

Is it possible to defend an optimistic view for the future generations?

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Abstract

This article reflects the actual worry about the destruction of the nature and the future of our planet. The acts of the modern human being are consequences of the traditional science, which imposes the reasoning as the only way for the truth. Nowadays we perceive that the absolute truth does not exist. In consequence of this absence, the human being feels abandoned. As we try to understand issues as diversities, mutations and new technologies, the world gets more and more complex to us. To solve this problem, the human beings need to look around and search for new solutions. This search finds in Ilya Prigogine an inexhaustible source of reflection. The author states that the future is not something established, but in constant build. Another future is possible, it is necessary to act to modify it. In his "Letter to the future generations", he convokes the young people to act for a different tomorrow. In the same way, the thoughts of Cacique Seattle, 1855, in a letter to the president of the United States of America, are a declaration of love to nature and to the memory of the human being that is into the Universe. As the art is in all the human manifestations, it is fundamental for the rescue of the lost sensibility. Through the humanity existence, man and art have always been partners and this cannot be forgotten. The artist Lygia Clark proposes to the contemporary man the rediscovery of the body through its sensory memory and Franz Krajcberg makes his way of life an alert against the destruction of the nature. Prigogine, Cacique Seattle, Lygia, Krajcberg and people who look for "aesthetic actions" try to show the possibilities of the "Reenchantment of the World" through the creativity and love as future builders.

Key Words: Love, Creativity, Construction, Memory, Aesthetic Action.

1. Introduction

The arts take us to the aesthetic dimension of the existence and - as the proverb that says the nature imitates the work of art - they teach us to see the world aesthetically. (...) It is about, at last, to demonstrate that, in all great workmanship, of literature, cinema, poetry, painting, of sculpture, it has a deep thought on the condition human being. In all great workmanship, of literature, cinema, poetry, painting, of sculpture, it has a deep thought of the condition of the human being. (Morin. 2000:45)

This communication is composed for a break up of the thesis - "The Organic- Machinery Semiose and the Hipercomplexity of Human being in the Evolutionary Process" - of Heloisa Helena da Fonseca Carneiro Leão. The research states to the return of the unit of the man, for the rational and the sensible thoughts. The use of sensitivity makes the man to see the nature as its partner. The base of the work finds in Ilya Prigogine, Seattle

Chieftain, Lygia Clark and Franz Krajcberg basic echoes. The actions in defense of the nature had not been understood in the past, as the speech of the Seattle Chieftain in the year of 1855. The chieftain in reply, to the North American government, called the attention on the continuity of the transiency of life, facing the threat of the loss of Suquamish indians lands. The words of the Chieftain, in that instant, had not been understood and received, but today with certainty they would be, as well as Prigogine are. The new environment and climate are propitious for “sensible hearts” to listen to and to assimilate its affirmations, as we verify in the reception of the present time to the concerns and the thoughts of Ilya Prigogine. Beyond the ideas of Prigogine, the research finds pertinent subsidies in the works of some artists, between them, Lygia Clark on rediscovery of the body and Franz Krajcberg with actions on the nature. Another valuable contribution comes of individuals, moved by love, that act in the life and are interested in improving other people lives. This we call “aesthetic actions”.³

2. Creativity in the Art, the Life and the Actions

The artistic object has the power to make the receiver to feel, to enjoy and to enrapture when confronted over it. The action to usufruct the work of art is a natural action, it occurs without effort and it awakes instinctive and deep sensations. When the artistic object presents to the receiver, floods its body and keeps it live. Even the strangest work of art provokes life reactions. Alive being is to react, is movement. To discourse on the deep effect of the art, to explain of safe form, the power of the artistic object when stimulating the man, is an arduous, complex task and predestined to errors if there is intention to find a necessary definition.

The aesthetic actions, in the same felt as the art, make the deepest interior of the men act and serves of seeds of information for future acts. It is probable that the love act is conducted by aesthetic feelings, as is impregnated of quality of feeling. Kandinsky affirms that “all art is son of its time” and the artist portrays this time. When showing of sensible form the moment where it lives, the artist, emphasizes, with its work, the mystery of the life. On the other hand, the aesthetic action, for being a love act, is the concretion of sensitivity and the feeling to act at definitive moments. This flow in the time feeds the signica chain with the quality of feeling.

The artist, when creating, is worried in opening the eyes of the public to the senses and sensitivity. The same happens when a person practices an aesthetic action. As the two actions play with the feelings, there is the convergence between them. The artistic creation and the aesthetic action construct the individual and help their limitations in life.

