

**TITLE:** PRIVATE REVOLUTION

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## ABSTRACT

In any part of the world whenever we contemplate art, we realize that art triggers new actions. However, art is conceived by most societies as a mere object with a plain aesthetic meaning that has to be displayed in museums or locked in vaults for its finite preservation. Some societies seem to forget that art is meaningful and that its meaning goes beyond any capitalistic variable. Art is everywhere. Despite the fact of how science helps mankind, history continues revealing us the infinite paths that were opened by art. In the last century, new technologies and new politics have made a partial amount of the society aware that they are not completely alone. New cultures are emerging constantly and art is medium to show us this process in which despite the differences among cultures, art is always a principle for action.

## MAIN BODY

Understanding that art is more than just a beauty tangible production is the key to start to perceive art as what it is: a precept. Gilles Deleuze (1991:45) elucidated that art is a precept: the only medium to fight against any repressive present. Capitalism codifies desires in cultures through their global mechanisms. Everything is codified by capitalism and given a plain aesthetical meaning under the canons imposed by dominant corporations. Philosophy, Science and Art are our weapons against the capitalism. Philosophy creates abstract concepts. Science creates prospects to act in terms of possibilities and art is a principle for action because its foundations are mainly desires. And last but not least, art productions are emotions displayed by a medium which can be any of Michelangelo's masterpieces to any technology built by man from a hammer to a modern computer. Thus, art is produced by sensitive individuals within a social environment that codifies desires into merchandises. In order to resist against the present, art has to be conceived as a creativity act to be the initiative of a new action.

Art is a creativity act in name of something or someone. And here resides the dilemma; Disciplines require a problem to be solved: an imminent necessity. The necessities influence philosophers to create concepts to solve philosophical problems. The necessities pull scientists to create theories to proceed in front of problems. Thus, the necessities command artists to entangle with problems and to try to express themselves through paintings, music or any available medium. The history of man is the history of necessities and each history of the disciplines

narrate how they try to act. Unfortunately, the creativity act is subjected to space and time because our reasoning as individuals is produced within a spatial-time framework. Art is then another partial view of the world produced to solve a problem. The repetition of the word problem has not been in vain up to here: We need to inquire “what is the problem?” Paul McCartney hosted a powerful documentary against the violence towards factory farmed animals. The documentary was called “Glass walls” as an allusion that if slaughter houses had glass walls, nobody would eat meat again because of the extreme cruel conditions in which animals are tortured in those horrible places. The documentary itself stands as a genuine piece of art because it is real communication with emotive meaning displayed; it is a creativity act that not only requires to be noticed by an incredulous audience but also feels the necessity to stop the violence against animals. The problem is that a creativity act is in name of something or someone. The artist works in solitude because the creativity act is a solitude act. However, the whole act is in name of something or someone. The concept of otherness is the main necessity mankind has. Being noticed by others is the main motivation of the artist who is going to be making use of any weapon to appear in front of the eyes of the audience. A creativity act is similar to a gift with the purpose of recognition. Art is a creativity act or gift that demands the attention of others.

Art is a medium to understand the world whenever philosophy or sciences fail to explain their own statements. The histories of science and philosophy are full of tales which were used to explain theories. Sabato (1951) explains how “The Law of Gravity” elucidated by Sir Isaac Newton (1687) gained real importance in the population with the help of the tale of “Newton and the apple”. One day, a young Sir Isaac Newton was hit by an apple which had fallen from a tree where Newton was sleeping, this help him to solve the problem of his theory. There are

variations of this tale as there are many others to be mentioned such as Galileo's experiment in the leaning tower or Schrödinger's experiment with the cat in the box. These tales are among many other tales that served as ordinary examples to explain theories. The Newton's tale lead the people to get closer to the law of gravity and finally to accept it. In philosophy, Sartre is well known for using literature as a medium to explain his philosophy as in *The Flies* or *the Dirty Hands*. Sartre used literature as medium stating that: The only way to change the world is through action, and action requires a full commitment with an ending. Art is transmission in full communicative use. Any medium of transmission is art, language as a process of communicating emotions is art... Language is the companion of Art. Philosophy is not communicative and does not care about any transmission or reflection, the duty of philosophers is to create concepts. Science creates theories to solve problems through methods. However, these two disciplines require a channel to meet the real people. Thus, Art is the channel in which communication is able to flow to meet the real people.

