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Artistic Achievements of Artistically Gifted Children: Artefacts of Artistic Development from Early Childhood to Artistic Maturity

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Received 25 April 2019 ▪ Revised 2 July 2019 ▪ Accepted 12 July 2019

Abstract

Children's creativity is a first touch to the fine arts for many people. Artistically gifted children have almost undoubtedly interesting development as adults as well. It is a fact many of our well-known artists keep their children's drawings and paintings. Plenty of artists draw and develop from a very early age and offer a long, interesting and ambiguous artistic path. One of the many and not the only examples to confirm the thesis are the world-famous painters Pablo Picasso, Joan Miro, Henri de Toulouse-Lautrec, Paul Klee ... A lot of artists continue to develop their interest in Childhood as a unique emotional territory, in the childlike view of the world, in the remarkable spontaneity of children's stylistics...

Keywords: gifted children, childhood, drawings, children stylistics.

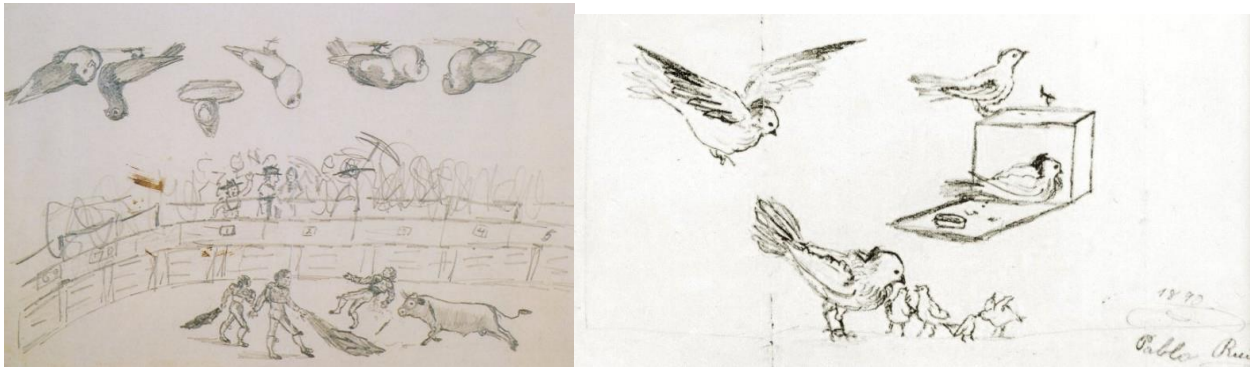
Children's creativity is a first touch to the fine arts for many people. The first children's drawings also carry the first promises of future development. Almost every artist keeps something from his childhood, which he attaches to his experience. A big part of the established artists draws from their childhood, there are a lot of drawings preserved from their childhood years, and many of them represent considerable achievements. These drawings are a subject of special interest not only as a first sign of talent, of creative skills, of artistic individuality, but also as a selection of themes, as an emotional sense of the world... Many of their children's interests, choice of images for recreating, colors, have their own continuation in their artistic way as adults as well. A number of painters constantly turn back to childhood, as to a source of a forgotten bright beginning, of unique shapes, lines, spots, of spontaneity and purity

Artistically gifted children have almost undoubtedly interesting development as adults as well. They do not always become artists, but they always bring that creative childish flame. They continue to be creators even in other directions. Being an artist in the childhood determines the way of life of the adult, gives positive direction and multiplies their interests, projects and achievements.

It is a fact many of our well-known artists keep their children's drawings and paintings. Plenty of artists draw and develop from a very early age and offer a long, interesting and ambiguous artistic path. One of the many and not the only examples to confirm the thesis are the

world-famous painters Pablo Picasso¹, Joan Miro², Henri de Toulouse-Lautrec³, Paul Klee⁴. A lot of artists continue to develop their interest in childhood as a unique emotional territory, in the childlike view of the world, in the remarkable spontaneity of children's stylistics ... A large number of artists collect children's drawings, draw together with their children, participate in projects related to childhood. But all directly or indirectly associate their creativity with the themes, colors, feelings of the distant but not totally forgotten childhood.

