



Artistic and Scientific Activity Professionalization, a Trend of Contemporary Culture

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ABSTRACT

Artistic and scientific activity professionalization is a characteristic and a general trend of contemporary culture that brings new solutions to the problems we face. Thus, it must be said that any work of art is closely related to the space in which the act of creation takes place. If cultural activity were to take place on the principle of the social division of labor, it would take place under ever-closer universes. Dilettantisms are a means of maintaining communication by means of figures and not to the organizational forms. The emergence of the new is not only a problem of psychology but also a more general problem, of a science of the new, which could pursue neogenesis in the material, biological, social, and cultural world, in order to extract principles and rules applicable in practice. For man, art, like science, are ways of organizing matter and at the same time they record the existence of organization and order in the world.

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1. Introduction

Cultural creation is not an *ex nihilo* creation but a conversion of an old material between a new form or a re-signification, a new combination of pre-existing elements. Art as science was characterized as acts of dominion and transfiguration of the surrounding reality. In art the process is real, in science it is virtual. Tudor Vianu wondered if the artist was not older than *Homo faber*. However, Homo Faber is a tool creator, not a simple user of them. In both cases, creation is an enhancement of the properties of the material, an extension of the internal development of the objects. Of course, we must consider the communicative role of the visual image, which is nonverbal communication. "Communication consists of signs that are not necessarily made the sign language of a signifier and signified; the sign object, which is specific to the exhibition, establishes a relationship from participant to participant. Reception modes vary with the average. Conceptual knowledge and verbal transmission form the foundation of "true culture. "As the school illusion is on the verge of extinction, each environment contributes in its way to the formation of culture" (Rene Berger - Mutation of signs, Meridiane Publishing House, Bucharest, 1978, p.168).

The man knows how to give the object the measure that is inherent in it. For example, a diamond enhances its beauty by grinding, following the fact that the grinder highlighted the objective possibilities of this stone to shine. The technician emphasizes the possibilities of materials, especially metals or electricity. The scientist emphasizes the facts to be significant as a support, as an expression, and as an illustration of the laws of nature. Artistic, technical, scientific creation involves the risk of fetishization. Some philosophers consider the field of primitive art to be fetishism itself. Another aspect that must be remembered is related to the professionalization of a social division of labor that forces us to contribute a basic share of our energy and time to meet the social needs of functioning and development through a certain place in the material and spiritual economy. of a country. Belonging to that place can be more or less significant. The personal satisfaction obtained from the professional activity is extremely important to understand why some of us work even outside working hours, extra-professional.

2. Professionalization of creation

The map of the past and even the science of the past were to some extent the result of extra-professional work. Professionalization of artistic and scientific activity is a feature and a general trend of contemporary culture, that brings new solutions to this problem. Thus, it must be said that any work of art is closely related to the space in which the act of creation takes place. "As we approach the higher animals we encounter a new form of space that we call space perceptible. This space is not a piece of simple sensory

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information; it is very complex, containing elements of different types of sensory, optical, tactile, acoustic and kinesthetic experience" Ernest Cassirer, *Essay on Man. An introduction to the philosophy of human culture*, Humanitas Publishing House, Bucharest, 1994, page 67

There is also professional degeneration risk in a regular performer. The service obligation can replace the personal momentum within the act of creation. The amateur and the dilettante, as the etymology suggests, have a preoccupation for what they love, for what they do, in other words, what they are passionate about in terms of their activity. The resources of amateurism and dilettantism deserve special attention. Many personalities of the artistic and scientific world had neither specialized studies nor doctorates in the field of the preoccupations that consecrated them. In the contributions of amateurs, we observe more the result of what is authentic, of the personality of the creator, of the preoccupation to which he is voluntarily engaged, with more spectacular results than in the daily lucrative occupation. If cultural activity were to take place on the principle of the social division of labor, it would take place in increasingly closed sub-universes. Amateurism is a means of maintaining communication through personalities and not through organizational forms. The emergence of the new is not only a problem of psychology but also a more general problem, of a science of the new, which could pursue neogenesis in the material, biological, social, and cultural world, to extract principles and rules applicable in practice.

