

**CLUJ-NAPOCA UNIVERSITY OF ART AND DESIGN
DEPARTMENT OF VISUAL ARTS**

SUMMARY OF THE DOCTORAL THESIS

EROTIC ART

**PHD SUPERVISOR,
UNIVERSITY PROFESSOR, PhD, IOAN SBÂRCIU**

**DOCTORAND,
UNGUREANU MIRELA**

**CLUJ-NAPOCA
2019**

SUMMARY OF THE DOCTORAL THESIS

EROTIC ART

The reason that fuel the beginning, the course and the doctoral research lies in the previous project that was completed during the two years of masters, *Lost Dreams*, in which the approach was focused on the negative side of the eroticism that can be found in the human nature, its decadence reminding us of the writings of the Marquis de Sade or of the cruelty of the images presented by Pasolini's controversial film, "*Salo, or the 120 days of Sodom*".

After all that shadow, one could feel the urge of expressing the mysteries of beauty, of bringing light and naturalness upon the colours of the body, the need of filling them with a certain kind of primordial innocence, all contained within an art of the embrace, the art of erotism, that is, after all, but a natural art. There is an "art" of loving, one that extends to both spirit and body, as for the latter, one could feel a deep affinity, thus creating such a desire as to exhibit it in the form of research, in the visual arts paper *Erotic Art*. Thus, the author's thoughts caught a shape that came into being through the current paper, which is approaching art form different historical periods and geographical points, considering various aspects of art (proving the fact that humans have always been attempting to search for a way of explaining erotism to themselves). The eroticism is based on the sexual act of reproduction, being a particular form of it, form which is common in both humans and animals. Due to the simultaneous experiences that emerged within the soul, mankind elevated the sexual activity to an erotic activity, that is occurring naturally and unrelated to its natural purpose, that of reproduction, making it a transformation that combines the game with the relationship between Eros and Agape

In addition to the *Introduction* and the presentation of its own *Artistic approach*, the current paper is composed out of three large parts: *EROTIC ART, THE EROTIC PANOPLY*

and *THE SEDUCTION OF MOVEMENT*. In the first part, I will attempt to circumscribe the meaning and the field of the erotic art. In order to achieve that, I divided the paper in three chapters: 1.1. *Erotism, Definition and history*, 1. 2. *Contradictions, replicability*, 1.3. *Ahead and beyond Christianity: Kama Sutra and Shunga*. Thus, the first chapter contains and presents the definition and a brief history. This is where the etymology of the word *erotism* is integrated, which is based on its original form, *erotisme*¹, which is a word that descends from the French language and is defined as an erotic attitude, the sensuality or exaggeration of the erotic feeling (in the Etymological Dictionary of the Romanian Language). Between the years 480-400 BC, the Greek words *eros* and *agape*, which referred to bodily love and soul love, were used to create a differentiation between the types of love. With time, the distinction between the two of them was transferred and coagulated in the idea of a partnership between Eros and Agape, while connecting eroticism with sexuality to the celebration and fear of the fragile balance of life and death has been transformed and coagulated into the dramatic relationship between Eros and Thanatos. The prehistoric era impresses us through the suggestive force of the objects (proto, arche, as-artistic), objects that were passed on till the present generation, because mankind always felt the need of recording its creative intentions, beginning with the oldest prehistorical sculptures and paintings that were discovered in caves. One of the key points in the evolution of human nature is represented by the sexual depictions², which, in the Western culture, were turned into topics of debate in relation to the conditions, norms, customs and stereotypes created and enforced by Christian religion in its diachronic, modern and contemporary declinations. In the ancient religions and in the polytheistic cultures, one can identify divinities of love, going from eros to agape and from agape to eros, who could be evoked and to whom hymns and sacrifices could be offered (the victim of sacrifices was chosen in such a manner that his or her perfection could complete the sensation caused by the brutality of the act). Ancient Egypt shows us countless relationships between gods and goddesses who switch to human form, but can also change into animals or meteorological phenomena, the myth of Isis and Osiris being a representative one, which tells us about the