Pablo Picasso is undoubtedly one of the greatest artists of our time. He had been painting from early childhood and his early paintings, preserved to this day, are proof of bright artistic talent... Certain themes and objects are of constant interest for him... People, bulls, pigeons, animals, their characteristic expression can be traced back to Picasso's childhood years, through the development of different periods and styles to his ripe old age.



Exposure 1. Pablo Picasso – 1890 (9 years old), “Bullfight and Pigeons” and “Pigeons”



Exposure 2. Pablo Picasso – “Pigeon”, 1960, and “Musketeer”, 1969

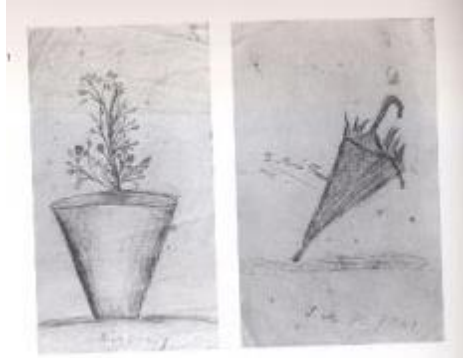
¹ <https://www.pablo-ruiz-picasso.net/>.

² <https://www.wikiart.org/en/joan-miro>.

³ <https://www.toulouse-lautrec-foundation.org/>.

⁴ <https://www.paulklee.net/>.

One of the emblematic artists of the 20th century is Joan Miro. Fortunately, we can see his children's paintings when the artist is only 9 years old ... "Flower Pot with Flowers" and "Umbrella" show already created style, precision and pedanticity to nature. The spontaneity of the child's painting, the bold shaping of the image, the bright color, the attention to detail and the capture of the characteristic emotion is what the artist keeps in himself from his early years, from his first paintings.



Exposure 3. Joan Miro – 1901 (9 years old), "Flower Pot with Flowers" and "Umbrella"

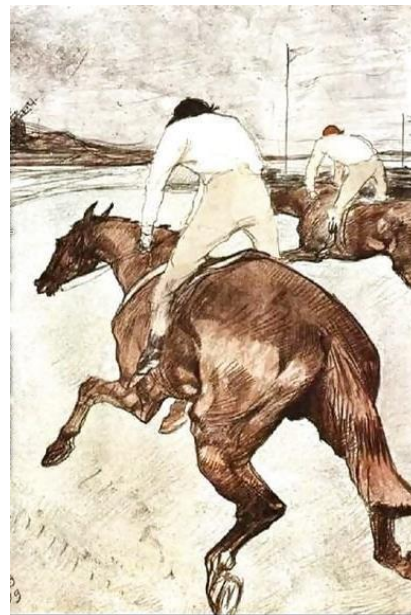
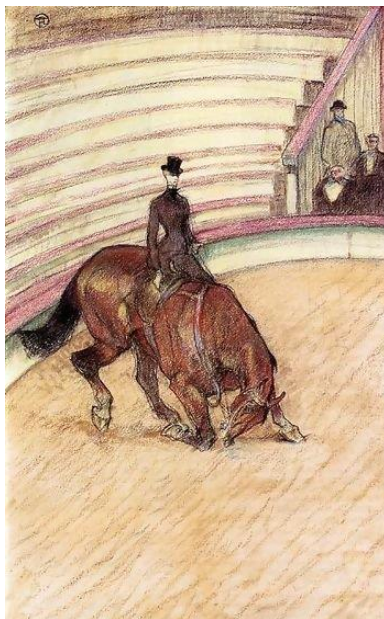


Exposure 4. Joan Miro – "The Great Carnivore", 1969, and "Woman and bird", 1967

One of the brilliant, remarkable artists, with a style which is difficult to be classified and attributed to from the late 19th century and the first years of the 20th century, is Henri de Toulouse-Lautrec (1864-1901). In his short creative path (the artist died only at the age of 37) Toulouse-Lautrec created many works of exquisiteness, light, precision in detail and movement. Horse racing is one of the topics in the artist's works of childhood.

