

The influences of the romantic legacy in the artist formation

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Abstract: This paper presents some characteristics of the romantic conception that still influence the processes of construction of artistic identity in contemporary times. Presents a history of these characteristics indicating its permanence as a consequence of the few changes in the political and economic model whose roots lie in the French Revolution while pointing his contribution to contemporary construction of identity of the artist.

Keywords: Artistic identity. Romanticism. Artistic education.

Of all the cultural movements that have arisen in the West, undoubtedly, Romanticism is the one that still has the greatest impact on the current artistic conception. Therefore, this article aims to demonstrate that the motivations for such are due less to their historical youth, compared to others such as the Renaissance or the Baroque, than to the sociological circumstances that stimulated its emergence alongside its respective philosophical derivations, which found, in the second half of the 19th and first of the 20th century, a similar and propitious environment for its adaptation and continuation.

One of the first questions to keep in mind is that the definition of the term Romanticism, or romantic, is not simple because of the plurality and breadth of the movement which, much more than an artistic movement in the formal sense of the term, is rather a philosophical conception of the world in which art plays a fundamental role. It is thus, from this point of view, an innovative ideology, with variants, it is true, with no intention, by the use of this expression, of adhering to the term any *a priori* negative connotation.

This great breadth of Romanticism shows two factors that make it difficult to define it. First, Romantics, in general, sought more to blur lines than to draw them, to erase frontiers instead of fixing them, to blend genres rather than conceptualize them. Second, their transgressing character made them attack every achieved foundation and every rather solid characterization, which were quickly overturned by the corrosive power of their own criticism. [...] It would be impossible to define Romanticism, due to the diverse matrices involved in this cultural phenomenon that took place between 1780 and 1848 in the West. Apart from the national

divergences and ideological differences, even this supposed chronological limitation would seem extremely flexible. In short, the difficulty of understanding romanticism does not come from the scarcity of definitions about it, but from the excess of them. (DUARTE, 2011, p.11-12)

Although these different manifestations of Romanticism are evident, we believe that the preponderance of their emergence in Germany should be the focus of our attention in this article, without belittling the English significance. This is because we understand that the interpretations of the texts from Kant, Goethe, Fichte, Hegel, Novalis, Schlegel, Schelling and Wackenroder were the ones that had until our days the greatest repercussions on the conception of artist and of art.

On this legacy, we point out some characteristics, considering that the object of study here is the social image of the artist throughout the history of Western culture and its transformations, with the not always conscious assimilations in contemporary practices.

Four ideas are possible to be recognized as survivors of the romantic vision:

- 1- The identification with marginalization, that is, the positive value given to misery, sickness, pain and suffering as a necessary experience for artistic creation.
- 2- From the theory of the artistic Genius conceived by German pre-romanticism, the positive understanding of the denial of cultural rules (techniques and knowledge).
- 3- Art as revolution; the idealism of the artist and his necessary conviction of being the leader of a process of social transformation.
- 4- The construction of a foundation that unifies theory (philosophy) and artistic practice.

The first three, as will be shown here, although can be analyzed individually, are extremely intertwined and can be easily identified in the *intermediate conception* of "being an artist". The fourth is recognizable at the highest level of the artistic formation. It is important to point out that, when we speak of "intermediate conception", we are aligned with the historian Hilário Franco Junior's approach, for whom the researcher can avoid the pitfalls of the debate around the polarities of the term "popular culture" if:

[...] we think of popular culture as that practiced, to a greater or lesser extent, by almost all members of a society, regardless of their social condition. That is, in this hypothesis, popular culture would be the common cultural denominator, the set of beliefs, customs, techniques, norms and institutions known and accepted by the great majority of the individuals of the studied society. The term thus loses its strong sociological connotation to gain a strong

anthropological sense. [...] In face of that, perhaps instead of the consecrated and ambiguous expression 'popular culture' it is better to call that common cultural denominator of intermediate culture. Qualitatively 'intermediate', because it is placed between elite culture and that of other segments; spatially 'intermediate', because it is the point of convergence of data coming from the cultural poles. (FRANCO JUNIOR, 1996, p.34-35)

To understand the first point, one must take into account the historical and sociological conjuncture of the decline of the social structures of patronage of artistic activity which was maintained by the financial support of the monarchy and the Church and which prevailed from the 11th to the 18th century.

