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TUDOR VIANU’S PHILOSOPHY OF ART

Ph.D. Dissertation
Summary

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TUDOR VIANU'S PHILOSOPHY OF ART

keywords: aesthetics, finalism and historical sense, aesthetic attitude, originality, the autonomy of perfection, work of art, the totality and the unity of art, the duality of art, culture, art, beautiful, emotional, naive, creativity, cultural activism, the system of values, conditions, means, ideals of the culture, the classic ideal of man, nature, spirit, soul, the live act, time and space, Prometheus, goods, consciousness, transcendental ego.

Summary:

The paper with the title *Tudor Vianu's Philosophy of Art* is an attempt to investigate the aspects of the aesthetics and cultural philosophy, established by Tudor Vianu, with the aim of bringing into topicality the profound philosophical and aesthetical thinking that characterize him as well as the polarities of the fighting ideas or divergent directions, contradictions or returns, always serving as a progress envisaged as specific for the Interwar Period.

Calling on the defining ideas concerning the essence of art and of the aesthetics phenomenon, both on an evolutionary and historical level and also on the particular case of their presence in the theories of Tudor Vianu, one cannot fail to see that the starting-point of this analytical perspective is given by the initial philosophical status of aesthetics, which, starting with the 20th century, became scientifically documented. One can find in it not only specialized critique but also, for instance, theorizations of the aesthetic categories, fully applicable to the contemporary Romanian Arts.

Our research is trying to offer a synthetic approach, following the path of the intellectual formation of Tudor Vianu, and also a series of considerations related to the original contribution in the founding of a new cultural philosophy that comes from his training as a theoretician of philosophical aesthetics with neokantian influences, whose characteristic note is given by the examination of art through the prism of the newest philosophical theories, with an emphasis on "the art work" and its "value" – as an artistic creation that puts the man in the center of its addressability.

The element of originality that our paper provides is given by the special angle from which we treat this much debated topic of the Tudor Vianu's aesthetics and philosophical

culture, not solely by the theoretical exegesis, to which, we must admit that we adhere less conceptually, but by the practical ways through which we wanted to demonstrate the perennial philosophical ideas contained in the concept of *cultural activism*, initiated by Tudor Vianu.

Our own personal experience, resulted from the effort of a continuous professional development, especially on an artistic and communicational level, allowed us to reiterate this subject of *cultural activism* – because of the modernity of the concept – through its integrating involvement in multicultural and interdisciplinary projects, of great actuality. For it is necessary that in this world of “the lonely people”, that are apparently so well “informed” and “interconnected” in real time, that there should be also people that believe in the youth of the soul, that have not forgotten how to communicate among them and about them, about friendship and mutual interest, not through the virtual space, but face to face, directly. The living act of communication – especially in the unifying act of the complementary arts – is, we believe, the “particular comment” proposed by this Ph.D thesis.

By reversing the approach of the research, this means from practice to theoretical concepts, already well-grounded, we “rediscovered” the novelty of a philosophical topic. This is the way through which we wanted to be original – on such a debated and much discussed theme on an academic level, like Tudor Vianu’s philosophical aesthetics: that the scientific research, based on “facts” of artistic and cultural nature, integrated in the “city life”, should come as a support and as an argumentation for the purely theoretical research, through the “living act” of knowing through art.

We have shown in our thesis, that the relevant thematic, chosen from the “living corpus” of the Romanian aesthetics, brings forward the ideas about *beauty* and *art*, as guidelines, that also exist in the universal aesthetics and found, in a particular way, in our philosophical and critical traditional thinking.

Our paper is structured in two main parts. **Part I – The Perennial Nature of Tudor Vianu’s Philosophy** has two chapters, thought and structured systematically and chronologically and **Part II. The Modernity of a Concept: Cultural Activism**, where the focus on beauty and art induces not only a certain methodology in the approach of the subject, but also a didactic-expository component, demonstrated here through the educational and interdisciplinary projects.

The two parts are preceded by an **Introduction – The Work of Art – “The Peak” of the Cultural Act** and are followed by **Conclusions, Bibliography and Appendices**.