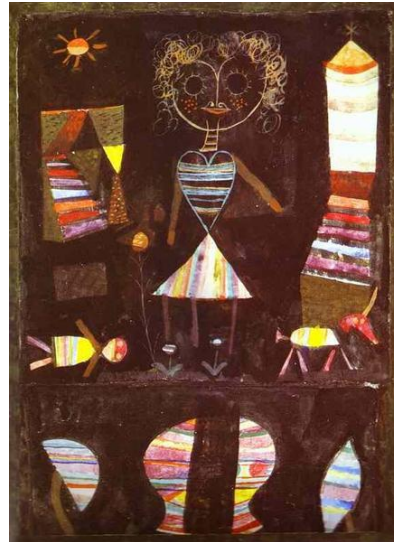


Exposure 5. Toulouse-Lautrec (1864-1901) – “The Race”, 1874 (10 years old)



Exposure 6. Toulouse-Lautrec – “The circus” and “The Jockey”

One of the emblematic painters of the twentieth century is Paul Klee ... Children’s stylistics, childhood as a starting point, are leading in his work ... Fortunately, Paul Klee has preserved his children’s paintings, “The Woman with Parasols” (1883-85) is one of the especially successful ones...



Exposure 7. Paul Klee (1879-1940) – “The Woman with Parasols” (1883-85, 4-6 years old) and “Puppet theatre” in 1923

Many children and their paintings are subject to professional research. Their emotional power and artistic independence are not unnoticed. An example of this is Eitan ... His early paintings of vehicles, later urban landscapes, as athletic figures, are the basis of the article, a study of the power of child creativity of the American psychologist Claire Golomb⁵ – “Eitan: The artistic development of a child prodigy”⁶. As a teenager, Eitan redirects his interests to music and sports, helping in his spare time in his father's architecture company. The author's observations are a valuable confirmation of the basic directions of the early appearance of bright artistic talent, emotional and personal growth through art.

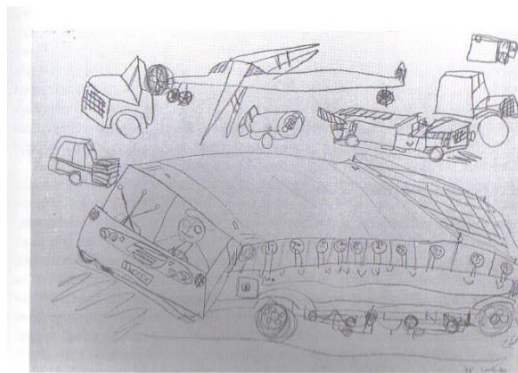


FIG. 6.7. Bus in isometric projection (age 3.8).



FIG. 6.17. Near accident (age 6.9).

Exposure 8. Eitan – 4 years old and Eitan – 7 years old

⁵ https://srcd.org/sites/default/files/documents/golomb_claire_cv.pdf.

⁶ Golomb, Claire, Eitan: Artistic Development of Child Prodigy, in *The Development of Artistically Gifted Children* (selected case studies, edited by Claire Golomb), Lawrence Erlbaum Associates, Publishers, Hillsdale, New Jersey, 1995.

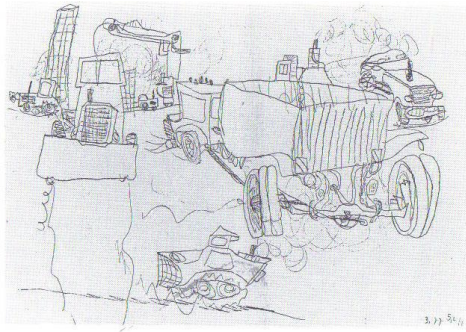


FIG. 6.15. Construction scene (age 5.2).