In the Late Middle Ages (from the 11th to the 15th century), with the end of feudalism and the rebirth of cities, trade can once again flourish in Europe. Parallel to the emergence of the new courts holding the political power, supported and endorsed by the Church, emerged a merchant bourgeoisie that in a few centuries would be the predominant form of economic power. Conflicts between the bourgeois vision and that of the monarchies, of course, did not take long to appear. While the former was based on the profit obtained through some commercial investment – almost always of high risk – the later was based on taxation, which greatly reduced the activity of the former. The Church, on the other hand, was taxing the court and attributing it to the faithful. Transiting between the courts, the Church and the bourgeoisie, were the artists.

By the end of the Late Middle Ages, the degree of artistic freedom which the painter and sculptor had was rather limited. Although it was not possible to say that, at the time, the artist lived precariously, the enrichment with artistic activity was not a rule. (KRIS; KURZ, 1982)

As of the 11th century, and in a crescent over the next seven centuries in this process of absorption of the artist by the courts, these migrated from the guilds, to gain from those households things such as clothes, food, even earn their own houses, naturally money, and sometimes even titles of nobility, pensions and tax exemptions (WARNKE, 2010). In some cities, powerful bourgeois families competed with the local court for the patronage of the most talented artists. During the Renaissance, in the City-States of Italy, for example, powerful bourgeois like the Medici, of Florence, managed to acquire titles, creating their own courts and fomenting the artistic activity in an absolutely phenomenal manner. In this process, the Church, naturally, not only continued to request the services of the artists as it did throughout the

Antiquity and the Middle Ages, but was compelled to compete economically with the courts and the bourgeoisie to secure the services of the best talents. Of course, periods of conflict and wars between cities and States were frequent, which often hurt the artistic practice. However, although the artist could have periods of difficulty when he was not working, the fact is that, while this patronage lasted, whether under the protection of the court, the Church or powerful bourgeois, the choice for the artistic profession was the choice for a comfortable and even luxurious life. For the sake of illustration, it is worth remembering that Da Vinci, even though he had to travel from court to court offering his services as a painter, sculptor and designer of armaments, died in the arms of the King of France, and Michelangelo, long before the end of his life, owned an impressive fortune.

However, as artists gained more and more freedom and financial recognition for their work, conflicts between conceptions of the State, bourgeois and aristocratic, continued in a crescent. Also, tensions grew between the nobility and the Church, especially in northern Europe. The Protestant Reformation emerged, thus, not only as a discontent on the part of the faithful and Nordic religious with the practices of the Church of Rome, but also because the monarchies of northern Europe, besides the dissatisfaction with the Church's taxes, needed the Church's lands, while the bourgeoisie rebelled against the Church's prohibition against usury. And, of course, the Protestant victory produced great changes in the lives of the artists from the insurgent countries, since the absence of demands for religious images made the relations between them and the bourgeoisie become much more intense in a forecast of what was to be the reality lived by other European artists almost three centuries later. But while it didn't happen, the Catholic Church hired many artists during the Counter-Reformation to ensure that their flock would remain faithful. It is also important to remember that the systematic relations between the courts and the artists have weakened the role of the guilds as a place of learning. During the Renaissance, it was already quite common for artists to teach the craft to apprentices in their own workplaces, supplying the need for learning spaces and also producing an alternative source of income for the periods when the demands of the courts waned. Subsequently, the courts would take on this responsibility with the creation of the Royal Schools of Fine Arts, in which the artists who served the court also acted as Masters.

Now, the emergence of the steam engine and consequently of the Industrial Revolution in the mid 18th century first in the Nordic countries and, afterwards, in the Catholic countries had a tremendous impact on the conflicts between the two models of State, tipping the balance in the bourgeois's favor. The promises of the future born from the industrialization were powerful enough to provoke intense changes in the collective and popular imaginary. The prospect of a society where material goods produced in greater quantities were accessible to all, and where rational and scientific thought were capable of generating a more egalitarian and humane social organization were too intense to be ignored. And, naturally, the Enlightenment, or Century of Lights, was embraced with intensity by countless artists. Classical antiquity was the model to be copied and Classicism its expression. But, of course, not everyone agreed with that. The literary and musical movement *Sturm und Drang* is a good example of it, announcing the dissatisfaction that would be exacerbated by the romantic vision.