"This opposition has, however, a relative character, this is what we intend to show next. Along with the antinomic couple "figurative / non-figurative" can be proposed another, complementary, which associates on one axis the notions: "mirror image", which tends to the quality of images obtained by reflection in flat mirrors, in terms of accuracy of rendering details, of the brightness range, etc. Their most striking property is to provoke in the viewer what has been called the "impression of reality", to be or to have been there, in other words, the sensation that in front of the eyes would be the very subject photographed, filmed, or broadcast live on television. In the other direction are the "non-specular images", which tend to move away from the model of reflection in the plane mirror, remaining, however, figurative. Although a very precise boundary cannot be drawn between the two categories of images, the difference is real" 14. (Lucian Ionică, *The visual image. Theoretical aspects*, p.107, Ed. Marineasa, Timișoara, 2000)

The current psychology of creativity shows that recombinations are made from fragments of information stored in memory. That is why an exact faithful memory is not conducive to creativity. More important seems the principle of selection. The variation is random, the selection eliminating and orienting the whole process. Therefore, in phylogeny, selection produces an organizational vital current, carried out in opposite direction to the natural physical tendency towards homogenization and chaos. Thanks to the natural biological selection, life evolves anti-entropically, over the generations that form a progressive spiral. There is also ontogenesis of the organization: the individual evolution that takes place under a hereditary genetic program due to devices equipped with self-regulating capabilities. This feature is extremely useful for cyberneticists. Transferring the creative process to automata involves programming algorithms. "Man is an algorithmic being. Man has become what he is because he has always faced the most varied problems in his history with the right algorithms". E. Nicolau, *The informational man*, Ed. Junimea, Iași, 1971, p. 163.

Man himself created these algorithms. Style is also a complex algorithm we can transfer to a machine the task of writing parodies.

3. The role of the game in artistic and scientific creation

When we talk about creation, we remember it best expressed through play. Albert Einstein found that an important quality of the scientist is the persistence of the ability to wonder. The child finds significant sources of joy in play and amazement. The game does not exist only in humans but is an attribute developed as the animal world evolves for its multiple biological functions. Games are one of the most valuable behaviors as an exercise in neuromotor coordination and agility, as a model for subsequent adaptation activities. In humans, prolonged childhood also required the extension of childhood in adults. But this biological motivation was later complicated and enriched by transbiological, personal, and social utilities. A ludic origin of many elements of material and spiritual culture can be accepted without canceling the explanations of the development of culture concerning vital needs. The appearance of an act of culture may have a different determinism than its persistence or development. The game has acquired in society and in culture new meanings that probably have not been exhausted. Man is a creator of meanings or can be said to be creative in that he is a *homo significans*. Nowadays, the game has the role of evading the empire of immediate utility. Creation is a form of purposeful activity, in which the basic criterion is new, with maximum efficiency. The selection takes place in different stages: in the research and expression activity; in the self-critical stage when a part of the creation is destroyed by its author himself; in the stage of reception by others. As in science, it is not the discovery that is important, but the confirmation. The reception brings you closer as a mental and affective experience to create and involves a creative contribution from the public.