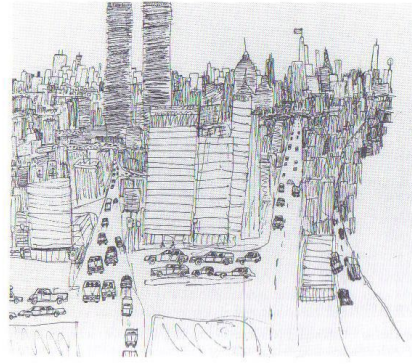


FIG. 6.19. New York City (age 7.10).

Exposure 9. Eitan – 5 years old, and Eitan – 8 years old

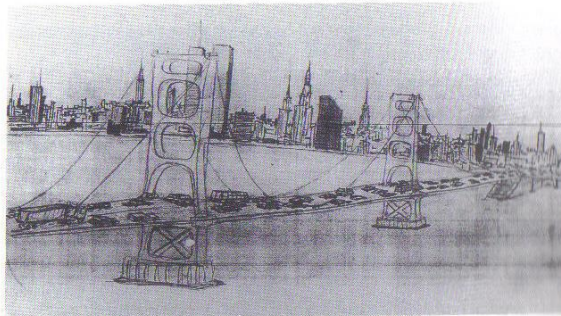


FIG. 6.20. Cityscape (age 10).

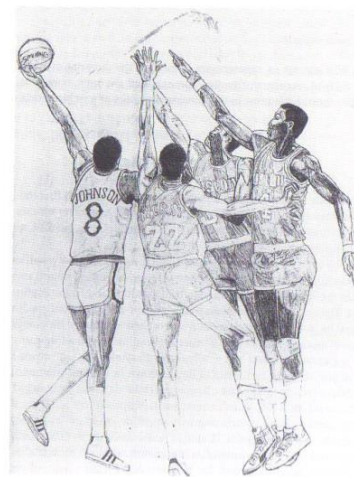


FIG. 6.21. Athletes (age 12-13).

Exposure 10. Eitan – 10 years old, and Eitan – 13 years old

Joel Rivers' paintings are interesting⁷. Constance Milbrath⁸, the psychologist at the University of California at San Francisco writes about him... In her article "General Motifs in the Creativity of Gifted Children – Artists"⁹ she follows the development of Joel's paintings from his earliest childhood to his 24 years of age (her last interview is in the winter of 1994, when Joel was 24 years old). Joel has been painting since he was 2 years old without using patterns from which to re-paint ... At the age of 3 he already paints recognizable images ... At the age of 4 he had an accident, he falls down and while recovering his mother shows different books to him ... The most interesting to him are the books about dinosaurs, especially albums for adults.... This also determines the direction of his paintings in the following years ... dinosaurs, prehistoric animals and nature with a particularly marked sense of detail ... Over the years, the paintings become more perfect, the details more accurate ... Joel does not interrupt painting, today he is an artist, with interest in visual arts, with interesting comics and animated films ... (<http://joelrivers.com/>).

⁷ <http://www.joelrivers.com/>.

⁸ http://earlylearning.ubc.ca/people/Connie_Milbrath/.

⁹ Milbrath, Constance, Germinal Motifs in the Work of a Gifted Artist, in *The Development of Artistically Gifted Children* (selected case studies, edited by Claire Golomb), Lawrence Erlbaum Associates. Publishers, Hillsdale, New Jersey, 1995, 107-132.

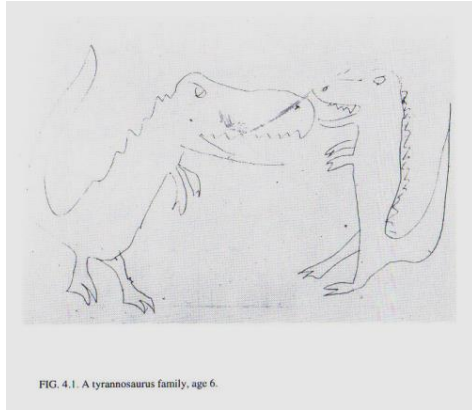


FIG. 4.1. A tyrannosaurus family, age 6.