¹ DEX online, 2009

² Neret, Gilles, *Erotica universales From Pompeii to Picasso*, ed. TASCHEN GmbH, 2014

goddess that transforms into a hawk that rotates and flaps its wings over the abdomen of her head husband, causing the appearance of a new penis (magic organ that is endowed with the ability of defeating death), thus, their union leads to the birth of god Horus (whom the Pharaoh claims as his ancestor). The gods of love can also be found in the Greek and Roman culture (the latter having taken over the Greek deities, with certain name alterations). In his writings, the Greek philosopher Plato notices the fact that the mind, which is associated with the active intellect and spirit, turns eroticism the means through which the human can reach happiness³. In the case of the Platonic interpretation, the concept of pornography does not exist, this aspect being but a cultural-historical consequence. The second chapter of the first part is named *Contradictions, replicability*, because the moral values that surround the eroticism and sex have changed throughout the centuries depending on the era we are focusing on and on the culture that is characteristic to each civilisation. Regarding the same sex relationships, Christianity would have them completely banished, the Ancient Greeks would have them glorified, while the Romans would have accepted them, especially when it came to men. There was evidence found proving that in Roman times, sex was a part of the daily life, regardless of the social status or sexual orientation (the walls of their settlement were decorated with explicit sexual frescoes). The Christian religion wanted to open to the world the gates to a love that directed towards the overcoming of violence, it reduced the scared to the image of a unique God, it populated the heaven and hell with lots of angels and daemons, distinguishing the two instances. The evil was associated with the devilish side of the sacred, while the good was associated with the divine side of it. The Christian Church was against the sacred object of eroticism, its objection consisting in the harm done by the sexual activity that existed outside of marriage⁴. The history of art is extremely rich in painting filled with sensuality, that were intended for important gentlemen or to pious men of the church, where one can observe a discrepancy between the apparent moralisation standpoint and the search for sensual stimuli. In the following part, there are listed some examples of artists (examples can be identified in the entire content of the current paper for that purpose) that approached

³ Muscă, Vasile, *Introducere în filosofia lui Platon*, Oradea, Ed. Aion, 2008

⁴ Bataille, Georges, *Erotismul*, cap. XI, Creștinismul, ed. Nemira, București 1998

this theme during the years. Antonio Canova, sculptor and representant of the neoclassical current, with his work, *The three graces*, the cubist, Pablo Picasso (*The Ladies of Avignon*), that glorifies beauty and the eroticism of the beloved women, Edgar Degas, famous for the subject of dance, followed by the artists from the period of Renaissance and those from the next centuries, of whom we can learn the fact that the tendency towards homosexual relationship was a common trend, statistics⁵ indicating the fact that the spreading of this practice was occurring more often in the cases of plastic artists than in the cases of poets or composers (*Concert of Youths*, Caravaggio, 1595; *Les dames au bain*, School of Fontainebleau, 1594; *The Two Fridas*, Frida Kahlo, 1939). In the last two paintings, the biblical theme is serving as a pretext in order to express an erotic theme, *Lot and His Daughters*, by Gustave Courbet (1819-1877), representing an example. The reference to *Ahead and beyond Christianity: Kama Sutra and Shunga*, the title of the third chapter of this paper, starts with *Kama Sutra*, part which contains the debate and the exemplification of the old love text belonging to the Sanskrit literature (kama – sutra meaning passion, thus offering the world a controversial vision upon a sensuality with no borders or limitations, being, in this way, successful in proving that sex can be considered one of the most raffinate types of art). The next chapter, *Shunga- the Japanese Eroticism*, in Japan “shunga” being a term that describes the erotic art, this current being part of the 1600-1900 chronological period. The Japanese word “shunga” refers to the painting of the spring, the spring becoming, thus, a metaphor for sex, energies and content brought from the universal spirituality and the particular spirituality, the latter being characteristic to a certain space, place and time.

The second part, *THE EROTIC PANOPLY*, contains six chapters: 2.1. *Eroticism between myth and rationality*, 2.2 *The interpretation of the erotic myth, seen from the Mid-century modernism and late European modernism*, 2.3. *Eroticism in the context of the European Culture*, 2.4. *The eroticism and hermeneutics of gazing*, 2.5. *The literary discourse of eroticism*, 2.6. *The psychoanalytical and cinematographic perspective upon*

