



INTUITION AND INSPIRATION IN THE LYRICAL SPACE OF CREATION

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The creative process touches on different issues along the metamorphosis of the lyrical space into the physical one of the artistic act. The metaphorical atom of the creative process is found in the lyrical space of an artist, at the meeting between intuition and inspiration, the two representing the essential attributes that give art the quality of a way of (self-)knowledge, expression and spiritual development. Thus, the article is an invitation to approach the spiritual depth of artistic conception.

By exploring how intuition has been perceived and interpreted in art throughout historical periods, one can discuss artistic movements or artists who have emphasized on intuition in their artistic creation. Being used in various contexts with different meanings throughout the history of art, the term "intuition" in the artistic environment does not have a precise date of appearance. The history of intuition in art is rich and complex, with many artistic movements that have emphasized on this ability to feel and understand deeply or intuitively. Thus, one can discuss an evolution of the concept of intuition in art over time, from prehistoric and archaic art to nowadays, without actually being defined as part of the exploratory process.

Evidence from prehistoric and archaic art shows that many of the earliest known artworks were created a considerable time before the development of written language. These artifacts could be considered manifestations of artistic intuition because they were created to communicate or record human, religious or everyday experiences, using intuitive symbols and motifs. In Classical Antiquity – Ancient Greece, although art focused on idealizing human beauty and expressing feelings and emotions, artists such as Praxiteles and Polykletos sought to represent

human perfection, but also used intuition to create works that conveyed realism and depth of emotions. During the Renaissance in Europe, visual art received a significant change with the development of applied methods, perspective and anatomical study, but outstanding artistic figures also used intuition to add elements of expression and depth into their works. The Romantic movement of the 19th century emphasized the importance of intuition in the creative process through the works of artists such as William Blake, Caspar David Friedrich and Eugène Delacroix who expressed emotions and explored the irrational sides of human experience through art. The 20th century, the artistic avant-garde brought forward the concept of intuition in art. Movements such as Dadaism, Surrealism and Abstract Expressionism explored the world of the subconscious and used intuition to create works that provoked and stimulated thought and perception. In contemporary art, artists often use intuition to communicate complex ideas, to approach social issues, or to create interactive and participatory experiences for their viewers.

The concept of intuition in its modern sense, as an ability to understand or create without the use of logical reasoning or analysis, being an essential aspect of the creative process and a way of communicating deep emotions and ideas through art, began to be discussed more explicitly in the 18th and 19th centuries, with the development of aesthetics and philosophy of art.

The term “intuition” can be used to describe various aspects of the creative process, from the subjective understanding of a work of art to the ability to create spontaneously and without premeditation. Thus, even though the idea of intuition is not explicitly mentioned in ancient works of art or in the artistic discussions of those periods, it has evolved and developed into an important concept in modern and contemporary aesthetics and art criticism. Since the 20th century, many art movements and artists have emphasized on intuition in their creative process, considering it to play a crucial role in their artistic development and expression.

The expressionist movement, which reached its peak in the first half of the 20th century, was based on the expression of intense emotions and inner states. Expressionist artists such as Edvard Munch, Ernst Ludwig Kirchner, and Egon Schiele placed a strong emphasis on intuition to convey their inner states and create works that provoke an emotional response to the viewer.

Surrealism was deeply influenced by Sigmund Freud's psychoanalytic theory and explored the world of the subconscious. Artists such as Salvador Dalí, Max Ernst and Joan Miró used intuition to explore and reveal hidden aspects of the human mind in their Surrealist works.

Wassily Kandinsky and Piet Mondrian, the abstract artists, abandoned the representation of objects and explored lines, shapes and colors to express ideas and emotions. These artists appealed to their intuition to create non-representational works and to convey sensations and spiritual states.

The artists who are part of the movements of gestural abstraction (Action Painting) or abstract expressionism, Jackson Pollock, Willem de Kooning or Mark Rothko, emphasized spontaneity and intuition in their creative process, letting gestures and emotions dictate their movement on canvas.

In contemporary experimental art, many artists explore intuition in their works, using various media and techniques to communicate messages and create unique experiences. Marina Abramović, Yayoi Kusama or Olafur Eliasson experiment using interactivity and audience participation, often calling on their own intuition to guide their creative process.

Artists belonging to these artistic movements have shown that intuition can be a powerful source of inspiration and creativity in art, having moments where they made intuitive decisions or felt guided by intuition in choosing color palettes, composition, or subject for works that they often managed to provoke strong reactions and deep emotions and ideas.

How does a work of art move from intuition to expression and what is the relationship between these two? An issue that arises also in other branches of philosophy is the difference between internal and external of spirit and matter, of soul and body, and in practical philosophy, of intention and will. If one separates the internal from the external, the spirit from the body, the will from action, the intuition from expression, one cannot pass from one term to the other and reunite, unless the reunification is based on a third term, God or the Unknowable, Dalism which directs to transcendence or agnosticism.