In the first chapter: **The Aesthetics of Artwork in Tudor Vianu**: 1. 1. *General preliminaries on the history of aesthetics*; 1. 2. *The Aesthetic Oeuvre in Tudor Vianu*; 1. 3. *The General Features of Aesthetics*; 1. 4. *Perceiving the Artwork*; 1. 5. *The Spatiality of Cultures. The Time-Space Relation*; 1. 6. *The Duality of Art in Tudor Vianu’s Philosophy*, we captured the essence of the cultural and axiological perspective in the aesthetic thinking, together with the role of the *aesthetic value* in the cultural sphere, followed by a few testimonies about the interest of the Romanian aesthetician towards the main problems in the field of literature history, aesthetics, culture’s morphology, that precede the directions of the aesthetic and axiological thinking included by Tudor Vianu in his research.

Consecrated by the study of philosophical theories about culture – from Greek Antiquity to Renaissance Humanism and to the ideas and concepts of various fields in the modern culture of Western Europe – Tudor Vianu imposes himself, during the effervescent Interwar Period of the Romanian thinking, starting with the outline of his own systematic perspective about the role and functions of culture, both as a part of a whole of humanistic and aesthetic essence, but also as a crucial vector of a *cultural activism*, involved in the “life of the polis”.

The period after the First World War, reflected in numerous manifestations pertaining to fields and forms of creativity and culture, from literature and art to the particular metaphysics of their language, which is expecting not only the academic communication but also the newly founded popular Universities – was and remains an area of debate that still concerns many specialized scholars, aestheticians, or historians specialized in art philosophy, eager to integrate the spirituality of the Romanian specificity in the universality of the European thinking.

The path of our research brings references to the prestigious personality, of a European significance, of Tudor Vianu, who represents a major milestone for our culture, not only as a great thinker, aesthetician or philosopher of the culture and its values, but also as a historian, theoretician and literary critic, stylist, essay writer, author and translator, devoted to the idea of perfection that is universally integrating the new realm of thinking of the Romanian intellectual aristocracy.

Also, the exposure of the *theory about culture and value* serves as a demonstrating support of the great preparation that Tudor Vianu had as a philosopher, with reference to the streams of ideas of his time, which were placing on a foreground the philosophical approaches of *culture* and *history*, trends considered to be a natural continuation of the Kantian and Postkantian philosophy. From this, comes the necessary emphasis put on the important role that the German school and spirituality had in the forming and maturing of the Romanian thinker.

Consistent with Schiller's ideal of the "beautiful man", with the harmony between reason and sensibility, the work of Tudor Vianu grew together with the increase of knowledge about the cultivated man himself: he built himself while he was building his work.

The typology of the teacher-researcher calls for order and systematization and one can observe the outstanding character of the plea of the author in the *Proiectul de Prefață* (1938) and *Prefață la ediția a II-a* (1939), which was included in *Studii de filosofie și estetică*, through which he testifies that he tried to present the problems "in a rational and systematic order"¹, grown from the needs for a university course and based on a certain understanding of art, a clarification of his concept of philosophical system.

During the first decades of the twentieth century, two directions of European ideas were intersecting: *the psychologization of the philosophy*, as a result of post-Kantian idealism, and the *sociologization of philosophy*, as a result of positivism, both of them having in their center of interest, two problems whose connection is highlighted by the new philosophical research: the *problem of culture and the problem of history*.

Our aim was to see how Tudor Vianu's aesthetic theory leads to the grounding of the philosophy of culture as a theory of modern culture: the crisis of the culture and the possibility to solve it, the autonomy of values and the ideal of culture, the idea of cultural activism.

Philosophy, while recognizing that the forms of thought cannot exhaust life, cannot abandon the concept, since its purpose is not living the life, but knowing it. The aesthetician considers that *the system is the highest form of thought*, and his aesthetics is destined for

¹ Ion Ianoși, *O operă estetică - O estetică a operei!*, în Tudor Vianu *Estetica*, București, Editura pentru Literatură, 1968, p. XI

knowledge, not contemplation, is “*a modest and accurate attempt*”², in which it “processes” the contents, using clear notions, systematically ordered. The systematic character of aesthetics manifests itself in two ways: *the wholeness and unity of the artistic field*.

The internal joint of the aesthetic research that complements the idea of the system, is the result of the effort to understand the wholeness of art from the perspective of its unity.