⁵ Zuffi, Stefano, Dictionar de Artă, *Dragoste și Erotism*, Editura Monitorul Oficial, București, 2010, p. 227

eroticism. The beginning focuses on the choice on the physical and metaphysical interpretation, on the explicit and suggested relationship between the Eros and Agape, in the declination of eroticisms, which are specific to each culture and European art since the beginning of Modernism to Contemporaneousness. The usage and the distribution of the ingredients and instances of Eros and Agape in the illustration (of the erotic thick casting) and the representation of eroticism. In the *Eroticism between myth and rationality*, it is presented the manner in which myths have been the foundation o many creations and studies. The sexual libido can be felt with an extreme acuity, the idea being filled by images of a pagan form of sexuality, one that is mystical, thus making the artists feel justified to explore these areas. The Christian mythology contains, as well, images taken over from eroticism and sexual sphere. Bernini, a Baroque artist, presented such a moment in his work, *The Ecstasy of Saint Teresa*, from Santa Maria della Vittoria, from Rome, which is merging of a mysticism and of a divine that have a sexual nature.⁶ The Christian movement from that period used an erotic metaphor, sinners having become devoted people, all of which can be seen in the myth of Saint Margaret. In a study done by Leonardo, called *The unicorn*, we can observe the presence of a metaphor representing sodomy, thus turning the mythological animal in a phallic symbol, a magical and erotic allegory, the melancholy of virility (the unicorn is a symbol for Christ, then the devil, the pagans, the atheists, the people who got engaged in debauchery, the haughtiness but, also, the faith). Starting with the Myth of Narcissus, we can identify the theme of self-eroticism in both, Renaissance and the centuries to come (Salvador Dali's self-portrait, created in 1929 and named, explicitly so, *The Great Masturbator*, is a well known masterpiece belonging to the surrealist artist). Further on, we continue with *The interpretation of the erotic myth, seen from the Mid-century modernism and late European modernism*, where we investigate a psychoanalytical perspective, in this case, the myths rather becoming a challenge. The myth of Oedipus, for psychanalyses, may be considered the myth of love. In "*Introducere*

⁶ Hock, Gustav Rene, *Lumea ca labirint*, ed. Meridiane, București, 1973, partea a cincea Pansexualism, Mistică și erotism, pag. 311

în psihanaliză *Prelegeri de psihanaliză Psihologia vieții cotidiene*”⁷(*Introduction to Psychoanalysis, Five Lectures on Psycho-Analysis, The Psychopathology of Everyday Life*), Freud claims that the acquisition of the “Oedipus complex” is but a natural stage in the development of the male children. In his paper, “*Symbols of Transformation*”, C.G. Jung mentions the fact that the libido is not of sexual nature alone, but may be seen as general appetite, as a tendency towards something, a free mental energy that can be attached or added to our instincts, but can also pursue other purposes than the sexual drives.⁸ In the 19th century, the first psychoanalysts believed that they should apologise when it came to talking about sex; still, to this date, the topic is treated with a somewhat heavy conscience, as if those who discuss it defy the social norms.⁹ Moving further on in the current paper, we reach the chapter *Eroticism in the context of the European Culture*. This area produces untense exchanges between the schools and the currents that are in a geographical proximity, but that are, yet, politically alienated. The erotic passion is often merged with the theme of life and death, the dualism of Eros and Thanatos, this representing one of the classical themes of philosophy, literature and art of all times. From this perspective, the division of titles emerged, followed by the titles for the chapters of this paper. *The eroticism and hermeneutics of gazing* presents the visual arts with some examples that back up the affirmations. The images of Pompei strengthen the idea that the sexual act was public, and promiscuity was a normal aspect. Between the 14th and 17th century, the witch-hunt has reached its sinister peak, there was no aspect of the sexual life that the church had not approached and, in all that, through a combination between a heated fantasy and an obsessive uncertainty, the penis became the transference tool for evil, the “Devil’s whip”¹⁰. Being loaded by the moralizing intention that was passed on from the Late Middle Ages’ culture, the paintings attempt, oftentimes, to warn the onlookers of the danger of falling victim to the feminine charm, encouraging him or her to choose the

⁷ Freud, Sigmund, *Introducere în psihanaliză Prelegeri de psihanaliză Psihologia vieții cotidiene*, Ed. Didactică și pedagogică, București, 1990

⁸ Laupies, Frederic, *Dicționar de cultură generală*, ed. Polirom, Iași, 2008, Psihanaliză

⁹ Foucault, Michel, *Istoria sexualității*, vol I, Voința de a ști, pag. 9, ed. Univers, București 2004