Although the industrial revolution has accelerated the collapse of the monarchy's conception of State, unlike the dream of a better, larger and more organized world, the consequences of the transformations in production models have been dramatic for most workers. Large migrations from the countryside to the cities were responsible for the emergence of immense pockets of poverty. Artisans or craftsmen who controlled the whole process of production were suddenly dependent on machines and their owners. The increasing demand for coal to feed the factories forced mine workers to carry out inhuman journeys in absolutely unhealthy conditions, dramatically reducing life expectancy, which was not high. Women and children were equally involved in this tragic situation. Throughout the industrialized Europe, poverty has only increased and, alongside it, other social distortions. As a result of this impoverishment of the monarchy and the Church, but also as a consequence of centuries of struggle for greater creative freedom, artists were increasingly relegated to the bourgeois market logic of supply and demand. Naturally, the new bourgeois state promoted artistic development, but not in the intensity of previous models. We must remember that, until then, all the artistic work had been the result of commissions mostly regulated by contracts that changed radically because of the end of the patronage of the courts and of the Church and that, as draconian as they were, did not involve investments to funds

lost by artists. The difficulties previously experienced only by the small merchants entered the lives of artists during the 19th Century. Poverty and marginalization have become a constant of this professional choice. The romantic artist, thus, identified himself with the proletarian worker. The bourgeois came to be seen as a Philistine, while the artist represented the model of Christ (Cfm. NEUMANN 1992). In opposition to the Century of Lights, the romantic admired the night, the earth, the child, the return to the countryside, the marginal and the excluded, the individual as opposed to the collective, the savage instead of the civilized, in short, everything that represented the pure, uncontaminated by rational civilization, all that had not yet been distorted by Western knowledge or capital (DE PAZ, 1986). Death is no longer seen as something unwanted, for it is the return to the mother earth. While Classicism was solar, romanticism presents itself as nocturnal (DURAND, 1989). The religious mystique that had been denied of iconographic representation in Protestant countries bursts into the landscape theme. The interior scenes find strength as well as the release of shapes and colors.

The new European culture, whose most symbolic symbol was Romanticism, arises, as is well known, from the progressive rethinking of the philosophical heritage from the Enlightenment period, and therefore from the 'crisis of rationalism' that was revealed in Europe in the 1780's and 1790's. In this regard, it may be thought that too much had been expected of reason, therefore disillusioning the vastness of the problems which remained unsolved. Since too much confidence was given to the proximity of happiness, there was a realization, with some bitterness to it, of the rationalists' inability to build an ideal world without the risk of a bloodshed or ruining the great principles of natural law: the development of the French Revolution greatly contributed to this impression. From the moment the wars and the different protectionism slowed the economic progress, extending the misery, the excessive optimism provoked by the technological progress and by the first victories of the life against the death was lost. Since the moment the intellectuals trained in the school of metaphysical rationalism waited, sometimes in vain – as in the case of Prussia – for professional objectives suited to their university education, the young bourgeois often 'betrayed' the enlightened cause and abandoned the dream and the fantasy. (DE PAZ, 1986, p.38-39)

The models and paradigms of the Middle Ages return in contrast to the models of Antiquity. Medieval heroism and its mysticism penetrate the artistic model backed by a philosophy strongly influenced by Platonic, Hermetic and Gnostic traditions (CANTERLA, 1997). The artistic genius and its doing as the unique and legitimate access to the Divine is justified. The work of art ceases to be an commission to offer itself as a pathway,

as a vehicle to the sublime. And the artistic doing ceases to be an craft to be a priesthood and a revelation. Although in each European country the degree of transformation of the economic model from the monarchical state to the bourgeois has varied, the rule during the 19th century was, invariably, that of the artist disputing for the scarce benefits of state support and facing a market economy in the the pursuit for people interested in the work funded by their own resources. Something very different from the previous centuries.

This confluence of political, economic and religious factors, which gave rise to Romanticism, lasted during the 19th century and entered the 20th by profoundly altering the artist's vision of his profession as well as the society's vision of this professional.