Tudor Vianu opted to deepen the artistic phenomenon in its side as a working activity, with reason and belief in a *higher understanding of the role of art in the modern civilization of work*. In his treaty, this idea is more of a special aspect and is not focused on the *idea of art as a perfect form of work*, on which he brings clarifications in several chapters of *Estetica*. Tudor Vianu mentions two different conceptions of art, namely, the naturalist, the case of Johann Wolfgang van Goether and the idealistic, of Friedrich von Schiller, to highlight the dual belonging of art to nature and technology, where artworks reach the originality and the autonomy of perfection. Regarded as aesthetic structures, the artworks are “*the most autonomous results of human labor.*”³

Contained in the last chapter of *Estetica, The Reception of Artwork*, the aesthetician Tudor Vianu, presents the analysis of the theory of aesthetic emotion from Plato to the theory of aesthetic sympathy. The observation made by the aesthetician, comes down to the notion of beauty, and especially the artistic beauty, stating that they do not produce a single aesthetic emotion, but a series of aesthetic emotions coexisting with the period of its perception and has “*at its foundation a certain metaphysical and epistemological representation on the nature of these phenomena.*”⁴ The emotional state favorable to the reception of art is the *aesthetic attitude*, which involves a volitional element, some impulses and inhibitions, which Tudor Vianu examines with finesse. When correlating the art to its creator, the aesthetic reception takes the form of the living *style* or *originality*. The elements relevant in the process of perceiving the art are distributed in two stages: *intuitions* and *judgement of appreciation*. In the category of appreciative intuitions, we can find *taste*, which Tudor Vianu analyzes carefully. The *variety*,

² *Ibidem*, p. XII

³ Tudor Vianu, *Artă, tehnică și natură*, in *Estetica*, cited edition, p. 78

⁴ *Idem*

irrationality and *spontaneity* of the taste sensations are the three reasons for which the taste is defining the faculty of the intuitive values in art.

The Artwork, according to Tudor Vianu's vision, needs to be addressed both from an aesthetic and from a historical perspective, in order to be able to rank them in the unity of the same historical series. The hierarchical approach is possible also after a "*certain subjective coefficient*", derived from their experience, named by the aesthetician, *artistic depth*. In the evolution of Tudor Vianu's aesthetic thinking, we can observe that the "depth" becomes a new issue of his meditation, which is three dimensional, vital, intellectual and spiritual.

In his extensive theoretical construction of *Estetica*, Tudor Vianu gives a full explanation of the artistic phenomenon, showing all the shapes and moments that contribute in his connections with nature, culture and society.

Finalism and historical sense in aesthetics, opens the first chapter of *The Dualism of Art*, where Tudor Vianu thoroughly exploits the thesis of Frederich von Schiller, "On Naïve and Sentimental Poetry" (*Über naive und sentimentalische Dichtung*)⁵ in order to present the general debate about the historical understanding of art as a phenomenon grown from the profound ethos of a culture. Starting from the relation between the poet and nature, the great German writer and aesthetician, distinguishes two types of poetry: naive and sentimental. The becoming germanism follows carefully the echoes of the dispute from the French literary history, towards the german literature. The progressivism on the eighteenth century, did not allow the intellects to learn how to distinguish between value and valuation. Tudor Vianu noted that valuing cultural values ceases to be an intellectual work of comparison with a transcendental ideal of the reality and becomes a natural continuation of the act of reliving the values by a sympathetic means, meaning to track the personal echo, the energy, the unity and consistency of that value.

We have highlighted, in the next part of the thesis, the diversity of the artistic ideals in world's history about which Tudor Vianu notes with specificity the place that G.W. Fr. Hegel

⁵ Friedrich Schiller, *Despre poezia naivă și sentimentală*, in vol. *Scriseri estetice*, Translation and notes by Gheorghe Ciorogaru, Univers Publishing House, Bucharest, 1981, p.372 *Das Wertungsproblem in Schillers Poetic*, Bucharest, 1924

offers to art, in his dialectical movement and about his aesthetics. Hegel's aesthetics proves a very typical and fine-grained comprehension of the character of cultures and art from the past, while considered in its systematic wholeness it shows a rather anti-historical predisposition. The finalist perspective of Hegel, regarding the universal process drives him toward a personal appreciation of art, that we observed as being opposed to the historical sense, but we must mention also the fact that he expresses a definition of art based on examining only one artistic period and then using the capitalization on all the others.