¹⁰ Friedman, D. M, *O istorie culturală a penisului*, ed. Humanitas, București 2006, cap I

conjugal fidelity (Maestro della Presa di Taranto or Maestro di Ladislao di Durazzo, *Venus and lovers*, 1440, shows us the celebration of the birth of the descendants of illustrious noble houses). Masaccio's fresco, *Expulsion from the Garden of Eden* (1425-1426), presents with great realism the painful submission of human in front of the divine commandments. The paintings of Sandro Botticelli (one of the greatest painters of the Italian Renaissance) represent profane allegories and mythological nudes on large canvas, comparable to the impressive altar icons. In order to create a suggestion of the states and degrees of seduction that are connected through the relationship between the visual representation and voyeurism (*voyeurisme*-fr., the practice of gaining sexual pleasure from watching others when they are naked or engaged in sexual activity), I chose the illustration created by the two paintings of Francisco Goya, *Maja nuda* and *Maja desnuda*. At the beginning of the 20th century, the women's rights movement brought a new consciousness of body language, thus, the visual representation from the diachronicity of art history are just as illustrative for the exercise of female seductive power in confronting the male eroticized voyeurism. *Angelica and the Hermit*, representation of the Flemish painter, Pieter Paul Rubens, illustrates a sequence from the *Orlando furioso* poem, where a sleeping Angelica is transported on an island by a daemon that is bound by a spell, sequence that, through a mastery exercise, allows the veil to show more than it hides. The celebration between Eros and Thanatos, *the bed*, item of physical and metaphysical representation, can be associated with a space destined for pleasure, but also a space for nightmares, pain, anguish, the work belonging to a Swiss painter and writer, Heinrich Fussli. *The Nightmare* painting (1790-1791) is evoking a symbol of the 18th century ending and emphasises on the expansion of the taste for mysterious and erotically charged visions.¹¹ The French painter from the post-Impressionist period, Henri de Toulouse-Lautrec, with his original style, captured the spirituality of his time, managing to illustrate the part of the commerce that involved sex and the confrontation between the social classes, that of bourgeoisie and the common women, presenting the subjugated femininity that was celebrated through the egotistical, macho masculine possessiveness alone, all of the aspects approached by the artist being described with a deep preoccupation, one that is artistic in itself in the

¹¹ Zuffi, Stefano, Dicționar de artă, *Dragoste și erotism*, ed. Monitorul Oficial R.A., București, 2010

expressivity of the emphasised naturalism. The women presented in Toulouse-Lautrec's art are not goddesses of a tempting longing toward the agape and eros, but rather priestesses with cruel masks that are realistically grotesque forms of eros, causing the chasing away and concealing of all that belongs to the agape. On the contrary, Amedeo Modigliani, (1884-1920) creates an art that is filled of a refined beauty, following the contours of the female body with an unmatched finesse in his technique, allowing the surface of an authentic and vivid sensuality that is dictated by the woman's body. Continuing the process of inspecting and identifying the representative sequences of the erotic panoply from the field of visual arts, we will rest our attention upon the art and work of Egon Schiele, which is one prototypical for both the declination of suggestion and of interpretation when it comes to the visual representation of expressionist arts and the illustration of a connection between eros and thanatos, the Austrian painter's masterpieces being well known for their intensity and the transposed brutal sexuality, and when the sexual act is explicitly depicted it does not stand for life, being a metaphor of death. Relentless critic of the decadent society and of a politically-wise dramatic period, Otto Dix, German painter and engraver, notices with great care the universe of a money-acquired sex (the three prostitutes from his work, *Three Wenches*, are anything but attractive), therefore, in the period of Hitler's rising to power, after 1933, these images will be censored, being considered a degradant form of art¹² and, in many cases, will be destroyed. The 20th century permissively develops directions and styles of the visual arts, part of them being identitarian, while another hybrid, allowing us to witness a remarkable liberation, may it be through innovation or through disproving and rebellion, liberation that manifests in the representation of the visual relationship between eros and agape and between eros and thanatos. The Irish artist, Francis Bacon, mixes in his work echoes Picasso's Cubism, the deformation and unfocalized effects inspired by the latest techniques from photography with the combinations of elements that are specific to Surrealism, leading to an exclusively pessimistic painting, that expresses the utterly disturbing loneliness of the man in the contemporary society. The artist's friend and lover, George Dyer is depicted in many of his paintings, Bacon