4. Art, science, organization

For man, art, like science, are a way of organizing matter and at the same time, they record the existence of organization and order in the world. Science starts from the premise of an organized Universe Cosmos. Art was understood for a time as a way to beautifully perceive this organization, as a cosmetic of reality, meant to beautify through transfiguration and ornamentation in a deeper sense. Art is the creation of new universes different from natural ones. The artist is a demiurge who understands God, criticizes him, or competes with him. Scientist What is animated only by the impulse of knowledge has only claim to reveal cosmic symmetry of reality, often therefore absurd or strident. The scientist can also be close to the poet who, through the multitude of words, offers and orders to have a meaning. From the point of view of Science, there are two models of order that nature presents to us: the crystal model (ordering in the narrow sense) and the model of the organism (organization in the narrow sense). Thus we distinguish two modes of rest: static balance and dynamic balancing by adjustment. We also distinguish two types of transformations: restructuring and evolution. Such considerations can have real significance for the analysis and evolution of the arts as well as the evolution of scientific ideas. The contemporary technical system also includes an intentionally aesthetic component and contributes to the aesthetics of everyday life, along with what the pure arts have brought. In the contemporary arts, there are principles of ordering specific to the technical universe to which the reality he interprets relates: for example automatisms, the mechanical components of the whole. The world of the Internet is not "magical", but it is immaterial and attractive. There is a paradox in being in a world without being in it. There we get rid of any coercion and sanction (in a world without sanctions, disconnections are accidental and are remedied). And the paradox is the basis of people's fascination with the "virtual worlds", the worlds that exist without existing. This new world, therefore, offers the feeling of mastery of time and space¹⁶. " (N. Richard, « Les autoroutes de l'information et le multimédia: vers quelle société? », in *Terminal*, no. 71-72.) The current scientific vision tributary to information theory and cybernetics attributed ancient meanings to an organizational countercurrent in the energy flow dominated by the law of entropy growth, and culture, an anti-anthropocentric functional network. With the methodology of cybernetics and information theory, the order and organization aspects of nature, society, and culture become a rigorous treatment, even quantitative a theory of order and organization can embrace both the structure of the atom and the process of personality formation. Before becoming a gnoseological act, for example, automatisms, the mechanical composition of the whole. The current scientific vision tributary to information theory and cybernetics attributed ancient meanings to an organizational countercurrent in the energy flow dominated by the law of entropy growth, and culture, an anti-anthropocentric functional network. With the methodology of cybernetics and information theory, the order and organization aspects of nature, society and culture become a rigorous, even quantitative treatment, a theory of order and organization can embrace both the structure of the atom and the process of personality formation. Before it became a gnoseological act for man, it was information of substance and energy, structural information.

Some authors extend the sphere of reflection of Art to the humanized nature, related to man, to the activity and feelings of the social man, or even to the whole reality seen through the prism of man. More frequent are the opinions according to which the specificity of artistic reflection must be sought in a concrete-individual form, in the artistic image, or only in the illustrative character of the image. The artistic idea achieves a strong record between sensory, affective, and intelligence. Some argue that art is intuitive knowledge, and artistic intuition is not attitude-taking, but for many contemporaries, any work of art expresses an attitude, that any living work of art is a question or an answer to a question. Attitude is brought even through communication tools. The practical-spiritual property of the world is the very artistic property of the world. Knowledge is achieved through the mental and affective transformation of reality. In creating the original image transposed into artistic material, one finds an attitude, a stance towards the reflected reality.

5. Conclusions

Knowledge through art

Regarding the function of knowing the artistic approach, many opinions and theories complement each other and contradict each other. Many claims that the object of art is man, taken in its entirety, that man is the favorite field of artistic knowledge, that art is the science of man. It is also stated that in abstract art man becomes his object of art knowledge. What captures an abstract work is precisely the spirit of man. A. Malraux observes that if the subject disappears, a non-subject appears, who is "the painter himself." The fact that the work of art is determined by reality, that it has its starting point in it, does not yet ensure its reflective character. On the other hand, there is unanimous agreement that the representation of reality by art, truthfulness, does not mean copying, calligraphy. A significant transfiguration is required to emphasize the essence, but what is considered to be the essence is the domain of the artist's subjective vision. "Artists have produced some of the key icons of human experience, provided meaningful metaphors with which people have lived and understood. In this sense, they have been part of the "guidance system" of society. Even today they work diligently in this regard, but now there are more sources of metaphors and more metaphors. Some of the strongest have not origin in art.⁴⁶" John McHale, *The Art of the Future*, Meridiane Publishing