We have noticed with interest in the continuation of our study, the visionary concepts that Friedrich Nietzsche tried to perfect in the romantic tendency and to introduce in the modern speculation a few results that it cannot do without. The distinction from Schiller between “naive” and “sentimental” developed in the sense of cultural philosophy by Nietzsche, lays the foundation of the problem of aesthetic dualism. What differentiates Fr. Nietzsche from the romantics is his ideal for culture that he proposes. “*Culture writes Nietzsche, is, above all, the unity of the artistic style in all the life manifestations of a people.*”⁶ Tudor Vianu notes that the nietzschean point of view forever twinned the aesthetics with the philosophy of culture and art was conceived as an expression of cultural life and a formula with success in other circles, which he analyzes in comparison with the French School.

Tudor Vianu, through his study, does not hesitate to put as in a plan of phenomenality, when he talks about the concepts of Arthur Schopenhauer, wanting to familiarize us with his pantheism, where he claims that “*the universal will*” is “*the ultimate reality of the world*”. According to the German philosopher, art remains a fortunate, but exceptional case of knowledge. The principles of A. Schopenhauer had a general influence of Fr. Nietzsche, highlighted on many occasions. Against the intellectual man of the “*enlightenment*”, the romantics asserted the primacy of sentimental life, whose ideal was the “*passional man*”. Developing the idea on this line, A. Schopenhauer had concluded that “under the excitement of passion, lies the will to be alive, always thriving towards self affirmation, continually contradicted and defeated because its aspiration does not have a limit.”⁷

⁶ Tudor Vianu, *Dualismul Artei in Studii de filozofie și estetică*, ed.cit, p.116

⁷ *Ibidem*, p. 122

Amongst the researchers that Tudor Vianu has analyzed, we notice how the concern to establish a corelativity was stronger than the one to establish the specificity of the artistic value.

“*Aesthetics opened, in front of Tudor Vianu, three research fields, arranged in a spirit of a comprehensive Hegelian triad: general (philosophy of culture and theory of values), particular (theory and literary style) and individual (writers and their work)*”⁸, notes Ion Ionasi in his study about Tudor Vianu’s aesthetics.

The aesthetics and cultural philosophy treaties, and also the interference of these two disciplines, were established at the beginning of Tudor Vianu’s interdisciplinary research. Later, during his adulthood, these two fields of study received a common interface – **art**, by transferring the accent from *culture* to *art*. Because art exists, says Tudor Vianu, there can be a better society, a more noble moral life, a more complete science, deeper and truer.

In the **second chapter** of our research, we refer to **The Philosophy of Cultural Act in Tudor Vianu-** 2. 1. *On Culture in Tudor Vianu’s Articles*; 2. 2. *The Philosophy of Culture in Tudor Vianu*; 2. 3. *Value Theory and the Problem of Value Originality in Tudor Vianu*; 2. 4. *Cultural Activism – The Act of Creating Cultural Values*; 2. 5. *Cultural Ideal as Cultural Activism*; 2. 6. *The Idea of Perfection in Art*; where we underline the main problematic of Tudor Vianu’s conception about culture, centered on *value* as an interface between *consciousness* and *things*. Hence the necessary “stops” on the *formal theory and material theory of culture*, on the conditions that make possible the embodiment of the cultural values, the means that these operations use and the ideals that drive them, reserving an important place for man, as a “human model” of the *activist theory*, which lies under the sign of the “classical ideal of the man”, concept whose defining characteristics are the consciousness of individuality and the consciousness of participating to the universal spirit, where “*Man lives in balance with nature and himself*”.

Since value is a central problem in the philosophy of culture, Tudor Vianu considers necessary to clarify the meaning of the term value, and formulates it as “*a value is the object of a*

⁸ Ion Ianoși, *Studiul O operă estetică*, in Tudor Vianu *„Estetica*, Bucharest, For Literature Publishing House, 1968, p. VII

desire”⁹ physical or moral, that can be satisfied by a certain *good* (thing). The differential nature of values is given, according to Tudor Vianu, by the spiritual aspirations through the “incarnation” of each value. The subjective cultural act by which an object enters into the field of values, is accompanied by a specific feeling – the feeling of usefulness for the economic value, the feeling of truth if the value is theoretical, the feeling of good, of beautiful and of the divine for other values.