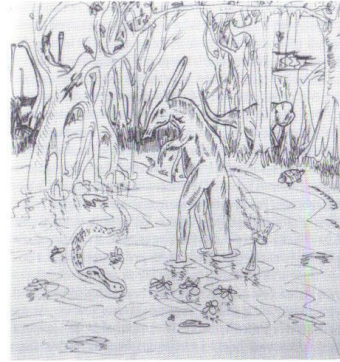


FIG. 4.4. Wading parasaurolophus, age 9.

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Exposure 11. Joel at the age of 6 and Joel at the age of 9

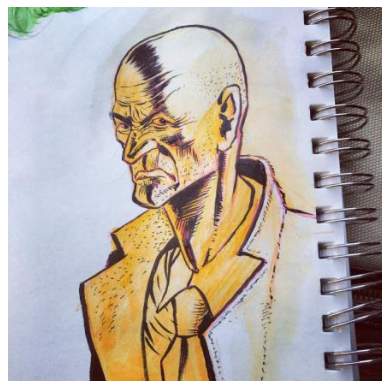


FIG. 4.5. Lambeosaurus, age 12.



FIG. 4.6. Dinosaur, age 18.

Exposure 12. Joel – 12 years old and Joel – 18 years old



Exposure 13. Joel Rivers – paintings as an adult¹⁰

There are a number of awards for children from Bulgarian schools from our and international competitions. They impress with originality, emotional transformation, expressive

¹⁰ Paintings from Joel Rivers's website: <http://www.joelrivers.com/>.

coloring, non-standard composition. In the subject of such competitions, the figure compositions are the most complex option of children's fine arts. Children from an early age paint human figures on the move, assemble sophisticated compositions, balance the composition center and supporting accessories, main and secondary characters, and expand a variety of color palettes. Plenty of our children's schools and workshops for fine arts have great achievements recognized all over the world. For examples, these are schools like "Prikazen svyat"¹¹ in Sofia, "Kolorit"¹² in Pleven, "Arteya"¹³ in Targovishte, etc.

Bulgarian art workshops and schools for gifted children have a rich collection of prizes from our and foreign competitions. One of the many positive examples are the children – painters from "Kolorit" School in Pleven. Three of them won a prize at the 5th World Art Olympiad in Washington¹⁴, USA in 2015 ... Their paintings win with original composition, well-created movement, light and pure emotion ...

Here are their drawings:



Exposure 14. Inna Chuleva – 8 years old and Kristina Gechevska – 12 years old



Exposure 15. Nikola Angelov – 10 years old

¹¹ <http://www.prikazensviat.com/>.

¹² <http://www.kidsarts.bg/%D0%Bo%D1%80%D1%82-%D1%88%D0%BA%D0%BE%D0%BB%D0%Bo-%D0%BA%D0%BE%D0%BB%D0%BE%D1%80%D0%B8%D1%82-e249c45.html>.

¹³ <https://arteyatg.webnode.com/>.

¹⁴ Three children from "Kolorit" Art School – Pleven won the 5th World Art Olympiad in the USA in the category "Drawing and Painting". Inna Chuleva, 8-years-old, Nikola Angelov, 10 years old, and 12-year-old Kristina Gechevska together with their art teacher Maya Ananieva will represent Bulgaria at the 5th World Art Festival, held from 2 to 4 July 2015 in Washington.