3. Ilya Prigogine

Prigogine, in her research, explains that the system “life” is not closed and is not in balance, in contrast, is opened and is far from balance. As consequence, from its opening to the environment, it becomes unstable and it suffers disturbances from the system as a whole. Prigogine argues on the importance of the flow of the time, of a time that is not reversible but, irreversible. When explaining that it does not exist a equivalence between

past and future, points a new way. This new direction is not linear and makes possible the emergency of the creativity as a constructive element of the future. Calls attention for the event, what arrives without being waited, the contingent, the unexpected one. It affirms the impossibility of including the creativity in a determined world already.

It is possible that the construction of the future, conducted for the creativity and the aesthetic action, is a evaluative alternative for the XXI century. Our thesis is that the concept of aesthetic creation if extended, through the times, suffered mutations and arrives at the present moment with the probability to modify the evaluative way.

Prigogine argues on the right of choices that the man possesses and show that classic science when creating the determinists and reversible laws, did not respect the flow of the time and did not allow the emergency of the choices. "The classic materialism, that assimilates the universe to a machine, asks for a watchmaker! Instead, a universe that organizes itself is a universe in which you have right to choose".

The action of the art can obtain the return of the union man/nature. As consequence of this union, the man perceives the complexity of the future. The complexity gives potential to the strength of the present moment in constructing tomorrow, a time that produces diversities and bifurcations. The bifurcations are fruits of the freedom to create ways and the complexity is the optimistically and intermediate way between the determinists, skeptical views of a pessimistic past. The creativity denied in the determinist world becomes the reflecting center in the indeterminate world. Prigogine states that the notion of complementarities between the repetition and the creativity will construct the future.

The union of the reason with sensitivity emphasizes the dialogue between the objective and poetical thoughts and gives potential to the human reflection and the expansion of the mind. The research defends the action of the artist and of individuals in the world, or, proposes and executors of action. The artist, by means of the Percipient Performances, Installations etc., contributes for the development of the relation man/nature for the bias of complexity.

Prigogine, in her optimistically vision, knows that it is not easy to arrive at a happy future. She knows about the difficulty in positively directing the use of the new technologies, a time that commercial interests are in charge. However, it is necessary to be hopeful and look at the future in a nice way, not bitter. For Prigogine, the future is a construction and it always has the possibility of reverting the destructive way.

With this optimistic spirit, Prigogine writes a Letter to the Future Generations with intention to alert youth to take decisions in front of the future:

"It fits to the future generations to construct a new coherence that incorporates the human values and science, something that ends the prophecies as the " end of science ", " end of history " or about the advent of the after-humanity".

4. Lygia Clark:

The modern man, in its evaluative trajectory, concentrated in the vision its important door of perception. The hearing was the second door and the other entrances of perceptions had been relegated to inferior plans. Lygia perceived the importance of the

directions to complement the being. Why not to rescue the asleep sensations? If the man is composed by the union of *homo sapiens* and *homo demens*, why to forget *demens* and concentrate only in *sapiens*? Lygia brings for the artist the responsibility to show the alternative ways, to balance and to join this shared and nostalgic body.

Lygia, since 1976, proposes the human being to free its alive sensitivity and live the instant. To free the individual of its mooring cables, it considers: "To live the present moment, the art without art". Goes beyond when saying that "the modern man must discard itself of this excess of rationalism that is in the heart of the contemporary thought". The vanguard work of Lygia exactly represents the look of the individual for itself, for rediscovery of lost sensations. Lygia when seeing the body in its totality makes the interior and the exterior dialogue and anticipates the current concern. The body, as unique, points to the inexistence of an interior part and another exterior. "In the sensorial Phase of my work, that I called Nostalgia of the Body, the object still was an indispensable way between the sensation and the participant. The man finds its proper body through touchable sensations carried through in exterior objects itself".

Lygia Clark calls attention for the necessity to extend the arts in the direction of the exploration of all the directions, not only of the vision. This search for new meanings of ME is a way for a poetical of the body. Lygia affirmed that she was not an artist and yes a propose and, in 1968, she wrote the manifesto:

We are the proposes: we are the mold; to you fits the blow, in the interior of this mold: the direction of our existence.

We are the proposes: our proposal is the dialogue. Alone, we do not exist; we are yours to make use. We are the proposes: we embed the work of art as such and request you so that the thought lives for the action.

We are the proposes: we do not consider nor the past nor the future, but now.

In this manifesto it is possible to understand as the work of art provokes the action and creates the individual. It is almost as a divine action. As it was a life blow. It is the sensorial experimentation that transforms the body. Lygia expands the borders of artistic making, when interacting with the diverse languages, the public and thinking the body. It promotes in 70/80 years a new relation between the artist and the spectator. Of this form, Lygia presents a new position to the artists, who at this time already were worried about the artistic object, for the optics of the reception.