Another interest of Tudor Vianu comes from his findings related to other outstanding dualities linked to the number of individuals covered by the notion of culture. Thus, he defines *individual culture* and *social culture*. These two points of view combined, lead to mixed types of culture: *a culture of the individual, partial or total* and *a culture of society partial or total*. In Tudor Vianu’s view, *civilization* is a partial social culture.

The philosopher of culture reiterates the advantages of the differentiation of values – cultural progress, the progress of individual freedom and that of social tolerance – and the disadvantages, exaggerated by some philosophers of the time – disorganization of society, the absence of a central theme in life and the loss by the modern man of the perspective of wholeness.

The findings which appeared after the extensive analysis from Tudor Vianu, on the problem of value in the philosophy of culture, have reinforced the belief in the need to *preserve the autonomy of values* (considered by some philosophers as the cause for the cultural crisis), because it is indispensable for “*the specialized labor of the modern civilization*” and for “*the possibility to overcome the isolation of values by deepening the specialization.*”

In the philosopher’s perspective, the forms of culture are determined by *the conditions, means and ideals of culture*, exposed in the second part of *Filosofia culturii*, distinguishing two conditions of culture, the *material and the spiritual* and he focuses especially on the means of culture. The values that the family cultivates are language, moral feeling of sympathy, the idea of authority, the idea of social order and responsibility. The philosopher is convinced that the parenthood education itself contains several fundamental features that cannot be replaced by

⁹ *Ibidem*, p.152

anyone, followed by school, which adds other necessary values that are necessary to the development of the individual from a cultural point of view.

The activist conception of culture, proposed by the philosopher suggests creative human activities with so many targets as one can assume in a human activity. The activist conception emphasizes the natural agent, the rationalist conception of culture proposes the development of reason and of everything linked to this main feature and the historical conception of culture puts emphasis on value.

The problem of the Romanian culture is a problem of cultural achievement, a problem of national work, as Tudor Vianu says. He specifies the fact that “those who want to request our specific must themselves take the initiative in all areas of activity, under the conviction that in the works of art are found profound trends and what emerges is what could be specific to the national soul. So, not rationalism, not historicism, but cultural activists. The cultural ideal is an activists ideal.”

Philosophy, while recognizing that the forms of thought cannot exhaust life, cannot however abandon the concepts since its purpose is not living the life, but knowing it. Tudor Vianu’s option for deepening the artistic phenomenon on its side of purposive activity of works is motivated by the beliefs in a superior understanding of the role of art in the modern civilization of work. Involved in the idea of art as work, the value of work, reflected in his activism, falls into his free political philosophy. The idea of kinship between art and work allowed Tudor Vianu to “*build*” his aesthetic utopia founded on the “*freedom of work*”, through the “transformation of work into art” in the distant future.

Starting from the classical definition of *method* as a way, project, worthy of being followed, we proposed and applied three distinct principles – revealed in three interdisciplinary projects described in the **Second Part** of the thesis: **The Modernity as a Concept: Cultural Activism; 1. Education and Experience in the Praxis of Cultural Activism; 2. Projects and Positive Results; 2.1. Nature, Source of Artistic Inspiration; 2. 1. 1. Description of the Project; 2. 1. 2. Staged Completions; 2. 1. 3. Children and the Arts – A Good Conduct Guide; 2. 2. Man in Society, Man as Artist; 2. 2. 1. Description of the Project; 2. 2. 2. Staged Completions; 2. 3. Tracing Histor; 2. 3. 1. Description of the Project; 2. 3. 2. Staged Completions**, which is

intended to present a demonstration of the practical application of the theory of cultural activism, by attempting to shape a personal image of my spiritual aspirations and feelings, as an individual and as a teacher, or more recently, as an artist who tries to be directly involved in the “life of the polis” – the cultural life of the local community.

The introductory chapter of the Second Part, reveals a succinct presentation of my personal view about the principles detached from the philosophical study of Tudor Vianu, about culture, art and historical culture, principles that were described in the theoretical chapters of the First Part of the thesis.

As a practical confirmation on the nature of the philosophy of culture - which is reflected in the specific concept that Tudor Vianu has on *cultural activism*, directly linked to the value and originality of artworks - are interpreted in three interdisciplinary projects proposed and carried out personally, as practical arguments specific to a scientific applied research.

