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# Knowledge and Acknowledge of Nature through Drawing

Doctoral Thesis – Abstract

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## Abstract

“Knowledge and acknowledge of nature through drawing” defines in a concentrate statement, considering the title of the present study, the question of the interference of the very existence, subjected to the criteria of “urban civilization”, implying the uncertainties of a profession including the author into the teaching-artistic area, as a meditation for those “guided” by him. Collateral to a pragmatic area (due to his professional training as an architect), the author aims to “carry out” a pleading to keep human gesture in the nature of things, in the natural harmony. In agreement with its own practical motivation, developed especially within the arts area, the “didactic” quality, emphasized by a rhetorical polemic within nature and drawing, was preserved throughout the entire dissertation, owing to the belief in the necessity of the human gesture through direct, justified knowledge.

“The study of shape”, vaguely defined search (as a formal, didactic definition), took “the natural shape” as a mark for any subsequent, actual attempt. Far from any obviously “functional” pragmatism, the way suggested by the author as mediating science between man and world, motivating the man, was drawing considered as previous to a distinct profession. The hand drawing (less and less used as compared to computer graphics), as a usual interference with the world, has been attached to “evolutive” and “involute” knowledge, at the same time (learn and unlearn), avoiding the certainty of “learning by heart” in order to assume drawing as a motivation of the gesture creating it.

Reviewing the intentions of efficient (immediate) utility, the study attempts to overpass the constraints of previous methods defining only “the state” of human activity related to that of Nature. Merging the professional, didactic option with the personal one subordinating both of them to art as a distinctive expression of human being, the author aimed, at the risk of a pantheist “bigotry”, the historical reverse of an “artistic progress” considered as “worn out”, into a reclusion before Nature (the one “resisting” yet, to man) as a place to which a “new art” may lead the one who recognize the prime

Harmony. “Didactic” beyond the limited area of a formal instruction (legal) it appears to the one, who feels his depth as “illegal” return to natural, release from fear.

Pleading for the simplicity of a science of the integrated world, the author pleads for drawing, considering it as the art of agreement between man and Nature in an affective way without the excessive material ballast. Drawing was thus considered as able to release the core of things, the study was previous to any artistic specialization, a sketch as base for the passing gesture through its form..

Conceived as a triad “knowledge”, “nature”, “drawing”, the study considers each of them separately, as apparently distinct entities, in spite of their permanent interconnection. Parts of an indefinite whole, the multidirectional approach annihilates their (apparent) frontiers, relying on a certain attenuation of prejudices in the advantage of an innocent, serene astonishment, manifested by the “incipient” art of drawing, as primordial science of agreement between the man and the World.

The study was built in an “architecture” similar to an iceberg, a floating place at the indefinite borders of knowledge and ignorance, light and darkness, water and air, word and silence, rise and fall, as two books of evidence and immanence of human existence having the precedence of the spirit over the material. Both books still keep their restraint to any immutable legitimacy, proposing only one way for the author who assimilated it existentially as a profession through drawing, as a way to live with the world at peace, keeping beauty as natural. Book one “Immersion at the surface of things or analytical case study developed with reference to the author’s works” and Book two “Submersion into the depth of things or phenomenal poetic substantiation of the approach” succeed to each other, into a mutual reflexive approach correlated to the “subjective” areal of the drawing itself (exemplified by reproduction), or an extensive, profound generalization motivated “documentary” as a zone of ideas affinity. More clearly defined as an artistic personal approach or more indefinite as the imprecision of limits between human manifestation and Nature (the study pleads in this respect), both books

are in accordance with the same belief of the author as leading way of existence through drawing and writing. In the light of a practical confession in the profession of an art restricted to the matter and gesture of a “little” drawn (book one), or wrapped up in the depth with the fear of colliding so many prejudices (acquired as circumstantial truths) with the Truth, the Unique (book two), both books develop explicitly and implicitly for the same Conscience, knowledge and acknowledge of nature through drawing.

