

# LECTURE ON FINE ART

(George WF Hegel)

a. The work of art as a product of human activity. Since art is a human activity, it can be learned and pursued by others. If one can make it others can imitate too. If one knows the manner of proceeding, others will carry the same manner for creation for the sake of pleasure. This is how rule-providing theories are made. However the product which follows these theories is formally regular and mechanical. This mechanism is so external that purely empty will and creativity is required to activate it. We cannot create extraordinary thing (concrete) with it. Concrete things happen when perceptions are not limited by external mechanism but extended to the spiritual activity of the artist.

In Our world, rules are vague generalities. If we satisfy rules like; people should speak according to his age and situation, we will create ordinary product without any spiritual activity of the artist. However spiritual activity in art works from its own resources, using mind's eye is more richer in content.

Therefore such rules do contain specific utility but applied in case of needed.

b. In the above two situations, the first one is abandoned and art is no longer a product of general human activity but a work of spiritual gift. It cuts itself from universally valid laws and conscious reflection, since it is spoiled by such awareness.

From this point of view the work of art has been claimed as a product of talent and genius. There are some flaws in this aspect. The artist's production may consider superfluous (extra) and deleterious (harmful). It appears as a state of inspiration.

Yet artist has a natural element which needs to be developed by thought and practicing. Skill is technique is not helped by inspiration but by reflection industry and practise. The better the artist is, the more profound will be the display with depths in heart and spirit.

c. The third view is the place of art in relation to the external phenomena of nature. The art inspired by nature is ranked below from nature. Nature is alive while art is dead and ~~the~~ alive is more valued than dead. While the nature is alive only from within and without, art is only alive from outside. Inside is just a stone, canvas, words (music) and idea in poetry. This external existence is not what makes

work into fine art. Fine art originates from spirit and that makes it fine art. Its relation with the spiritual realm. Therefore the work of art stands higher than any natural product. Art presents the divine ideas and no natural being is able to present the divine ideal.

- d. The question arises why man need to produce art? May be it is the production of chance and fancies or art seems to proceed higher impulse and satisfy higher needs.

Man is a thinking consciousness, he put, before himself what he is and whatever else is. He must bring in consciousness within him and represent himself to himself man want to place himself in nature and than to himself as well. Man does that in order to skip the external world and enjoy foreignness Not only external but man also alters himself likes slitting ears and lips or crushing chinese women feet etc. Man does so to proceeds from spiritual development.

Development of the ideals in the particular form of the beauty of art

Since idea is a concrete unity, it enters in the art-consciousness by unfolding of idea with thought and development. We will find and study the doctrine of the forms of art. These forms have difference origins in the



different ways of grasping the idea as content. These forms of art are different relations of meaning, shape proceeded from idea.

There are three relations of idea

a. The first is the early form of art, The symbolic form. In this form the abstract idea lack clear and definite expression, leading to a search for representation rather than presentation. Natural objects are used as symbols to convey this abstract meaning but they are unable to fully capture it. This results into distortion of reality. The idea remains incompatible with external world. The art then takes bizarre quality. This symbolic art is characterized by its quest for meaning, mysteriousness and sublimity.

b. The second form of art is the classic art. In this art the shortcomings of the earlier symbolic art are overcome.

The abstract idea is presented in a free and complete harmony with a shape that is perfectly appropriate to it.

This art form represents the concrete spiritual idea and the shape it assumes is the human form, as it is most suitable. However the human body in classical art is not just a sensuous

entity but the natural shape of the spirit, free from the limitation of physical world. The spirituality expressed in classical art is particular and human not purely absolute and eternal. Which is often seen as limitation

Summarizingly, classical art successfully represents the spiritual in a human form but is limited by the specificity of representation.

- c. The third form of art refers to the romantic art, there is a departure from the unity achieved in classic art and a new content emerges. This content of ~~God~~ aligns with Christian concepts of God as absolute spirit and truth. Instead of representing this content in a sensuous, bodily form like in classic art, romantic art emphasizes spiritual inwardness. The subject matter of romantic art is concrete spirituality and it seeks to manifest the spirituality to the inner spirit. The external world is now less important, and inwardness is celebrated through subjective inner depth and reflective emotion.

In romantic art, the external appearance is seen as transient and inessential like symbolic art. However in romantic art, the idea is considered perfected as spirit and heart, and its true reality and manifestation and sought within itself. This leads to separation of the idea from its external form.