The problem of men, of human nature and its mission, is so necessary today, that we thought it was appropriate as a research topic, approaching it as a reflection of the man over himself, and also the man as an artist. Modern wisdom seems to teach us that harmony is not found at the beginning of things and processes, but at their end. One human made product realizes its harmony in every moment of its manifestation. This product of the spirit and of the skills is art. This definition is given by Tudor Vianu, the Romanian philosopher. Throughout history, education has proven its vital role for the development of civilization, of the culture of humanity, for increasing the order and rationality in social life, to cultivate spiritual values and thus confer and elevated status to the human condition.

Human study in its whole, as a social being with various cultural connections, is not possible without correlation with the universe of values, a universe meant to offer meaning to its creative life. Creativity is educational and can be evaluated also by identifying certain ways, models, strategies, methods, techniques, abilities with general character and/or specific to various fields of activity, applicable in solving the majority of the problems that are intrinsically related to it. Creativity involved adaptation, development, imagination, detachment from what we already know, autonomy, courage, and is characterized by productivity, usability, efficiency, ingenuity, novelty, originality, relevance, adequacy to reality, value. Based on these theories that make the shift from the sense of value to the creation of value, to the action of entrusting them to

a concrete support, in order to obtain economic goods, scientific or artworks, we have designed and implemented three interdisciplinary projects, meaningfully named “*Nature, source of artistic inspiration*”, “*Man in society, Man as artist*”, and “*Tracing History*”, all considering nature as a complex and diverse world of possible reflections by which man relates, selects appropriate sources for his training and becoming.

Linking the concept of *beauty* to the condition of the *artwork*, as a man’s spiritual life program, which is embodied by the *harmony* found in the “end of things” and not in their “beginning”, one cannot help but see the particular circuit of communicating the *artwork* between the creator and the public. Through the *live fact* of creating the *artwork*, it is created, either temporal or spatially – if not even unified in the rediscovered and again modern space-time *syncretism* – one of the polarities of the vector of communication, while de *living act* or reception of the *artwork* closes this circuit. Representing the interface between the spirit and the soul, the artistic creation introduced in the communication circuit, through its addressability, a binder in forming the spiritual bonds between people. Because many times, the color of a crayon or the tones of a musical sound, access, through their metalanguage, that space of perception and communication that can be found beyond words.

In themselves, the premises of the proposed cultural experiments were legitimated by the ideal of education through art and for art – art seen as an effective mediator in the formation of youth culture and experience – a concept that seeks to open new avenues through which man can relate to his peers, society, *trails* of the soul and human sensitivity, generically called: *History, Literature, Art and Music*.

The first presented project started from the premise that children of young age perceive reality different than adults, hence the name, as integrative space: *Nature, source of artistic inspiration*. By its stages, the project aims to develop the *real-imaginary* of the spiritual experiences specific to childhood through direct contact with the painted image, with hidden meanings of the written word or musical sounds.

We considered effective the way through which poetry, music and art can go hand in hand and ennoble the human soul, cultivating early sensitivity, perception, attitudes and a behavior appropriate to what is valuable, accumulating basic concepts to form and develop love for culture and civilization.

My personal desire was to find the appropriate ways of adapting children to a cultural environment, as socio-temporal space, that intervenes not only in the formation of intellectual skills, but also to boost their aesthetic feelings and emotions, which should lead to the appreciation and creation of beauty – as a perennial human value – and also to help educate their emotional side.

Through game we teach the child how to know his body, to discover his abilities in using his hands or alertness of senses. We do so only to facilitate his life experiences through direct actions and not just descriptive words. To choose and decide for yourself, when you are still protected by the “grown-ups” – this is the purpose of non-formal education (*cultural activism*). The more so as this “freedom” is moving towards the development of creativity of artistic influence. The *good* and the *beautiful* ciphered in the artworks of great artistic masters, once understood, can only develop harmoniously, clean and true, the soul and mind of the child so educated.

It is undeniable the fact that indoors, the computer with its two-dimensional images, with its images already “formed”, already “imagined”, always by “others” – the poverty of direct communication between people fosters the disappearance of a dimension of the human soul, that of space, understanding through direct contact the real surrounding nature, the real human emotions, and especially the *Beautiful* expressed through *Art*. Not by chance we have chosen these “roads” of experience. Through them we wanted to teach the children to overcome their difficulties of understanding their life, that is in a continuous formation state, through real, possible interventions, to find a dialogue with the environment, through which we, the ones that help them form, can make them practice their ability to choose and decide for themselves, receiving this way moral, ethical and artistic values.