“The Appeal to Memory” as an introduction of the entire work precedes the two “books” mentioned as duality of the study, as an attempt to explain the motivating premises. Returning to the archaeology of an “idea layer” contemporary with the author as artistic proximity of his existential interference, the search for a Romanian identity through art has been revealed now, later as being a constant of the 80’s. Remembering the moment of defining of interference of some attempts sincere and profound meant to replace the Romanian culture to its unquestionable place, the author only later on became attached to an attempt with the source in the very spirit of this land. Taking over the line of continuity (from the troubled times of hostile ideology), those who aim to “coming back home” rediscovered the primary characteristics of its millenary spirituality. The village, the nature, the time of clearness within the ecumenical area of a modest gesture releasing the thought from the temptation of the ephemeral world, aiming at the everlasting peace and quietness of the inner self, were brought back from forgetfulness to a present eager for certainty, another certainty different from the “outside” one. Looking for its identity “inside”, as a part of a Whole, the 80’s generation defined itself as a crossroads of time and space, which the author assumed for himself too, genealogy of his own search attached (even if different as practical expression) to the same marks of harmony and equilibrium of he who gets his existence from the affective interaction with the land he is living on. Considering it necessary to remember so many “well diggers” from whose clean water, the “thirsty” author, in his worldly need quenched his fears of looking for own sense, the study became an argument for a natural-made thing from its inside, motivating thus its passing appearance.

“Argument for a creed in a better world” personalizes the motivation of the entire attempt, correlated with the existential-professional marks of his own identity route. A short biographical account, the work keeps to the medium area between an inborn identity (native) and the acquired one (socially certified). Converging in within the same artistic areal, the two ways have gradually superposed, more obvious into a relative unicity. An architect by profession, an artist in expression, a teacher in the sense of a guide (at the Architecture Department in Cluj) the author attaches his study to a necessity for clarifying some previous subjective ideas, with the aim to get later on their objectivity. Coming from the areal of primary architectural attempt, the study keeps its autonomy specific to any profession, becoming the argument for the priority of “to be” before “to have”. Neglecting the quantity for quality, not in its shape, but in its “air” (aura), in its spirit, its secrete, the study pleads for keeping the human gesture (no matter of its motivation) within the Spirit of Things, accepting the one which certifies The Man. A professional creed, exceeding the two “books” as their unicity in science, to a beauty acquired through the efforts to keep a good man, the argument resumes it as a life lesson for he who looks for himself, finding himself in each insignificant creature as a manifestation of the Holy Spirit.

“Immersion at the surface of things”, the first book is an exemplary survey of the author’s personal attempt. Structured into chapters that define its lucrative motivation, considered from the viewpoints of the same unique existence, the work is meant to be not a biographical radiography of the components of a specific artwork, but rather the explicit landmarks of a route accessible to anyone. The first person is only seemingly a restraint (by assuming the attempt), its use aims to be a unifying example, offering from the small fortune of certainty, to anyone ready to accept, on the same way of life and even of profession.

Having as background the prevalence of art and drawing as lucrative predisposition of the author, the first book represents the access to the areal of causes, motivations and pre-existing conditions of an initially presumed and later on acknowledge option within the congruency of the existential and

professional route. Going back in time, drawing and nature have constantly keeping their favourable proximities, which the author interfered as more than obvious states acquired with the stages of the own identity's "construction".

Nature and art have thus constantly defined the author's bilateral dimension of an existential symmetry growing from the instability of a presentiment only to the certainty of a creed that unites them.

The second book "Submersion into the depth of things or the phenomenal-poetic substantiation of the approach" adds to a lucrative evidence (restrained in "book one" to the appearant individual option of the author) as generalization, possible objective, contributing to the parts of the approach in the density of interference that get its certainty as science. Substantiating the area of the support on which the gesture develops its specific expression, referring to the artistic gesture and more specifically to drawing, "Book two" is made up of a variety of components, which considered as parts of the same "Whole", detail it, meaning to acquire its credible imagination. Knowledge, drawing and Nature related as homogeneity of the same motif (reflected in the perennial marks of human existence) succeed in a trillical way, stable as the unity of ideas throughout the entire work. Distinctly nominated parts, they interfere within a combination of permanent reviews to the core of the work, namely drawing (and art, implicitly) as a cognitive-affective mediation between man and Nature. Either knowledge or drawing, nature succeeds them into a seemingly finality of route, being always simultaneous, shading the approach by the multiple returns intervoven into a complementary formula of "qualitative state" to any "pattern" of quantitative analysis and legitimacy.

Going into the second book's details, "Knowledge", its development starts from the correlation between man and nature, successive phenomenalizations of their simultaneous existence. Taking the part of man, the study subjects man to Nature by "assuming" him to it, feeling him previous to the wish of being its different, making him unique in the silence of infinity, translated into a forgotten wood of eternity. Balancing the "lucrative" components of the cognitive act, between the impersonal of objectivity and

those subjectively assumed, the study detaches from the previous depth of man, considered previous Knowledge to any elaborated extension.