No artist of the Renaissance, for example, would think that he would have to suffer to properly perform a painting or sculpture. Let alone the idea that being marginal and going through physical deprivation would add value or quality to the artistic work. Such ideas, before the advent of Romanticism, would be completely absurd to anyone. *Antes del siglo XIX, se consideraba que la soledad era una desgracia, pero los románticos la convirtieron en un objeto de culto* (HONOUR, 1994, p.266). Or, as NEUMANN states in a more didactic manner:

The romantic artistic genius sees himself positively realized in 'savagery' and 'madness' in an enthusiastic-platonic sense. At the same time, the image of the path of suffering of the genius gains a special relevance unknown until then. It is also supported by the model of antiquity and finds in Prometheus its ancestor, but on closer examination, it becomes superficial and brittle. Although the cult to Prometheus from the Sturm und Drang representatives testifies to the impact of the cultural hero who suffers as an ancient and mythical identification model, it seems that the image derived from the 'misunderstood genius' as a 'martyr', in general, of the creative man as a being that necessarily suffers, is little extended in the daily life of antiquity. (NEUMANN, 1992, p.51)

The romantic artist is at odds with the model and values of the bourgeois society, obviously, because they affect him negatively, but also because he finds theoretical support to express this discomfort with the material life in a philosophy and in a cultural context which - by being influenced by mystics as the Hermeticism, Alchemy, Neo-Platonism, Gnosis, Manichaeism and Christianity - offers the possibility of denial of the world as the redemption of the spirit. In Germany and Protestant countries, pietism also had enormous influence on this worldview. Thus, the romantic artist's way of winning his social battle for

recognition of the importance of his work is to withdraw from the world; offering himself in sacrifice, immolating himself. To be marginal, to refuse to be part of the system is not understood as a negative or cowardly attitude, quite the opposite. It is a noble and positive attitude that helps in social awareness and, therefore, in his transformation in a positive way. One development of this is the denial of cultural norms. The romantic artist, in his philosophical conception of art, lays the foundation for the beginning of the process that leads to the end of art as representation, precisely because it creates the theoretical framework for the valorization of forms of artistic expression that relegate the importance of formal learning, something that was promoted in the first half of the 20th century by several movements (of which surrealism is the most significant) with the incorporation of the production of images of the mentally ill, of children and of dilettantes (*naïfs*).

The identification of the romantic artist with marginalization was not limited to valuing it in its own behavior, but also, and still, in taking the marginal as an object of the artistic making.

This conception that sees the artist as marginal still remains in the intermediate culture today, but has lost strength along with the strata of artists. However, the positive vision of the marginalized as an object of the artistic making remains, as an example, all the artistic-contemporary photographic production of anthropological character, from artists such as Lothar Baumgarten, Chistian Boltanski, Rimer Cardillo, Carlos Capelán, Mark Dion and the work from Brazilians artists such as Claudio Edinger, Alice Miceli, Oiticica (from the portraits of the bandit *Cara de Cavallo*), Armando Queiroz, Caetano Dias or Paulo Nazareth, among many others.

If, on one hand, this identification with misery and marginalization had social roots, on the other, it was also due to the cultural ballast created by the theory of artistic genius conceived by German pre-romanticism, for which the denial of artistic rules (practical and theoretical) was viewed as positive and for which the use of drugs and narcotics contributed to temporarily blocking social and cultural rules.

The *Sturm und Drang*, in opposing rationalism, reaffirms the Platonic vision of poetry as a divine expression.

In the modern theory of genius, the ancient words of Plato echo: 'Whoever arrives at the gates of poetry without the inspiration of the Muses, convinced that by skill he will become a capable poet,

becomes a flawed poet.' It was, in his view, 'of divine possession and of madness'. It is possible that Hegel had this passage of *Phaedrus* in mind when criticizing the genius as one who abdicates the conscience and the dedication in the creative process to leave his normal state and to divinely create. Inspiration, not transpiration, would be the mark of the genius. (DUARTE, 2011, p.70)