Art, according to Croce, is a type of knowledge prior to all other ways of knowledge: rational, economic or moral, thus his analysis will start from the spirit, from the ideal-

ity of art and not from its concreteness. Art is placed in an ahistorical plane, the ideal plane of the spirit, as the first dialectical step of the spirit. Croce's theories emphasized the importance of intuition and expression in art and promoted the idea that art is a distinct form of knowing and communicating human experience. These ideas had a significant impact on the development of aesthetics and influenced many other thinkers and art theorists. Intuitive activity intuit insofar as it expresses, intuition could not exist if it is not also expressed. Croce considered intuition to be the fundamental way of knowing, through which people understand the world and express reality. He considered that intuition is a higher form of knowledge that transcends concepts and abstract thought. In the context of art, intuition is the way in which the artist perceives and expresses reality in his work. Art is the act of expressing the artist's intuition, the expression itself being an essential characteristic of the arts, through which the artist conveys feelings, emotions and personal experiences in a sensitive form. Expression is therefore essential in the understanding of art, and intuition is the source of this expression.

To intuit means to express. In aesthetic intuition, matter and form are indistinguishable from each other. The content would be an expression different from the expression of the form, and together they form the unique expression, that expression that constitutes the object of art.

An unexpressed image does not become existent, its existence can only be expressed in an assertion; but it cannot be asserted, can only be proved when the image is embodied and expressed. The philosophical proposition of the identity of intuition and expression, *rem tene, verba sequuntur*, affirmed in all spheres of the spirit, is best highlighted in the field of art.

Intuition does not reside in its space or time, but in the impressions we have accumulated from happenings, events, sounds, colors – these not being temporal or spatial because intuition is a spiritual form of manifestation. Intuition has been confused with raw sensation, claiming to be a sensation or combination of sensations. In this case, elements that are not intuited, elements of the spirit or products of consciousness cannot be unified in the memory. It was also understood as an association of unconscious elements, thus it was coming out of the realm of sensation and the natural. Productive association is no longer an association in the sense given by the sensualists, but it is a synthesis, that is a spiritual activity.

Thus, according to Croce, intuition as a spiritual activity has three determinants: to be lyrical, cosmological and totalizing.

The particular lyrical intuition, as a unifying concept of all arts, a concept that names unity and shows the nature of art, indicates the art-creative function of the human spirit. Art is no longer externalized, but is identifiable with consciousness and works of art. Artistic intuition is therefore always lyrical.

Idealist aesthetics will acquire a special positivity, which will no longer want to regulate art by establishing laws or rules by which artists can guide their creation or which they seek to represent their concept. Croce defines art as “particular lyrical intuition”, without distinguishing between the matter and the form of artistic expression because they are not two, but one. Lyrical intuition made possible a general aesthetic without arts being classified and divided into categories outside of aesthetic facts.

Croce emphasized in the work “Elements of Aesthetics” the fact that lyrical intuition is the expression of a feeling, the synthesis of an emotion or an image, that is an eternally new, individual state of mind, where intuition supposes infinite intuitions; at the same time, in the “Breviary of Aesthetics” he notes that intuition is pure, ideal and, consequently, an expression that is neither logical nor practical and that has as its object not a particular feeling, but a cosmic one, meeting the character of totality of artistic expression. This means that it is an expression that is not naturalistic, oratorical, hedonistic or intellectual, but poetic, which coincides with the cathartic or universal character.

As a lyric intuition, art is the expression of a feeling – not its immediate and direct expression, but the objectification of the feeling; art orders feelings into an external form. Thus, intuition is placed between sensation, the lower limit, and intellect, the upper limit. Showing the autonomy of intuition compared to the intellect, Croce delimits the place of art in relation to logic, and compared to sensation, he defines it as a creative or ordering function par excellence. In conclusion, intuition is expression and thus even form.

The relationship between intuition and rationality in art can express how these two aspects merge or oppose in the creative process.

Unlike Hegel, where aesthetics occupies a well-defined place in the philosophical system, aesthetic knowledge, as

theorized by Croce, makes the rest of knowledge indebted to it, being prior to philosophical knowledge or any kind of rational knowledge. Aesthetic intuition refers to the ability to directly perceive and understand the essence or value of a work of art. Aesthetic intuition allows us to experience and understand the beauty and meaning of the work of art in a direct way, without resorting to abstract concepts or rational analysis.

Man having two ways of knowing: intuition and reason, knowledge takes place by passing from the first to the second and returning to the first. Intuitions are intuitions even if concepts are mixed in them, because knowledge through concepts is nothing else than knowledge of connections between things, that is, between intuitions.

In order to understand art, it is not necessary to distinguish the different ways in which it is expressed – the important thing is the message and not the plurality of directions. Art is prior to everything that exists real or unreal, intuition being a pure or ideal representation, primitive in relation to the later labor of the spirit, and captures the individual in which the universal exists. Art is not externalized, it is not identified with things, but with consciousness. Like language, art has no end point, because it can bear new transformations and new accommodations.

Flaubert supports the need to guard against everything that resembles inspiration, he defines inspiration as a simple prejudice and an artificial and willed excitation of ours by ourselves and which cannot come from itself. Thus the point of inspiration is a conscious, willed moment, or is it spontaneous and uncontrollable?