¹² Grigorescu, Dan, *Dicționarul avangardelor*, ediția a II-a revăzută și adăugită, ed. Enciclopedică, București, 2005

unhesitatingly declaring his homosexuality. The French artist, Jean Dubuffet, creates a work that is referring with great ostentation to the “popular” art, his topics being inspired by the Parisian urban views, which he would depict in a caricatural ways, adding that he would often incorporate in his material work materials such as sand or gypsum. Lucian Freud (1922-2011), the English painter and graphic artist of German origin who was the grandson of the famous psychoanalyst, created an art that could pass as a telluric realism, as he painted without attempting to perfect the human body, preferring to opt for models in the people whom he would know very well, claiming that “unless you know them, you cannot create but a kind of post card”. We believe that the erotic panoply uses fascination, seduction, excitement and exaltation on various qualification of the creative and evaluative suggestion, such as hinting, incitement, tempting, to which is added the transfer in metaphysical and imaginary, like allegory, parable and paraphrasing. The 19th century and, of course, the 20th and 21st centuries bring forth the erotic art under a new image, namely the photography with its identities, declinations, extensions and partnerships. Concerning the erotic art, photography proves itself to be a generous palette of colours, in which one can identify an attitude of willingly and beneficially taking of a state of servitude, especially when, through documentation and illustration, it serves as a sketch to others visual arts. A whole range of metaphors may be used in order to describe the sexual pleasure as an ethical substance, a game of violence, the human fragility but, also, its need of feeling safe, which we come across in one of the most important Czech artistic photographer’s work, Jean Saudek. *The literary discourse of eroticism* presents some books that established the history of literature, but have been banned from realising, in various contexts being considered obscene, sexist, violent. *Decameron* is a collection of 100 stories, written in the 14th century by the Italian writer, Giovanni Boccaccio. The volume is a medieval allegory, love being the main theme, with all its shades, going from comedy to tragedy. *Lady Chatterley's Lover*- D. H. Lawrence, narrates the love story between lady Chatterley, a representant of the noble class, and a ranger, the novel containing some erotic scenes, for which it was deemed indecent. Marquis de Sade, under his real name, Donatien Alphonse-Francois, is well-known for both his libertine sexual activity, that is considered perverse and extremely violent, and his apologetical writings addressing this aspect: *The 120 Days of Sodom, or the School of Libertinage, Juliette and*

Justin. Today, *Story of O* (Pauline Réage, written in 1954) is one of the famous titles of an erotic library, the book having been considered unbearable by some and brilliant by others (as Georges Bataille). Between 1955 (its realising year) and the ending of the 60s, the novel *Lolita* by Vladimir Nabokov was forbidden because of its obscenity in France, Great Britain, Argentina, New Zealand, Canada and South Africa. From 1856 (its release year), until the ending of the 19th century, the book *Madame Bovary* by Gustave Flaubert¹³ has been forbidden for the “offence brought to the public morality”. Georges Bataille is a famous French essayist, philosopher and novelist, *nicknamed* “the metaphysician of evil”. It is him that inspired me to use the name of *Eroticism*¹⁴, that is one of the few aspects that talks to us about the truly important things, that are decisive for our lives, offering a coherent picture that contains an entire set of behaviours. *Foam of the Days*, published in 1947, is the novel that made Boris Vian famous, being a novel of great sensitivity, a fictional reality that tells of our own reality. Julius Evola (1898-1974) was formed under the influence of Nietzsche, Michelstaedter and Weininger, his book, *Eros and the Mysteries of Love*, presenting the vast and complex phenomena of love under the narrowed outlook of sexual love. As for the territory of our country, we can consider the existence of this sort of literature to date back to the old times and continue its way until the contemporary period, with the mention that all great men of the literature have had, in one way or another, a tangency to the idea of eros, from agape to thanatos, depending on the context, on the type of the literary text, as well as on their place of origin. The first writings that come to mind are the excellent stories that are filled with their specific, local humour (Humulești), belonging to Ion Creangă, *The Tale of All Tales*, followed by titles and masterpieces known by any citizen of this land, pieces of work that belong to great personalities of the Romanian literature, such as Mircea Eliade, with *Maitreyi* and *Miss Christina*, Ionel Teodoreanu, with *Lorelei*, the famous *Last night of love, the first night of war*, written by Camil Petrescu, *Otilia's Riddle*, by George Călinescu, Liviu Rebreanu's *Adam and Eve*, mentioning the collision of two worlds in Mihail Sebastian's *The Nameless Star*, the work of Ion Luca Caragiale, that cannot be overlooked, with his subliminal comedies related to our topic,

