

ORTEGA Y GASSET, J. **A desumanização da arte.** Tradução de Ricardo Araujo; revisão técnica da tradução Vicente Cechelero – 5. ed. São Paulo: Cortez, 2005.

Bruna Souza Silveira

Centro de Estudos Avançados e Formação Integrada, Goiânia, Goiás, Brasil

The composition named ‘The Dehumanization of Art’ (La Deshumanización de la Arte), divided into 13 sections, was originally published in 1925; in such brief sections Ortega discusses the new non-figurative art and try to make it more understandable to a public extremely paralised by the traditional art forms. In such book, the author assess the art course from the romantic period to the 20th–century vanguards, trying to find reason due to the new art unpopularity along with the public.

Authors suggest the art role within the contemporary culture. The art is a bond between social life and human being. It shows that the writers of such art endeavour to explain the problems of their time. For Ortega, the philosopher has to deal with the present–time problems and think on what is occurring at the present.

When talking on how the new art is treated, Ortega study the relation between social life and human being, in particular the art influence. When the author discusses the art unpopularity in the first chapter of the book, he clears up where is such art from. In the culture history in recent centuries, the arte presented the everyday life by using paintings, theatres, dances, etc. Then, new art goes against such tradition and Ortega clear peoples' difficulty up by making them see themselves within the new art compositions, since it does not illustrate their lives and propose a purely aesthetic composition. Without the human–life dramas and passions, this is our central theme for the next chapters: one cannot understand the new ways for the new art.

We can observe that during the composition in the early 20th century, considering the appearance of the vanguards (Dadaism, Futurism, etc), the art kept away from the human figure increasingly. The composition central theme and artists, however, adapted the abstraction in order to express their

sentiments. There was no more sense within the figure art.

Thus, the author realise that one could accept the new art at least during some time by scarcely any people consisted of artists or fans of purely aesthetic pleasure. Considering the fact of running away from traditional forms, few people will understand the art as an aim for artistic creation. Ortega does not see a promising future for the new art; he believes that it is impossible to separate the artist's social life or personal from her creation, soon it seems to him a lack of outcome and attempt to create a pure art as the new generation of artists.

The author's explanation for the new art unsuccess is that it is out of the peoples' life and is not possible; within his way to see it, an aesthetic object which runs away and do not represent something for the human being.

In the 'Drops for Phenomenology' chapter, the author explains how different people, who lives the same situation, will realise it differently. It means a deep meditation on the way we insert ourselves into the world. The way how the reality affects us is linked to the way how we are within it.

We can perceive, hence, that the new artists tend to disconsider the aspect of the reality lived, a fact that keeps the human being away from the reality. Ortega, to understand the new art, explains that each time reveals a tendency, and the new art also is a new tendency; however, breaks away from the previous arts. The modern art tend to go against the elder art and replace it.

The metaphor within the book, named the dehumanization of art, means the break-up of the art from the everyday life shared by human beings. This would be the tendency of the contemporary art and the product would be the break-up of the ordinary human being from the art produced nowadays.

Keeping the artist's away from language and real support, however, made her dive into herself. What also occurs is the inversion of roles regarding the new art, and it is about protagonists that are the things understood as the more ordinary within life.

The metaphor is consider as sustentation, and is more used as adornment. The contemplation of new art cannot be the same one of the old one, since the new one has not intent on transcendence.

Ortega keeps himself away from enthusiasm or anger caused by the new art, he seeks to take a more objective view of the matter. At all times we see the attempt to understand the modernity.

The art becomes elitist. The problem arises when Ortega states that there are people who realise the new art and others who does not realise it. I think that such problem cannot be seen this way. I consider that the 'incompre-

hension' of the mass will be able to be faced lightly, i.e. the great public were not prepared to receive the new art and therefore rejected it. They ejected to accept it or feel it.

It would be utterly tiny finding a solution for the problem only taking cover in spectator's potential ignorance. It would be unfair, hence, to consider that a lot from the new art is not (and was not) accepted by the public, because a lot from such art fails; the aims proposed fails and its concept will be able to exist. In this wise, however, it will not be able to be sufficiently plausible to convince people.

The ideas presented within such composition become the reading encouraging for the professionals who deal with art for dance, theatre, music or fine arts; providing support for the modern art, its characteristics, public, aesthetics and comparisons to the Romanticism. It also provides opportunity to recognise the need of such faculty to reorganise concepts, strategies, and understanding of what is contemporary art and its impressions.

Bibliographic Reference

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Endereço para correspondência

brunasouzasilveira@hotmail.com

Bruna Souza Silveira

CEAFI - PÓS-GRADUAÇÃO

Rua T-28, nº 1806, Setor Bueno

CEP 74215-040 - Goiânia/GO - Brasil