Not conceiving creation deterministically, the creator of art works by making associations, meditating, elaborating concepts. The old romanticism concept of inspiration presents itself as a conscious act, a spiritual work of filtering in the soul of the creator the non-aesthetic impurities from the aesthetic ones and, with these, to find the form – the expressible aesthetic fact. A choice between sensations or impressions supposes that they are already expressions; to choose willfully the elements must be before us, expressed, the expression being the free inspiration. Thus, the practical always follows the theoretical and does not precede it. The movement of the spirit no longer takes the form imposed by logic, but by the vital elan.

Through its universal dimension, as art expresses aspects of human experience that are common to all people, even though works of art may be subjective and personal in their origins, they can communicate emotions and ideas that resonate with the general public.

In the context of contemporary art, the concept of aesthetic intuition can be applied in different ways. The works of abstract artists, such as Wassily Kandinsky or Piet Mondrian, are built on ideas about aesthetic intuition; they tend to convey direct emotions and ideas through shapes and colors, leaving viewers free to experience and understand without resorting to theoretical interpretations. Contemporary artists from the conceptual art movement, such as Sol LeWitt or Joseph Kosuth, focus on ideas and concepts more than the visual aspect of the artwork, works where viewers must use their intuition and sensibility to understand the deeper meanings of these concepts. Artists working with digital media, virtual reality or interactive installations can offer unique aesthetic experiences that depend heavily on the intuition and interaction of viewers. Here, aesthetic intuition is essential to understanding and appreciating the works, as they may involve tactile, sound or interactive aspects. In performance and experimental contemporary art, artists such as Marina Abramović or Ai Weiwei often try to convey messages and create intense experiences that are understood and felt with the help of the sensibility and intuition of the art consumer.

Also, among contemporary artist's catalysts of the same types of emotions, who value intuition, we can mention Frida Khalo and Ecaterina Vrana, where the creative process comes from intimate experiences and has a psychoanalytical character. Ecaterina Vrana is a contemporary Romanian artist, known for her visual works in which she explores themes related to identity, body and society. "I'm Afraid to Paint" is one of his journal works that illustrates a personal approach to art and creation. This journal expresses the feeling of fear and uncertainty in the process of creation, emphasizing vulnerability and honesty in front of artistic expression. Ecaterina Vrana's art, neo-expressionist in attitude, exudes mysticism, hypnotism, joviality, and its semiotics is both playful and metaphorical; her lyrical space is a place where the attentive viewer discovers a whole symbolic, timeless dimension.

Similar to Frida Khalo, an eccentric, strong and vulnerable character, with an artistic activity that brings together works from graceful drawings to impasto ones, Ecaterina

Vrana, stands out for the vulnerability of her expression. The work "I'm afraid to paint" is a book like a lifetime, as critics say.

Another artistic parallel that can be debated here is Anselm Kiefer and Olafur Eliasson, artists where creativity is determined by history, memory, transcendence or nature.

Anselm Kiefer is a contemporary German artist known for his complex, visually impactful works that often explore topics such as history, memory, identity, philosophy and mythology. He developed his own theories and perspectives in relation to his art, and these contributed to a deep understanding of his art works. One of the central topic explored by Kiefer's art is the relationship between past, memory and identity, a topic presented through historical and mythological images to examine how the past influences the present and how memory is preserved or distorted over time. Known for the use of unconventional materials and complex textures in his works, such as earth, ash, lead, Kiefer not only adds layers of meaning to his works, but also emphasizes the ephemeral and earthly character of human life.

Essentially, intuition in Anselm Kiefer's art manifests as a driving force that allows him to create works of remarkable emotional and spiritual depth. He often lets his instinct and feelings guide his creations, which gives his work a deep and authentic character.

Danish contemporary artist Olafur Eliasson, known for his works that explore topics such as perception, light, color and environment, often uses intuition in his creative process to create complex and impressive art works. Eliasson's works often involve the viewers in unique sensory experiences, based on his intuition to create installations that explore the way people perceive their environment. For example, his works with light and reflection can induce states of wonder and contemplation, leaving viewers to intuitively respond to the way light reflects and creates optical effects.

Anselm Kiefer and Olafur Eliasson are two contemporary artists with distinct approaches in their art, but who have similarities in the impact created by their art work. Kiefer focuses on exploring history and memory, using heavy materials and rich textures, while Eliasson focuses on sensory experience and direct interaction with the audience, using lighter materials and light. Kiefer's works often present com-

plex topics such as history, identity and collective memory. Its messages can be profound and challenging, with an emphasis on introspection and contemplation. Eliasson focuses more on direct experience and the impact on perception, presenting topics such as the environment, climate change and how people perceive their world, with messages that are often related to awareness and responsibility.

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*'BEYOND THE MASK', Ioana Man, oil on canvas, 2020 –
photo: Ioana Man.*



*'OMUL NEGRU LA', Ecaterina Vrana, oil on canvas, 2016 –
photo: Alexandru Paul.*