¹³ Flaubert, Gustave, *Doamna Bovary*, ed. RAO International Publishing, București, 1995

¹⁴ Bataille, Georges, *Erotismul*, ed. Nemira, București, 1998, Notă bio-bibliografică

and, last but not least, we mention the contemporary essayist and philosopher, Aurel Codoban, with *The twilight of love*. Of course, the list for the geographical area that we belong to can go on, but I decided for a simple enumeration of some of the most established personalities. *The psychoanalytical and cinematographic perspective upon eroticism* presents examples that were taken from the field of film art (the European one is discussed in this chapter). Federico Fellini, a register that had one of the largest influences on the cinematic vision of the past century is presented here, with the film *La Strada*, a neo-realistic drama directed by him in 1954, which presents a story of love and jealousy projected in the world of the circus. The characters represented here are taken over by some of the simplest and most basic wishes, the movie having won the Oscar Prize for the best foreign movie, creating for the director an international reputation¹⁵. Under the directing of the same regisseur, we mention the movie *Satyricon* (1969), which describes the Ancient Rome during the time of Nero, but, in the same time, evokes a sexual revolution by presenting shocking scenes of lechery and many other memorable moments. The movie *Decameron*, directed by Pier Paolo Pasolini, that was released in 1971, is an erotic comedy, an adaptation of the ninth story from Bocaccio's *Decameron*. In 1965, Pier Paolo Pasolini (1922-1975) publishes a study on the cinematic semiology. The cinema ends up being considered the only form of art that is equal to the written form of reality. Pier Paolo Pasolini directed the famous and controversial movie *Salò, or the 120 Days of Sodom* (1975), that was inspired by the writings of the Marquis de Sade (that was mentioned in the previous chapter). In the movie, the "power" distanced itself from humanity, being transformed in a sexual object, as the director declared. The masterpiece (the director was killed not long before the movie aired) that closes the filmography of the ambitious and controversial master had to overcome the bashfulness of censorship¹⁶. The French eroticism has repeatedly destroyed the taboos and for such an approach the director Bertrand Blier is famous, who directed the movies after his own novels. The movie *Les*

¹⁵ Schneider, Steven Jay, coordonator, *1001 de filme de văzut într-o viață*, ed. Enciclopedia Rao, București, 2005, pag. 303

¹⁶ Caramfil, Tudor, *Dicționar universal de filme*, editia a doua 2003, ed. „Litera internațional”, București, 2003

valseuses appears in 1974 and shocks through its cynicism, grotesque, surrealism and the appearance of transsexuals, gays and naked bourgeois. *Caligula* is an erotic Italian American movie, a biographical drama, that was directed in 1974 by Tinto Brass, with additional scenes that were recorded by Giancarlo Lui and the founder of Penthouse, it is one of the most infamous cult movies ever made and remains forbidden in many countries to date. *Last Tango in Paris* appeared in 1973, under the directing of Bernardo Bertolucci, is an erotic art movie that introduces the spectator in an underground and fractured space of the psychic, the movie being an argument against the romantic and idealistic view upon love, an analysis of the relationships and a critique of the family. It seems that there is a connection between eroticism, shadows/ death, all these aspects remaining valid¹⁷. The Romanian movie, in the approach of this doctoral thesis, is limited to just two of the many screenings that were made after this kind of novels from our literature, the screening of *The Last Night of Love, the First Night of War* (Romanian- west German, from 1980) being directed by Sergiu Nicolaescu, the script being inspired by the Camil Petrescu's novel, with the same name. The other Romanian movie is *Miss Christina*, that was made in 2013 by Alexandru Maftai, being inspired by Mircea Eliade's same name writing, in which one can identify, as in many other Romanian movies, the theme of eros embracing the theme of death and, as well, the theme of imaginary. Throughout the current paper, the options of exemplifying the relationship between eros and agape in cinematography, which is seen as an activist mirror, belong to us, as the exemplifying portfolio is, of course, much larger, the current cinematography abounding in bringing forth the relationship between eros and agape, from the problematisation of a violent eros, that is used as a political weapon, to the dilution of the eros, without creating an exclusion for it, in the delicate sequences of the celebration of agape.