In Platonic theory, art finds itself inferior in relation to science (philosophy). The *truth* dwells only in the plane of Idea. The natural world and things created by the man present themselves as copies of these Ideas. Art, when taking the world as a reference would, therefore, be a copy of the copy. However, we must remember that this interpretation of Plato's condemnation of art as a copy must be qualified, since the term is mistakenly interpreted by many as a copy in the vulgar sense of the word, that is, as imitation, and not in the sense that circulated in the Greek culture from Democritus, which was to "do as, or to the mode of" (cf. GIVONE, p.19). Now, the use of the word *art* is inadequate to understand the thought of Plato on the production of images, since the term was nonexistent in his time. In Greek antiquity, it was the word *Tékne* that referred to the production of visual/manual objects, which required the craftsman to be in possession of technical and theoretical knowledge that would allow this confection. This terminology was used to designate both painting and sculpture as well as the production of ceramics, weapons and shields, and a number of objects that today would be defined as belonging to the craft category. In turn, the term *Mousiké* referred to music, dance and poetry. It is about poetry that Plato will theorize to demonstrate the inferiority of this (of art) versus philosophy (VARES, 2010), however, he does not address his criticism to any and all poetry, but only to that which is referenced in the Homeric tradition (PINHEIRO 2007).

We must be bear in mind that the term *mimesis*, in the Platonic writings, has contradictory meanings and has been the subject of great divergences among scholars over the years, without the existence of a consensus on the actual meaning or sense of the term for the author of *Republic* (NUNES LOPES, 2002). As an example, in *Ion* and *Phaedrus*, poetry appears as a divine manifestation, an intervention of the muses and, in this respect, without any control on the part of the poet. In *Ion*, it still has a partly negative character, but in *Phaedrus*, it is positive, because it is possession, mania,

not in the sense of madness/dementia, but in the sense of "being led by" the gods (Cfr. NEUMANN, 1992) and, in this case, has conditions to positively instruct young people which is, in ultimate analysis, the focus of Plato's concern. Now, in *Republic*, the mimetic sense is negative and refers specifically to Homer (or the Homeric tradition and also to Hesiod) and to Tragedy as well as to Comedy. For Plato, both Homer and Hesiod portray deceived and deluded men whose actions are guided by an ignorance of the truth. Plato confronts them by understanding that, in these authors, there is no clear discernment between good and evil, good and bad values, and, therefore, they are inadequate for the moral formation of the Greek, whereas science (philosophy), for being guided by reason and not by emotion (senses), avoids deception and falsehood and is thus the appropriate instrument for education (NUNES LOPES, 2002). Tragedy and comedy, on the other hand, being an instrument by which the Homeric Tradition was modernized, are also rejected by the philosopher.

It is, therefore, in the positive Platonic view of the *Phaedrus*, of the poet as possessed by the gods, that the theory of genius was grounded.

We now understand Hegel's accusation on the use of the bottle of champagne by geniuses: the approximation to the condition of madman and drunk served as a source not only symbolic, but affective, so that they would create without the self-conscious vigilance guided by the ancient classical aesthetic rules. This position, extended to life in general and not only to art, is very clear in the novel *The Sorrows of Young Werther*, whose dramatic story, when published, has, as far as we know, provoked a surge of suicides in Germany on account of the identification of many people with the character's suffering for love. True to the emerging sensibility of the time, he demanded the uniqueness of the genius in the conduct of life in general, which should not be subjected to traditional social standards. (DUARTE, 2011, p.71)

But the romantic vision of the artist was not only constituted of this vision devoid of rationality, as Paulo Duarte recalls:

It was the end of the 18th century, and they affirmed that 'as for the highest, we should not rely so exclusively on our heart.' If it is true that 'in whom this fountain has dried no other shall spring' also 'we must, wherever it may be, associate ourselves with the cultivated, with the one which has already taken shape', as Friedrich Schlegel once said. In other words, the first German romanticism does not grant the natural spontaneity of the subject the exclusive privilege in creation, emphasizing that it must ally itself with the culture and what it has built. If there was a 'rebellion of the heart' during romanticism, it did not stop there. it sought

to make of the genius, the sum of natural force with intellectual reflection. (DUARTE, 2011, p.77)

In other words, not all romantic expressions or ideals defended an unrestrained subjectivity or the use of substances that alter the consciousness such as alcohol or drugs. However, when we look at the influence of the romantic vision in the construction of the artistic identity, it is this image that predominates in the intermediate conception. This is also because the model that values the denial of rules and relegates importance to formal learning was strengthened in the first half of the 20th century by several movements (of which surrealism is the most significant), with the incorporation of the image production from the mentally ill, children and dilettantes.