Few are the contemporary Bulgarian artists who have their own children's paintings preserved. The child's sensation, though unique, reflects in the work of the already established adult artist. To the delight of the connoisseurs of contemporary art, Doychin Russev¹⁵ is one of them. As first promises of successful creative development, as an originally declared curiosity to the world, with a pronounced attention to detail, the children's paintings by Doychin Russev are undoubtedly a good foundation and set a broad perspective for future development. And in Doychin's very first pictorial manifestations, not only on the subconscious level, we discover the discovery impetus of the innovator, the desire to travel in real and imaginary worlds ... We find a lot of movement, inner energy, narrative there – characteristics of the mature creativity of artist as well. Doychin Russev's connection with children's paintings is at the first place of the freedom of the child's consciousness, as well as in the sun's purity of color, in the constantly seeking essence of the phenomena, the transcendence of the conventions, the creation and spiritualizing of new worlds. It is obvious in "Arthur – Phantom of Sexuality" – work from 2007, participation in the project "Strategies in the Context of Childhood"¹⁶ from 2007, presented in the "Union of Bulgarian Artists" Gallery at 6, Shipka Str. In "Arthur – Phantom of Sexuality", Doychin Russev makes an ironic dissection of the contemporary heroics and its roots in childhood. The artist uses some quotations such as his photo as a child, and comics' clippings as references to relevant episodes and situations.



Exposure 16. Doychin – 6 years old



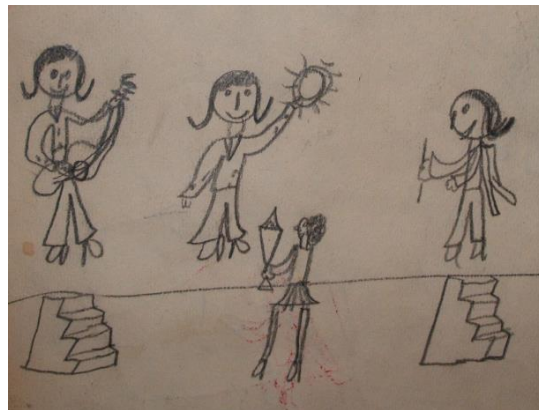
¹⁵ <http://www.arosita.info/index.php?itemId=123&lang=bg>.

https://www.bacchus.bg/spisanie/2008/11/04/576401_parij_na_edin_bulgarski_bohem/.

¹⁶ "Strategies in the Context of Childhood", curatorial project of Nikolay Marinov (author) from 2007, presented in the "Union of Bulgarian Artists" Gallery at 6, Shipka Str.

Exposure 17. Doychin Russev, “Artur-phantom of Sexuality”¹, detail A, detail B

Children’s art takes a particularly important place in the artistic projects of Elena Panayotova. She is interested, for example, from the mature perception of the things compared to Childhood. Evidence of this is her chronological search concerning the paintings and belongings of her childhood. Elena introduces new life to her preserved children's paintings, repainting them, quoting and turning them into pictures. In her independent exhibition, “Partial Chronology of Identity”, presented in the National Art Gallery¹⁷, the painter brought to light and exhibited her forgotten things and paintings made on them.



Exposure 18. Elena Panayotova – 8 years old (preserved child painting of the artist, detail)



Exposure 19. Of “Partial Chronology of Identity”, National Art Gallery, 2006

Preserved paintings from her childhood can be shown by the artist Monika Popova¹⁸.

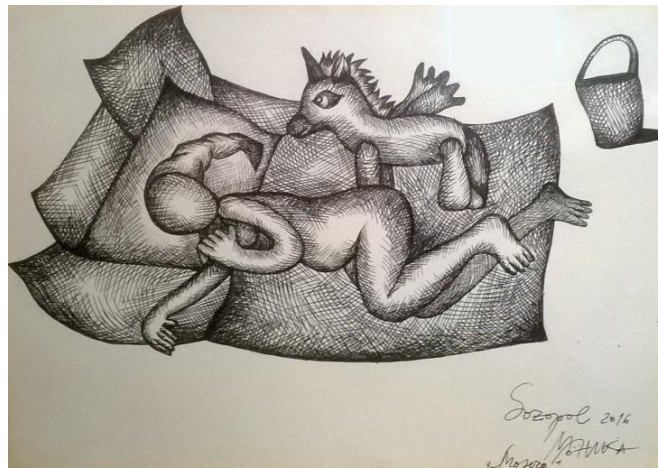
¹⁷ Elena Panayotova presents her exhibition “Partial Chronology of Identity” in March, 2006 in the National Art Gallery.