This “other kind” of *knowledge* of reality – given by the images of related arts was and still is the subject of the above-mentioned educational project. Year after year, edition after edition, the skills, habits and “teachings” acquired by children involved in specific activities of this project have paid off. This does not need to be proved because they are visible and obvious by the fact that at every debut of a new school year, the number of schools willing to participate, to get involved in this already confirmed and recognized project – *trip of knowledge through art* has increased.

Creativity and “continuous knowledge”, imposed by the diversity of the activities from the educational project *Nature, source of artistic inspiration*, have brought in the foreground Nature as a main object of work and makes us all aware that there are still seasons with specific colors, that the human soul still needs the colors of the fall, the clear summer days or the Eternal Beautiful of the artworks, conclusions that can be found in the Ghidul Bunelor Practici, in the volume “Copiii & Artele” published in 2011 in Cluj-Napoca, Editura Grinta, authors Maria Kiss, Vasile Cioca, Mihaela Gorcea.

Addressed to the “people of the polis”, these projects were intended to be a favorable setting for interaction with the different means and methods, in order to improve the communication and socialization competences, sensitizing the interest for the historical past, culture and civilization, while at the same time being examples of good practice in the local community.

Thus, the cultural event, *Man, Society, Culture*, became eventually also a practical support of the “theory” found in the first part of this thesis, based on principles and concepts, developed by the art and culture lover, Tudor Vianu.

About the perspective of relativity and eternal change, Tudor Vianu in his studies, reveals that the world can be changed by inserting the human effort of getting to perfection and his declared belief is that the activist ideal in humanistic spirit, that is superior to the other ideals (rationalist, universalism, historicism, relativistic), by asserting man’s creative freedom and understanding culture “*as a whole, as one continuous humanization of nature*” in which cultural creation can manifest fully.

The *cultural ideal* imagined by Tudor Vianu was an *activist ideal*, developed and appreciated by the Romanian thinker as a solution applicable to all cultural events of general interest in modern societies. The activism about which Tudor Vianu talks about is defined as an active participant in the life of the society and a rationalist and humanist thinker of great power. He highlights the classical ideal of man, understood as a human model worthy of being followed continuously.

Placing in the epicenter of his philosophical reflections *culture* and *value* – with direct reporting to the cultural European and national realities of his time – the one that saw the problem of history as a *historic fact*, becoming a *cultural fact* – as reality that contains or sits in relation with a value of culture – and we are thinking here about the *activism* of the humanist

thinker Tudor Vianu, he finds here a peculiar echo in the frameworks of the cultural and interactive project, with the title “Tracing History”. Thought as a very ample manifestation, the project has two parts. The first part called: “*Tracing History*”, can be considered a continuation of the multicultural project “*Man in society, Man as an artist*”, resumed and integrated in the context of the new debate sessions. A second part, proposed as an extension in time and space, called “*History without Borders*”, assumes an involvement in the national and European history, philosophy and art following Customs and traditions at the Imperial Courts”, through visiting some monuments and cultural institutions, followed by round tables, debates, creative workshops, exhibitions with the desire to be implemented over the next years.

The tranquil pace of the Transylvanian space, finds its embodiment in the time frames of the project/cultural event **Tracing History**. Illustrating the perennial nature of some fundamental principles as *culture* and *value*, adhering to the reality of a concept that considers “*the idea, the knowledge*” not as a “*fact of knowledge*” but as a “*fact of living*”, where value plays an important place in the human life, in the culture’s life and the civilizations – to recall the specific terms of Tudor Vianu’s philosophy – this project aims to update the determining factors of cultural forms (the conditions, the means and the ideals of culture) in the vision of the modern cultivated man living in this area of ancient civilization. The **goal**, as a final cause of culture through which the values of this vast project are realized, was not only to showcase the importance of documenting and certifying objectives and historical monuments from Transylvania – centered on the **Potaissa – Napoca – Porolissum** area (cultural centers presented as frontiers and boundaries in ancient, medieval and modern Europe), but also to highlight the civilizing contribution of the empires that dominated the Transylvanian area. As a step forward, the project aims to educate and elevate the youth’s awareness and interest towards national culture, starting from Transylvania, through some practical actions, conceived as forays into the knowledge of the common area of history, art and philosophy of these lands.