Art is emotion displayed in meaningful fragments. The framework in which the artist encounters makes him/her to take actions which are restricted to his/her space and time. However, the emotion and desire are the triggers for the praxis. In 1963 in Saigon, Buddhist monks protested demanding religiosity equality. A young Buddhist monk, Thich Quang Duc self-immolated himself as a symbol of protest. The Monk's act was to set himself in flames to defend his people from being pursuit by the government. Having a social function, the photograph represents this small piece of emotion stripped from the context. Photographers took the opportunity and made themselves rich selling the pictures of the Monk to newspapers. In this case, the photograph has a commercial function. Pictures of the recently deceased Angeles

Rawson are to be published by the local magazine MUY within the following days where the girl is seen dead among the rubbish. This has created a tremendous controversy among citizen. Thousands of messages against the magazine MUY were sent by readers all around the country. The photograph is a medium to freeze time and space to display emotions or attitudes. Deleuze conceive photography as a transport of light relationships and similitude relationships. Photography as a transport of light relationships is because photographers capture a unique moment. On The other hand, Photography is also a reproduction of similitude relationships because the picture is an analogy used in a figurative sense seeking for a reaction in the audience. As a creative act, pictures are reproduced in the name of others which is to say that pictures are taken as a portrait of similitude. Similitude evokes in the audience the feeling that the artist is reproducing something that will cause whereas a positive or negative effect in the audience. Social networks encourage people to take their own pictures and to upload them in order to share them. Millions of people upload their own pictures trying to appear appealing to others to have more contacts in terms of quantity or specific kind of contacts. Similitude in Capitalism is a trigger to create a relationship in order to be in contact with others so as to make business. Commercial business is a consequence produced by similitude. Similitude implies also success: if you want to be successful you need to be in accordance with the ephemeral parameters of success in Capitalism: the current fashion style called Mode. Mode has been depicted as Art having an aesthetical function. Millions of people try to look like the parameters of models. The aesthetical function and the commercial function seem to dominate art in capitalism. A third function is a social one, representing values and beliefs of a community. A social function is the one that the monk represents: to talk for his community in a desperate way. Despite the function

art has in societies, art portrays a chunk of meaning.

When Art is used from a social context, we consider it as a resistance act. A creative act as art is a concrete resistance in order to be free and to demand the life potency (Spinoza). The main quest for the artist is not to be jailed or imprisoned by a repressive society. Thus, art as resistance production is an exaggeration of the artist's life to break free from the laws of any repressive society. But as a resistance act we need to focus on what is the initial trigger of this act. Primo Levi stated that art is a resistance whose origin is the shame that the artist has a human being. The shame of being human is the one that triggers a concrete revenge towards life so as to survive. Comic books like Uncanny X-men or The Walking Dead put individuals in situations in which in order to survive they have to do whatever they need to do, even killing their own people so as to keep themselves alive. Characters are constantly in horrible situations where the main goal is to survive. These comic books are concrete exaggerations of what means to be ashamed of our human condition. Consequently, art as a social function based on being ashamed of the human essence is the origin of a resistance act towards those suffocating situations in which our humanity is rejected.

Despite the fact that art is an act of resistance, it will find a hard repressive opposition. Foucault (1977) said that the three main enemies of art as a precept are to be mentioned so as to find a way to resist again a dominant power. The bureaucracy of the revolution: Any art is required to be defragmented to be measured and analyzed as a mere code. Art is codified into variables and labeled for their systematic repetition and eventual stratification. In commercial networks where music can be bought online, music is divided into thousand of categories for their easy commercial use. Other enemies of art are semiologists and psychoanalysts because

their longing desire to codify desires and emotions into technical variables. Emotions are labeled and systematized for their social massive teaching in the light of appropriateness. Last but not least, the always present fascism that appears not only in repressive governments or societies but also in our micro-behavior activated by our own minds and our own behavior. In spite of any liberal thought we may have, some of us will neglect art. The creative act is a solitude act that will find oppositions from others and from our own minds as well.

The main of point of this essay is to find the connection between art as trigger of action and the inclusion of art in our societies. Art inclusion means one thing and only thing: revolution. Revolution is to change our minds and assumptions created by cultures, so as to create a new way in which we would be able to feel the real strength of life. In China, there is a famous tale about how a small Koi (carp) whose relentless determination allowed the fish to climb the highest falls after hundred years of exhausting attempts. Gods blessed the small fish transforming him into a golden dragon that will always live forever following the pearls of knowledge across the infinite skies. The revolution implies changing your mind and establishing a goal to find internal and social peace. Art is private revolution created by a single individual so as to include the body embodiment of social meanings on a production in the culture.

Art is the carrier of inspiring communication: an exaggeration of life to create emotion in others. The priceless value of art is that is the mechanism which moves people hearts so as to create new situations. As an individual production, the artist produces in the name of a whole group or culture. Its internal constitution is to be a partial emotive block removed from the constraints of time and space to be displayed to others. Others are linked to us by any type of art

whereas have an aesthetical meaning or a social function. Art as a creativity act seeks for its own inclusion in a world of uncertainty. Through art people change the world with their own philosophies and political initiatives. To be an artist is to be changing the course of history. The portrait of the artist reflects a young man: a reveler that by any medium will be available to communicate with the real life. The artist is not completely alone in the process of creation because he/she has a purpose: to represent a micro-world in the presence of his/public that transcends any type of codification.

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