House, Bucharest, 1979, page 30. The paradox of artistic knowledge is perhaps a comma in the gnoseological subjective visions. It is not primarily a question of the double reflection (simultaneous), but distinct of the objective reality and the subjective reality (of the artist), but of the enhancement of an aspect of existence through an axiological attitude. They are up to a point, models of truthful reality (comparing in this way with models in science), possible but unrealized, or impossible. They can thus be samples for an imaginary universe, in which man is the only demiurge. At Lucian Blaga, they can signify the presence of another horizon, the horizon of mystery. There is a closeness between some methodological types of scientific and artistic knowledge. Science is not just knowledge. Art is not only the expression or construction of an artificial physical psycho-object, intended for contemplation or pleasure. Science is power as well as the reason which, well-led to find the truth in the sciences, will make us masters of our knowledge. The technical, medical, military applications of Science have convinced even the most skeptical about the effectiveness of knowing nature, and some incongruous, mismatches between the progress of civilization and the physical or moral state of mankind have made some philosophers see the harmful consequences of man. As for Art, seen as a moralizing force, it has been appreciated over time as proof of the constant control exercised by political, legal, and ecclesiastical bodies over the production and dissemination of literary, plastic, and musical works. The social influence of Art has been considerably amplified precisely based on technical-scientific advances: printing, modern means of communication such as radio, television, internet. The desire to influence others through works of art is the basis for the choice of literary and artistic careers of many creators. Art can also be seen as an engineering of the human soul, the means at hand for this being the works of art.

Science is also a kind of art, the art of building our symbols of power. It presents us with schemes of our possible actions, it is the summary of our capacities of knowledge in which they also represent a force, the force of scientific truth. Science is not made up of facts but of ideas formulated by facts. An interpretation It is an act of conception that involves a vision of the universe of those facts, an attitude with emotional echoes. Positivism tried to shake the belief that the researcher cannot but be projected by his cognitive gaits on what in the world of ideas we called conception. Positivism was helped by the invasion of Research by technicians using routine, to the substitution of authentic researchers, by simple handlers of advanced techniques and some aspects of professionalization and specialization. Remarkable results can also be obtained in science by mediocre spirits. But great twists and turns require bold imagination, courage. Art is vision. A fragment of reality or life is interpreted and framed in a vision by his choice, by the way of expression and presentation. Realism in art refers to the reaction and soul attitude of the creator and not to the external agent that provoked him. "Art is an attitude, a way to position itself to things more than a thing in itself!" Fred Forest, *Manifeste pour une esthétique de la communication*, 1983, pag. 3, <http://www.fredforest.org/>. In science, vision is less subject-dependent, more standardized by circulation or acceptance, which provides a subjective coefficient of objectivity. A scientific law can be verified in practice directly but a cosmological vision, only indirect through mentality links. In science, vision is less subject-dependent, more standardized by circulation or acceptance, which provides a subjective coefficient of objectivity. A scientific law can be verified in practice directly but a cosmological vision, only indirect through mentality links. In science, vision is less subject-dependent, more standardized by circulation or acceptance, which provides a subjective coefficient of objectivity. That is why we can consider that in science there is a lot of artistic construction. "The key to understanding today's art and its future prospects are not what artists do or believe. It lies in deciphering the new environment in which they are placed. Like all of us, they are drawn into a wave of revolutionary change. The world will not evolve linearly and predictably, on the current trajectories established by the industrial revolution. I foresee the appearance of a completely new technical-economic system, with new forms of interpersonal relationships, with new family structures, with new values but, obviously, also with a new symbolic superstructure, respectively a new artistic ambiance. Many of us will find this transition from industrialism to the new civilization very difficult and stressful, and artists - fulfilling their mission - will be able to mitigate, I think, the subjective impact of this future. But even the artists themselves will feel the next period as deeply disturbing. This global revolution is a more comprehensive reality, of which art is only a small part." Alvint Toffler, John McHale, *The Art of the Future*, Meridiane Publishing House, Bucharest, 1979, page 26

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