

Debate

A ARTE TERÁ, DE FACTO, UMA HISTÓRIA?

**# PODERÁ, ALGUMA VEZ, SER INTERPRETADA
OU COMPREENDIDA?**

**# DORAVANTE, PARA AS GERAÇÕES VINDOURAS,
O QUE REALIZA E GRATIFICA A PESSOA HUMANA
QUE FAZ ARTE?**

I. De acordo com a *TEORIA DO FAZER* (Pedro Manuel-Cardoso, 1985/2017): Fazer... Qual dos 7 tipos de *Objetos*? Com que tipo de *Acto*, dos 4 que constituem a *Estrutura do Fazer Humano*? A partir de qual dos 10 *Heterónimos Humanos*? Com qual dos 5 *Níveis de Complexidade* do comportamento humano? Sabendo que o principal obstáculo é separar uma «Parte» do «Todo» (quebrar a *Intrínsecação*), e dar-lhe a «propriedade evolutiva e adaptativa SAP2I» (acrónimo de «*Singularidade Autónoma Perpétua Indecomponível e Insolúvel*»).

II. A «*propriedade SAP2I*» situa-se num nível acima da atual definição molecular e bioquímica que tenta situar o Ser-Humano na Existência/Vida. Concretamente: “*Um sistema químico autónomo capaz de seguir uma evolução darwiniana*” (NASA, 2013). Ou: “*A criação de seres vivos ocorreu a partir de matéria*

inerte através de processos de auto-catálise (moléculas com a capacidade de criarem cópias de si mesmas) e de processos de auto-organização (moléculas com a capacidade de criarem espontaneamente estruturas mais complexas a partir de estruturas mais simples) ” [...] “a evolução química (aparecimento de novas espécies de moléculas por via química) segue o mesmo padrão do que a evolução biológica (organismos que se reproduzem sexualmente, por meiose)” (Otto Sijbren, Universidade de Groningen, *Nature Chemistry* em 4jan2016).

III. O que diferencia a *TEORIA DO FAZER* (Pedro Manuel-Cardoso, 1985/2017) dos usuais **dois caminhos** utilizados para Interpretar, fazer História, e Compreender a Arte? Concretamente, do caminho representado por (C. Bell, R.G. Collingwood, Nietzsche, Tolstoi, Adorno, Heidegger, W. Benjamin, M. Mandelbaum, J. Lichtenstein, L. Wittgenstein, Weitz, Beardsley, Dickie, Danto, Stolnitz, Goodman, Kevin Nguyen, e outros). E do caminho representado pela dita “*História da Arte*”, expresso por Richard Stone e de John-Paul Stonard em 2013: (Emile Mâle, 1898; Bernard Berenson, 1903; Heinrich Wölfflin, 1915; Roger Fry, 1927; Nikolaus Pevsner, 1936; Alfred H. Barr Jr., 1951; Erwin Panofsky, 1953; E.M. Gombrich, 1960; Clement Greenberg, 1961; Francis Haskell, 1963; Michael Baxandall, 1972; T. J. Clark, 1973; Svetlana Alpers, 1983; Rosalind Krauss, 1985; Hans Belting, 1990, e outros).

IV. Doravante, para as gerações vindouras, o que realiza e gratifica a Pessoa Humana que faz Arte?

Debate

THE ART WILL HAVE A HISTORY?

CAN EVER BE INTERPRETED OR UNDERSTOOD?

HENCEFORTH, FOR FUTURE GENERATIONS, WHICH GRATIFIES THE HUMAN PERSON TO MAKE ART?

I. According to the *THEORY OF MAKE [making or doing]* (Pedro Manuel-Cardoso, 1985-2017): Make which of the 7 types of *Objects* that exist? With which kind of *Act*, from the 4 that constitute the *Structure of Human Make*? From which of the 10 *Heteronyms* humans? With which of the 5 *Levels of Complexity* of human behavior? Knowing that the main obstacle is to separate a «Part» of the «Whole/All» (breaking the Entanglement) and give him the «evolutionary and adaptive SAP2I property» (acronym for «Singularity Autonomous Perpetual Indivisible and Insoluble»)?

II. The «*SAP2I ' property*» is located on a level above the current molecular and biochemistry definition that attempts to place the human being in Existence/Life. Specifically: "*A chemical autonomous system capable of following a Darwinian evolution*" (NASA, 2013). Or: "*the creation of living organisms occurred from inert matter through auto-catalyst processes (molecules with the ability to create copies of themselves) and self-organization (molecules with the ability to create more*

complex structures to spontaneously from simpler structures) "[....]" chemical evolution (appearance of new species of molecules chemically) follows the same pattern than biological evolution (organisms that reproduce sexually, by meiosis)" (Otto Sijbren, University of Groningen, Nature Chemistry in January 4, 2016).

III. What differentiates the *THEORY OF MAKE [making or doing]* (Pedro Manuel-Cardoso, 1985/2017) of the usual two paths used to interpret, make history, and understand Art? Specifically, the path represented by (C. Bell, R.G. Collingwood, Nietzsche, Tolstoy, Adorno, Heidegger, W. Benjamin, M. Mandelbaum, J. Lichtenstein, L. Wittgenstein, Weitz, Beardsley, Dickie, Danto, Stolnitz, Goodman, Kevin Nguyen, and others). And the path represented by the so-called "history of art", expressed by Richard Stone and John-Paul Stonard in 2013: (Emile Mâle, 1898; Bernard Berenson, 1903; Heinrich Wölfflin, 1915; Roger Fry, 1927; Nikolaus Pevsner, 1936; Alfred H. Barr Jr., 1951; Erwin Panofsky, 1953; E.M. Gombrich, 1960; Clement Greenberg, 1961; Francis Haskell, 1963; Michael Baxandall, 1972; T. J. Clark, 1973; Svetlana Alpers, 1983; Rosalind Krauss, 1985; Hans Belting, 1990, and others).

IV. Henceforth, for future generations, what performs and gratifies the human person to make Art?

NOTES

A. According to the *THEORY OF MAKE [making or doing]* (Pedro Manuel-Cardoso, 1985/2017) there are **SEVEN OBJECTS** (1. **object-nature** (support and substance chosen); 2. **object-imagined** (held in mind); 3. **object-built** (externalized); 4. **object-perceived** (picked up by perceptive

system); 5. **object-information** (which is used to communicate); 6. **object-memory** (what is in the hippocampus); 7. **object-heritage** (what is considered 'value' and 'relevance').

B. According to the *THEORY OF MAKE [making or doing]* (Pedro Manuel-Cardoso, 1985/2017) the STRUCTURE OF HUMAN MAKE has **FOUR PHASES** (1.fragment; 2.rebuild; 3.simulate/experiment; 4.integrate/recreate/self-understanding).

C. According to the *THEORY OF MAKE [making or doing]* (Pedro Manuel-Cardoso, 1985/2017) there are **TEN HUMAN HETERONYMS** (1.aesthetics, 2.axiology, 3.cosmology, 4.epistemology, 5.ethics, 6.metaphysics, 7.ontology, 8.politics, 9.science, 10.theology).

D. According to the *THEORY OF MAKE [making or doing]* (Pedro Manuel-Cardoso, 1985/2017) there are **ELEVEN VARIABLES OF THE EQUATION OF HUMAN ACTION** (agon, alea, mimicry, ilinx, ludus, paidea, motus, figuratio, gestus, time, space).