¹⁸ <http://vitoshagallery.com/bg/content/%D0%BC%D0%BE%D0%BD%D0%B8%D0%BA%D0%B0-%D0%BF%D0%BE%D0%BF%D0%BE%D0%B2%D0%B0>.



Exposure 20. Monika Popova, Children's painting

The exhibition presented by Monika Popova at the Art Aleya Gallery in Sofia "Paintings before Bedtime"¹⁹ is interesting... According to the author herself: "The exhibition presents paintings I have created: – in the hours before I fall asleep; – at times when the fatigue was so great that I did not feel my body; – in moments when I decided to take a fine-tipped pen instead of a pill; – at times when happiness or pain I could not transform in another way; – at times when I wanted to dissolve in nowhere!". As in previous projects, Monika Popova shows over-emotional expressiveness.



Exposure 21. Monika Popova, Gallery "Art Aleya", Sofia, February 2019

The presented artists and works are only a very small part of the possible examples that deserve to be shown. Childhood and children's creativity definitely requires attention not only as a brief and interesting time, a source of inspiration, events, colors, but also as a special unexplored territory that invariably forms the basis and determines the life and creative path of the adult artist. The preserved children's paintings of established artists not only provoke admiration, they reveal early artistic talent but also show the correlation between childhood and

¹⁹ <https://sofia-art-galleries.com/event/risunki-predi-lyagane-izlozhba-na-monika-popova-v-galeriya-art-aleya/>.

maturity, childhood as a fairytale, magical and unique source of inspiration, the first discoveries for the world in our unique and irreplaceable way.

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The author declares no competing interests.

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A Pharmacy of Poetry – The Strangeness of Verses

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Abstract

There is no man who at least once never needed a drop of poetry. We find it when searching for ourselves; poetry is our contact with us. As a medium poetry can affect social reality. Seemingly simple and free procedures can thoroughly change lives. There is no need for an intermediary in these exchanges, there is no need for large investments, risks, no administration, no one is privileged and no one is a victim. Between us and us, we find ourselves with only seemingly light questions that should be answered. Questions like these: How to identify poetry in everyday life? How to find beauty within yourself? How to notice detail? Well, we can see that it doesn't go easy as in a fairy tale, but it is possible to come to the answers in everyday rhythm – as in life.

Keywords: pharmacy of poetry, (self)healing with verses, healing powers of poetry, working with the poet's verses, creating your own poetic necklace, YellowFish Method, from sighting to detail, from detail to the awakened present, from the awakened present to action.

Introduction

It is important to awaken curiosity when working with individuals and groups. To curiously play. Playing focuses on the game that was created by the rules of the game. A rule that isn't predetermined – a rule that was created by the game helps us focus and increase our attention to detail. By dealing with details, we let him grow and let him reach his "whole". The description of this new and unrepeatable "whole" is realized by verses. The verse makes us face the strangeness that we have created. It encourages self-awareness. It heals.

21. How to recognize poetry in everyday life?

Dealing with the traumas of everyday life and with traumatic consequences of everyday life, for many years. I have wondered about all the ways that it is possible to treat these different traumas. One of these ways that particularly interests me is the use of creative artistic expression in the treatment of trauma, the awareness of one's own processes and the strengthening of one's own. My work with the techniques of the Pharmacy of poetry ranges from observed details to the world within and around us. Some of the details that we observed first and were able to notice some of our twelve senses are: sight, sound, touch, taste, smell, movement, balance, meaning of life, warmth, speech, thought, ego.

20.

The observed detail adds to our experience. As if it paints and re-paints our inner picture. The transmission portrayed by a precise selection of words actually shows our relationship to the detail we process and the degree of self-awareness.

19.