However, the major problem with this understanding is that it tends to construct a caricature figure of romanticism, as if it were only sentimental, subjective, irrational, impulsive, chaotic and dispersive, judging it according to dual alternatives that, on the opposite side, put the coldness, the objective, the irrational, the sobriety, the order and the center. But, the early German romanticists seek precisely to overcome this type of dualistic reasoning which, however, is revived whenever one attempts to situate them at the lower end of the hierarchies of value thus established - an extreme in which many romantic manifestations are framed, but not those of the first romanticism. (DUARTE, 2011, p.16)

In regards to the association between art and revolution, such an inheritance is due to the original connection between the French Revolution and Romantic intellectuals, as well as to the echoes of this connection in the early 20th century with the engagement of countless artists from the modernist avant-gardes to the socialist and communist revolutionary movements.

The fact is that this era was revolutionary. In the University of Ulm the storming of the Bastille was celebrated by the erection of a bust to the freedom surrounded by the Bruno busts and Demosthenes. Three young people, three friends from the seminary planted in the surroundings of the city a 'tree of freedom'; they were Hegel, Schelling and Hölderlin. Kant, a person so precise that people regulated their clocks at the time of his walks, that day left the house a little early to have news of the revolution. Goethe himself, in the verses of Herman and Dorothea, celebrated the revolution and the hopes that a whole generation had placed in it. (DE PAZ, 1986, p.41)

But one must take into account the disinterest with the French Revolution and the emergence of a denial of the world that would create a curious association between the revolutionary and interiority posture.

With regards to romantic feel, one can speak of a replacing of the experience of the world for an experience of self, and of giving it a sociological explanation. As of the Revolution, the individual had lost all external support; he had to count on himself and find his own ways to support himself. Thus he found in his own Self, in his own interiority, an infinitely more important, infinitely more interesting object. [...] The men who lived after the great fracture of the Revolution were perpetually exiled from interiority, rebellious martyrs of their alienation. Life could be lived only if it was elevated by the contemplation of myths. Even when they painstakingly painted the real, they were visionaries. One of the favorite subjects was that of the real or symbolic imprisonment: his imprisonment was the universe, as Pascal had expressed in a famous image; but it was also his consciousness, his Self. They wanted to identify themselves with the primitives, with the origins, with the trees, with the natural elements in general and with the peoples of a younger humanity or with those of future times. (DUARTE, 2011, p.69)

In their origins, the romantics were enthusiasts of the French Revolution. However, the expansionist character of the Napoleonic wars and the emergence of various popular revolutions, like the ones in Poland, Ireland, Austria, Spain and Naples, gave rise to a reaction contrary to the French revolutionary ideas and a positive association between revolution and nationalism that was much more suited to the romantic ideology, but which has generated, on the other hand, several theses of a reactionary character (DUARTE, 2011, p.43). The romantic artist identifies himself with the exploited working class and rebels against the bourgeois, his world and his values.

And it was precisely because this situation of political instability persisted in Europe throughout the 19th century (with periods of great revolutionary intensity, such as those of 1820, 1830 and especially those of 1848, coincidentally the year of the release of *Marx's Communist Manifesto*) that the romantic ideology and its image of the artist entered the 20th century, gaining a new and strong impetus with the Russian revolution of 1917. In contemporaneity, this inheritance can be recognized in artistic practices that are questioning the political system or the system of validation and institutionalization of art museums and galleries, from which the most paradigmatic examples derive from the performance practices of the 60's and the 70's, which emerge in alternative spaces such as *Roup Material*, *Guerrilha Girls*, *Grand Fury*, *Colab*, *PADD* or *ADC do Rio* among other,s and, more recently, of activist art practices as a whole.

There is no need to dwell too much on the revolutionary posture of modernist artists and movements to realize the romantic legacy, until way after the second half of the 20th century (ROSENBLUM, 1993), and in the "intermediate conception", there is the persistence in the contemporary world as a reference for the model of "being an artist", exerting influence in the formation of the young artist. The hard professional perspective that the art student sees at the beginning of his career, when added to a fragile family structure, whether affective or economic, is another element that contributes greatly to the association between art and marginalization as being inexorable to the artistic creation. The frequent lack of a professional perspective that allows a satisfactory access to consumer goods that society offers, is transformed into something positive, accepted and even justified as necessary. This way of thinking, this significance, is only possible because there is a romantic cultural framework of the artist's image that allows the association of great artistic creations with these conditions of deprivation and, thus, the justification of a possible failure or the own fear of facing the adversities of life.