The third part, *Seduction of Movement*, has, in turn, three chapters named according to the topic that they approach: 3.1. *Incursions in the art of movement and representation*, 3.2. *Ballet, theatre, dance, historical interferences*, 3.3. *Dance seen as a living painting, painting seen as*

¹⁷ Schneider, Steven Jay, coordonator, *1001 de fime de văzut intr-o viață*, ed. Enciclopedia Rao, București, 2005, pag. 553

the liveliness of the dance. It all starts from the Plato's¹⁸ *Allegory of the Cave*, which tells us about the steps towards knowledge; truth and knowledge being universal aspects, the only way to accede them being the taking of small steps, the process of coming out of the obscurity, containing, as well, an allegory that indicates the degrees of revelation we can reach. There is evidence from the past, namely Upper Palaeolithic, regarding the existence of dancing, the living beings from those times having outlined a rhythm. The necessity for representation as an art has arisen from the human need of convincing, expressing, arousing, stirring, and attracting the souls of those who listened. Since ancient times, celebrate religious holidays with sketches was a custom, an example in that direction being the feast of Bacchus where orgies, heavy drinking and parties took place, only for the shows to become quieter and more appropriate later on, being created by those prepared in the art of talking and moving. We consider it necessary to mention that the Christian cult has, as well, integrated in its history the dance, from the biblical text to contemporary practices. The dance was used to carry out the cult's procedures, but it is also practiced by secular delights through different regions of the globe. Gradually the dance became a component of a show, the lyrics, the music and the movement being merged. From these forms of entertainment, some of the elements that made up the aesthetics of the dramatic ballet were born. The choreography is starting to become a form of art, the scenic space and the ballet are structured, the set welcoming the dancers, who complete it, thus being highlighted both, the shapes of the moving body and the shapes that are created by the waving garment, that moves with the rhythm of the dance. In the Renaissance, the attention was drawn toward the telluric aspects of life: the body begins to be cared for, the singing and dancing are practiced. The historical and mythological figures are found in literary writings, in bas-reliefs, in paintings, but also in festivals or entertainments frequently observed on the court yards. The progress had it that the actor was distinctive from the speaker, the former being able to use gesture as a silent speech, expressing himself by gesture rather than speech because the manifestations of life do not follow a straightforward progression, each of them being unable to breathe identically, but rather by following a distinct rhythm, these rhythms developing differently, then disappearing, then come together again, this sequel

¹⁸ Bădiliță, Cristian *Miturile lui Platon*, Antologie și studiu introductiv, ed. Humanitas, București, 1996

lasting indefinitely¹⁹. The Tanztheater was born in Germany, Pina Bausch (1940-2009, choreographer and German dancer), bringing in the cultural landscape the phenomenon of Tanztheater, this art being in perfect correlation with a social and historical context that is specific to the decades following The Second World War, here the dancer integrates into their theatrical discourse their own bodies. The Zic Zac show, a performance, appears in the Romanian theatrical landscape and proposes an incursion into a psychedelic world that is filled with of humour, music, dramatic moments and dance. Zic Zac was a theatre and dance show produced by the University of Theatre and Cinematographic Art I.L. Caragiale from Bucharest. After its premiere, in March 2013, it rapidly became a real brand in the field of dance theatre in Romania. The belief that the actor must be free on stage, unhindered by his or her costume, can be traced in the art of Isadora Duncan, American dancer, creator of an expressive style in the art of dance (inspired by ancient Greek dance), who left her mark on the 20th century. Jean Georges Noverre (1727-1810), born in Paris, was a dancer and ballet master, managing to bring a new conception to this art, reformulating and laying out the foundation for modern choreography, and nowadays, his birthday was established as the international day of dance. The movies of dance present different directors and great actors who became famous in the history of cinema, producing great biographical or artistic films about dance and famous dancers. *Isadora*, the English biographical film, released in 1969, directed by Karel Reisz, tells the story of the famous dancer Isadora Duncan. *Tango* is the third film belonging to the trilogy directed by Carlos Saura and illustrates the artistic approach of a choreographer who has to stage a show, the production presenting scenes of Argentine tango, from both during the rehearsals and during the final show. *All this jazz*, a film by Bob Fosse (actor, choreographer, screenwriter and, of course director) made in 1979, is, partially, an autobiography, a musical phantasmagory, where the director and choreographer approach life through the feline perspective. To highlight the assumption, presentation and representation of the relationship between eros and agape, with the help of dance, regarding cinematography, we will now refer to the movie *Gypsies Are Found Near Heaven* of the Bessarabia film director Emil Lotreanu. The dance sequences are noticeable, especially the collective dance of the gypsies, sequences that are intensely charged by a savage and rebellious eroticism, a dimension of eroticism that,