The poetic, the intuition way reveals to he who “confesses it” the world in the clear mirror of an untroubled inner self by any desire. It comes from the previous ignorance to any distinct knowledge, illuminating the forgotten communion of the man and the world. Bivalent in his balance between an excessive explicit quantified to man and a proscribed implicit in the clandestine of “inefficiency”, the author does not clearly state his position, disinheriting the habit of successive-cumulative knowledge, considered in the simplified pattern of “the standard man”, “missing” the simultaneity of affective (sensitive) knowledge. Man-earth, man-air, man-water, man-fire, the suggested route blends the man the knowledge with that of a Nature, “imagining” him as its only appearant, distinct place.

Considering its structural components, the second part of the second book, “The Drawing” develops from the ambiguity preserved as premises of an indefinition persisting along the entire study, between drawing and description, interfering the evidence of their real “human” definite with their own existence free from any precursory thought.

Attaching the human gesture, drawing mediates “motivation” linearly, as an expression of a writing made up of the fragile, yet un-thought, un-word, only touching its unseen appearance.

The directions towards which the drawing-gesture develop are correlated to those who produce them (getting shape) with those of the World, thus the MAN becomes attached to the conscience of his own major direction, idealizing him in agreement with the Universal Order. Assuming them from the essence of their unicity, he develops them according to the “axes” of primordality preceding any shape, as sense of its passing by.

The study delimitates the “learned / rewarded” drawings feeling thus guilty for the option of “indifference” to the didactics opposing freedom to discipline, naivety to science, unconstraint to manner, the preconceived “result”, the drawing as a way of being.

Nature, colloraly in fact of the entire approach develops as argument in the third part of “Book two”, adding to the previous correlative references which associated it to man, through knowledge and drawing. Itinerary of its nominal differences, it manifests itself landscape, garden, site, place, environment, individualizing “functionally” within the limits of a “used” (human) borders, which the study vaguely calls “beyond” as horizons, shores, skies, coasts. Places and seasons they imagine the characteristics of nature, defining it as “air”, character, dominant, restraining to its endlessness “the comprehension” in the near touch. As appearant mirror of human, assuming it, “bearing” its fear for unknown, aesthetically dissimulated in wilderness, picturesque, sublime, greatness, overwhelming, fragile, fear regardless the untranslatable grammatically prevalence of Nature, its quietness indifferent to any fears.

Nature and art, the thought of investing in drawing a nature that acquires it its specific (human) gesture, assuming the point and line, the place and direction, it develops into a difference gesture-drawing nature, gesture-drawing landscape, gesture-drawing garden, collateral to the aesthetic verdict attached to the landscape, the garden the park, into an intended geometry (symmetry) of the gesture defining the nature the “coordinates” of the artistic expression, arranging it.

Sand gardens, stone gardens, water gardens, leaves gardens, fire gardens, they give the time, the appearance of their different material, becoming the shape of areas protected from the same “affective concerns”.

Between primitive and civilized, between “rural” and urban, the author sees the acute temporization of a “(post)modern” place, denaturated by a malign technology, as syndrome of the possible end of the man “here” (“on earth”).

A comparative itinerary, considering nature its “art” into a different expression as an English, Holland, French, German, Italian, Russian, Chinese landscape, he considers himself within the idea of solar migration from sunrise to sunset, between the birth of day (“light”) and its broken end (back) into “nonlife”. Correlating them into a transient geography of the solar time, the

study considers them as a distance between an art of nature in its vacuum as breath, hardly born shapes and the acute desire embodied in the fulfillment of an art prevailing nature only its “forbidden” forms of human touch, heavier at the sunset shore (of “death”).

Between full and void, between form and spirit, the “Poetic Route”, evanescent drawing preserves for the Nature, the contemplating man who feels its cosmic breathing. Gerundial state, contemplation exceeds any unilateral materialization unilaterally observing a communion between man and a nature that regains thus the clearness of the native place. Returning “home”, in the inner of Being, it substantiates the human gesture a detached science of demonstrative polemics, as specific for the place in its cosmic sense. Healing through drawing as manifest and not mimetic dissimulation (surface), but as a resonance with the harmony of nature, it remains indifferent to an art considered in its expression, character, evidence and the virtuosity of the craft, refusing the use as “ecologic camouflage”, in favour of regaining the lost place. Wholly recognized, Nature reveals the Man through an Art reduced to the anonymous fragility of the Poetical Feeling, pleading thus the sense of “life”, namely that of remaining in the Bottom of the Heart, endless love, illuminating the Man his way by the wisdom of the Unique Truth...