Not by chance have we chosen as places for our cultural actions, spaces full of historical meaning such as *The Tailor Guild Bastion, Mathias Corvinus House* in Cluj-Napoca, *The History Museum* from Turda, *The Roman Cap* in Turda, *Turda Saline* and *Porolissum*. All are common points, linked by a historical past, culture and civilization, embodied in an interactive artistic and cultural program.

This event, conceived as an “archeology of presence”, seen as interdisciplinary between arts and its environments, was intended to be the archeology of some inexhaustible resources in which, unlike historian researchers, based on the same assumptions and imaginary framework, the artist is privileged by freedom not having to validate his assumptions theoretically or to distinguish in explanatory purposes between *the imaginary-real* and the *real-imaginary*. The participants rallied around a core of professional artists to continue, along other guests, from abroad, “the question mark” and the individual concerns, placed between the *testimony* and *confession* and directly linked to the inexhaustible sources of some archeological sites as the one at *Porolissum*, followed by the ones in *Napoca* and *Potaissa*.

Addressed to the “people of the polis”, the projects have established a framework, perfect for interaction, by different means and methods, in order to improve the communication and socializing competences, sensitizing the interest towards the historic past, culture and civilization, while being in the same time examples of good practice in the local community.

We believe it to be obvious that all these projects presented here are the result of a sincere desire to find my own path towards a natural fulfilling from a professional and human point of view – difficult, nonetheless to be obtained in a society as controversial as the one we are living in today.

Conclusions:

All the research of the aestheticians, be it philosophical or artistic, that we have studied – some even in depth – in this thesis, lead to observing the innovative capacity of the most exact and “natural” sciences that contribute to the establishment of the aesthetics and investigating its specific topics. We find again, the chance to correlate art with nature, through science or its most innovative methods.

If from a philosophical angle, this might seem as a trial to connect the extremes, either of an ontological nature or epistemological, from the aesthetic field we can see the large range of impulses that tend to enrich it. These are impulses that come on one hand from the most practical-artistic applicability and on the other hand, from the most theoretical-scientific theory. Aesthetics does not avoid the sources of inspiration from diverse environments. Artists, critics, theoreticians in the field, philosophers from different orientations and scientists from different fields are supporting each other – willingly or unwillingly – in supporting the aesthetics and

philosophy. Some might belong to various fields and thus demonstrate their perfect compatibility.

The obvious conclusion is that the discipline of aesthetics is being reinvigorated and valued in an interdisciplinary way. In this way, it is sustained the hypothesis that “the aesthetician might become, sometimes not knowing, the one for which the art or the critique of the art matters, a science or a method of philosophy. On the spiritual development for a nation, they put their undoubtedly mark, certain elective affinities. In our case, they gravitated a long time around literature and literary criticism. Without them weakening in intensity, they were associated in time, other arts and theorizations, and also investigations of psychology and sociology, anthology and axiology, logic and linguistics, physics and math. The accumulations and perspectives favor the rethinking of aesthetics in an imaginary, but, rightly, imaginable space of crossing the signals captured from everywhere.”¹⁰

Besides the much theorized “national specific”, in the double sense of the classical ideal promoted also by Tudor Vianu through his “cultural activism”, the words of a great German classic, Wolfgang Goethe, remain valid even today: *“There is no art, no science that can belong to only one country. Both belong to the entire world, like all that is good and noble, they can only develop under the free and reciprocal influence of all people from a certain time, with respect towards everything that does not come from the past.”*¹¹

The experiment proposed by this Ph.D. thesis is no less integrator. As Tudor Vianu affirmed in a famous quote: “there are no useless experiences that do not help in shaping the personality”.

This was the path opened by the destiny, towards the fascinating, hard to grasp for a nonprofessional, to the world of the philosophical aesthetics, represented in the area of Romanian philosophy by Tudor Vianu.

¹⁰ Ion Ianoși, *Prefață* in Vasile Morar, *Despre frumos și artă, Tradițiile gândirii estetice românești*, Minerva Publishing House, Bucharest, 1984, p.XLIV.

¹¹ Wolfgang Goethe, *cit. cf.* C.W. Ceram – *Zeii, Morminte, Cărturari*, București, Editura Științifică, 1968, p.5

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