¹⁹ Barba, Eugenio, *O canoe de hărtie*, Tratat de antropologie teatrală, ed. Unitext, București, 2003

paradoxically, does not appeal at all to nudity, but rather performs its attributes in a wonderful conjunction of seductive elements of movements. The last chapter of this part *Dance seen as a living painting, painting seen as the liveliness of the dance*, introduces us to the history of art, place that provides us with testimonies through the sighting of this art, testimonies regarding dance and representation, starting from the distant past to the present days, when art is manifesting in all of its aspects. Among the examples brought forth, there is the last canvas of the painter Jean-Auguste-Dominique Ingres, called *The Turkish Bath*. The painting was made in 1862 and presents the eroticism that surrounds his entire work, the oriental atmosphere of the women's bathing being completed with pleasures such as music, dance, immersion in the pool's waters, as well as the drinks from the table in the foreground. Due to this aspect, an important painter is Edgar Degas, the famous ballerina painter, presented here with the work *Dance School*, made in 1879. Of course, Matisse could not be left out, with his lyrical and serene paintings about rhythm, which seem simple, natural and endless. In the 20th century, science and technology are becoming more and more prevalent in art and a multitude of styles and means of expression arise. This direction paved the way for new artistic trends. Towards the end of the 1960's, hyperrealism comes with an almost photographic objectivity. Starting from 1968, Gilbert and George, personally participating in the *Live Sculptures*, resort to *happening* to make art from any activity. *Representation* (similar to *happening*) and *Performing arts* are artistic forms which combine elements from theatre, music and visual arts. *Performing Arts* are characterised by an ephemeral representation with a time limit, it is oriented towards art as a process, instead of the art work as a tangible object. These arts follow the same theoretical program, the transfer of the aesthetic value from the art object to the artistic act, pushing the confusion with reality to the extreme limit. Like any artistic means, beyond the implicit significations of opting for this type of expression, the *happening* can have various meanings²⁰. The theories are diverse, as are the representations of this art form. In 1960, Jean-Jacques Lebel presents *L'enterrement de Chose* in Venice, making it the first European *happening*, him being the one who publishes a critical essay on movement. The establishing of the illustration in which the seduction of movement through dance and

²⁰ Prut, Constantin, *Dicționar de artă modernă și contemporană*, București 2002; Michael Kirby, *Happenings. An Illustrated Antology*, New York, 1966

theatrical arts, such as theatre, pantomime and mimics, was transferred and used in both the direct actionist arts and in their transfer in the artistic documentation, while in the artistic meta-documentation it was achieved through exemplifying the actionist and Viennese post-actionist sequences, the ones that belong to Herman Nitsch and his group and through the exemplifications of the transfer of the meta and pseudo-actions of Pierre and Gilles into a visual image. *The artistic approach*, respectively the authorial applications of the doctoral research, were included in the illustrative synthesis of the personal project entitled *Ego ars erotica*. Coming to the final part of the conclusions, we will emphasise that no matter how extensive and immersive the doctoral research was or how dense the panoply of identifying the game and the relationship between eros and agape and eros and thanatos is, in the diachronicity, modernity, contemporaneity and actuality of the erotic art sequences from the visual plastic art, they constitute, for myself, both in terms of the attitude and the activity of an investigator, as well as an artist, a challenge and an obligation not to stop here and to develop and communicate new dimensions of this topic, either through a personal, non-institutional career, or through a post-doctoral course. Until then, however, the erotic art with its two conjugated and overlapping facets, the one between eros and agape and the one between eros and thanatos remains as a thrill and inspiration for a large part of my artistic activity, which is undergone with joy and plenarily, as a painter and drawer.

Key Words

Erotic Art, Kama Sutra, Shunga, agape, eros, Thanatos, auctorial, love, wish, mankind, sexuality, conscience, play, religion, customs, seduction, time, myths, movement, history