.museus.gov.br/a-primeira-missa-no-brasil-de-victor-meirelles-chega-a-brasilia-para-exposicao/>. Accessed on 06/28/2020.

tomorrow? Thanks to the art stamped on the walls of their houses, he slept safely, allowing his spirit to rest in peace and when the sun rose, he set off on his hunting journeys confident of his victory.

In civilized societies, where the forms of outlet given to all the cathected energy have become difficult to be, the forms of artistic expression have been shown as a way to help the population to maintain its existential harmonic balance and to allow moments of ecstasy, keeping the psychic economy within its ideal limit.

Art is this wonderful, charming and mysterious condition, linked to being and existing, which invades human thought unconsciously, reaching its depths without asking permission, penetrating into the most inaccessible recesses of the individual's thought, when in a state of wakefulness. or even when I am not absorbed to the point of allowing myself to marvel at the unheard of and, when this occurs, it appears causing ghosts, long forgotten, to awaken in the most interesting ways.

No wonder that since primitive times, it has enchanted even the poets, musicians and other types of artists who dedicated themselves to them and maintained privileged positions alongside great rulers and kingdoms, and this same timeless art continues to delight men. in such a way that they study it as if there were some way to unravel its secret.

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