5. Franz Krajcberg

Krajcberg, Pole, naturalized Brazilian, felt in the skin pains of the war and, when seeing the forest fires in Brazil perceived that the man does not like to live in peace, he always wants to destroy. From this experience he dedicated to his life and art in the defense of the nature. He affirmed several times that his intention goes beyond the art. The desire of Krajcberg is to contribute in the maintenance of the complexity of the nature. In his work, he uses the residues of the fields devastated by man, that seemed battlefields. The sculptures are done monuments of trunks, twigs and debris of forest fires and deforestations.

The artist engaged with the future of the life argues on his work: "If it is art or not, it is subject for others. It does not matter if the people like or not what I make... My work is the only way to express myself. If I start to cry out on the street, they take me to a hospital of crazy people ". (Franz Krajcberg)

6. Aesthetic actions to improve the World

Some actions of individuals and news articles show aesthetic actions, that make the difference:

"The house of the mason turned library" – O Estado de São Paulo - 5/10/2005

"Children who want to make the difference" – O Estado de São Paulo -12/10/2007

"Pensioner Extends Communitarian Pharmacy in the Yard of House" – O Estado de São Paulo - 8/9/2007

"The Dumb That Takes Books to Children" – O Globo 16/9/2007

7. Conclusion

The present time of the thinkers, artists and individuals that dedicate to the aesthetic actions, presented here, allow us to believe in another future. These altruistic gestures are full of love and spill life on the life. To dream, to imagine, to project: the period of war yielding place to the one of peace is a possible conquest in century XXI.

The fusing of sensitivity with the reason and the unfolding of this fusing is in the base of the reflections of this work. The affirmations of Ilya Prigogine on the freedom and the creativity in the construction of the future, point in the direction of the love as constructive base of a differentiated future. In the same direction, the function of the artist as proposers of diverse sensations influences the return to the unit of the man. The research emphasizes the aesthetic action as an instrument capable to make possible transformations of lives and behaviors.

We live in an opened system, complex, that allows the emergency of the creativity. Thus, we can imagine that the man in constant contact with the poetry of life, either in works of art or in aesthetic actions, he can modify the evaluative way. In the letter to the future generations, Prigogine defends the action, the optimistically vision and the possibility of the reenchantment of the world. She defends the freedom to act and shows the inherent responsibility to this freedom.

Lygia, when saying that she was not an artist, but a proposer, shows a new position of the artist in front to the public. Krajcberg, when dedicating his life to show the abuses of the man on the nature. These artists, as others, create a new artistic object that is not the final result anymore - the workmanship itself, but the proper act. The action as poetry.

It is possible that the aesthetic works of art, actions and the concern with all of the life obtain the Reenchantment of the world defended for Prigogine. The feeling of the love has the power to nourish and to contribute for the evolution of the cosmos, the nature, and the people. When managing the actions, the love, shows the possibility to occur the so waited transition of the culture of the war for the culture of the Peace. We finish with the phrase of André Comte-Sponville: "Weakest the same love, unhealthiest, earns more than some omnipotence that was without love". (2007: 45)

8. References

1. The letter of the Seattle Chieftain can be chore in Perry 2006
2. Seattle chieftain. Francis Pierce, president of the United States, considered in 1854 (5) to buy lands of the Suquamish indians. The Seattle Chieftain, head of the tribe, sage of its limitations front to the government decides to accept the order, however, makes a gorgeous speech where he shows the transitorily of the life, a transitorily that is part of the continuity, a time that is full of memories, habits and changes of habits. The aboriginal changes of habits and actions always take in consideration the respect for the nature.
3. The speech later was transformed into letter for Perry (2006) and it is one appeal in defense of the Mother Nature.
4. We leave here registered some news articles that strengthen and illustrate what we call "aesthetic actions".
 "The house of the mason turned library" – O Estado de São Paulo - 5/10/2005
 "Children who want to make the difference" – O Estado de São Paulo -12/10/2007
 "Pensioner Extends Communitarian Pharmacy in the Yard of House" – O Estado de São Paulo - 8/9/2007
 "The Dumb That Takes Books the Children" – O Globo 16/9/2007
5. Prigogine.2002: 74
6. Complexity is on the multiplicity of behaviors, the systems which future we cannot foresee. (Prigogine.2003: 49)
7. The letter, in the complete one, is in the end of the text.
8. Prigogine.2002: 74
9. Edgar Morin shows homo *sapiens sapiens* as *homo sapiens* and *homo demens*. It emphasizes that the freedom to create is on the part of the madness that we find in the reason.
10. (Milliet.1992: 100).
11. (Milliet, 1992: 102)
12. (Milliet, 1992: 119)
13. (apud. Milliet.1992: 156)
14. From the interactivity, the artists prefer to mention as integrators etc.

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