Now, much more than the circuit of galleries typical of the 19th and first half of the 20th century, in contemporaneity, the art system offers the artist of the 21st century a public-private articulation of financial support and sponsorship that allows the financing of production and the exhibition in non-commercial spaces that often provide a degree of recognition and economic gain superior to what the author would obtain in the gallery market, not to mention the growing offer of residences and international art scholarships. This does not mean that artists find no difficulty in recognition or economic gain in the art system. What is identified is that the cultural model of the marginal/revolutionary artist who opposes the bourgeois values of the market makes little sense in a system where a significant part of the funding resources from which he benefits come from private initiative.

As for the fourth romantic idea that we have pointed out: the domain of theoretical relations between art and philosophy, between theory and practice, and its survival in the highest extract of artistic education, it is possible to identify it within the scope of university education.

It is true that art had already thought before, but thinking of itself was not a condition of its activity. It became. 'If poetry must

become art, if the artist must have a deep insight and knowledge of his means and ends, and of the obstacles and objects of it, the poet must philosophize about his art', states Schlegel. Just where art seemed to lose the simple historical centrality it had, for example, with the ancient Greeks, emerged the transformation that would make art modern. (...) reflecting ceased to be only the obstacle to the action of creating. It became another way to create. (DUARTE, 2011, p.46)

This legacy from the romantic philosophy – which integrates theory (philosophy) and artistic practice – has deep roots in the 19th and early 20th centuries for its valorization of the subjectivity. In art, it is visible not only in the various manifestoes and declarations of modernist artists (ROSENBLUM, 1993).

In this sense, as already pointed out in VARGAS (2015), we disagree with Danto (2006, p.10) when he denies the romantic influence in both modernism and contemporary art. We disagree not just because there are many studies that demonstrate the survival of romantic values in the modern artistic vision and the continuity of elements of modernity in the contemporary world. But we also disagree because, in disqualifying romantic philosophy, Danto also affirms the non-theoretical utility of all hermeneutic, phenomenological, and poststructuralist production that values subjectivity (which is an influence of romantic philosophy). To deny validity to these approaches, disqualifies the work of authors close to phenomenology/hermeneutics such as Dilthey, M. Heidegger, H.G. Gadamer, M. Ponty, L. Pareyson, G. Vattimo, P. Ricouer, E. Morin and poststructuralists such as J. Derrida, G. Deleuze, F. Guattari, G. Agambem, J. Baudrillard, F. Lyotard, whose texts are recurrent in dissertations and theses that are realized in the postgraduate programs in arts in Brazil and abroad. And the presence of these approaches in academic production occurs precisely because:

In the works of art in which we recognize thought and in the philosophical writings in which we are taken by the poetic tone, there would not be casual moments and unfortunate deviations in which art and philosophy are confused. Quite the opposite. Such moments would make clear what lies dormant in others, namely, that philosophy and poetry share the space of language in which they invent themselves. Therefore, it is never defined beforehand, in the ontological sense, where one is and where the other is. (DUARTE, 2011, p.154)

Finally, this valorization of the link between theory and practice extends itself to the art system as a natural

consequence of the close relationships between university life and museums, public and private foundations and even galleries.

From the second half of the last century, the creation or incorporation of schools of fine arts into university education stimulated the relations between theoretical disciplines (History of art and Philosophy, in particular) and studio practices. The emergence of several postgraduate courses in the field of the arts was, in turn, crucial for the bonds between theory and practice to be consolidated, qualifying not only the artist in the field of making, but also in the art of discourse on the making and its history. This formation was absorbed by the art system stimulating a making and an appreciation that values and determines the intrinsic relation between practice and present theory in contemporary artistic production.

For the researcher, whose interest is the understanding of the values that animate the current processes of construction of artistic identities, a close look at the romantic legacy is, as we seek to prove, pertinent. For the educator, whether active in elementary or higher education, the historical understanding of the origins and influences of romantic philosophy is equally important since it assists in pedagogical strategies of formation for both appreciation and artistic production.

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