At least twelve senses because there is always an entry of some kind of particle into our life and into our world that is difficult to reduce to one of the senses. A detail is a particle that lives and spreads. We can find the twelve senses in the theory of Rudolf Steiner, which he devised between 1909 and 1921 as part of anthroposophic learning. Even though I didn't seek inspiration by creating poetry in that theory, dealing with the world within us and around us has shown that these senses and sensitivity are a lot more complex than what we can find about them in classical Aristotelian philosophy of the five senses. Man's sensitivity, for now, doesn't have a single theme that has risen up to the theory. Don't you agree?

18.

Of particular importance is the approach of the individual as an unrepeatable and incomparable individual. The technique of working on someone does not apply, but that someone carries all the necessary and unique tools that need to be recognized and employed within him or her. So, even the material for the creation of a verse is written in the inner world of every individual and it is from this very personal storage space that someone, thanks to his or her senses, touches the world around him and finds his own detail in it. Time and attention need to be paid to observed details. If the observed detail is in some way important to us, we need to find out why it's important to us by taking a closer look at the detail.

17.

By approaching it more closely, the detail opens up and we get the ability to communicate with it. The newly created space between the detail and the one, who spotted the same, contains the openness for all possible moves within this area. By using the techniques of the Pharmacy of Poetry, we are moving in this newly created space of verses. The verse is created by attracting words and by gluing them one by one to each other; in the creator's own creativity. The more space between the detail and the one who spotted it that opens, the greater the possibility of creation when the verse connects to the next and so on, forming a poem.

16.

Therefore, the Pharmacy of Poetry does not seek poetry on a certain topic, instead, it deals with the observation of the details that overwhelm us.

15. How to find beauty in yourself? How to notice detail?

Many people live by noticing very few details in the space of their movement. What does the façade of the building where you live look like? is a confusing question for many. Does the façade reveal or conceal the interior of the space we live in? How many of our own unfamiliar facades are spreading into our social contacts?

14.

Some detail of individuality needs to work with people and a world needs to be developed from that detail. Isn't that the search of a romantic image of something you own? It is a matter of dealing with a grain of our own personality. Grains of personality are like sand deposits where poison or pearls could be hidden. We are not looking for pearls, instead, we are trying to spot the detail, the smaller the better, and by dealing with it, we give it the opportunity to grow. We confirm his importance.

13.

One of the very effective exercises that I use is to describe the pain of a rotten tooth. Is it the tooth's pain or is it my pain? I surprise clients with the question: Are all of your teeth healthy? And I get some kind of answers; if I get the answer that all of his/her teeth or healthy, I direct them to a time when one or a few of their teeth were rotten and it/they needed to be healed. What was once painful is now under the filling and it doesn't hurt anymore. What is under has healed or cured. We revive the world of tooth pain, which doesn't hurt anymore, and we come to a poem.

How do we bite into the fruits of life with healthy teeth? How are we bothered by these fruits with our rotten teeth?

12. Why a Pharmacy of Poetry?

"A drugstore or a pharmacy is a health care facility, in which pharmaceutical services are provided" – from Wikipedia, by checking how information about something is spreading around the world.

"The first pharmacies appeared in Baghdad, and after some time in Europe and in the 12th century, the Emperor Frederick II, issued a regulation in 1240, in which pharmacy was being separated from medicine. Within the Franciscan monastery in Dubrovnik, since 1317 to date, the third oldest pharmacy in Europe still operates. Prescription and non-prescription medicines are ordered in pharmacies, galenic preparations, baby food, homeopathic preparations, health care products and medical supplies. Simpler medicines, creams and so on are prepared and made inside the pharmacy" (*Pharmacy*, 9 September 2018,). And I will read the types of pharmacies from the same source: "Hospital pharmacies are pharmacies located within a hospital.... Clinical pharmacies are usually pharmacies where patients pick up their medicine and therapy which was prescribed by their doctor...Internet pharmacies came into force in the year 2000. Internet pharmacies are intended for patients who cannot leave their home. Internet pharmacies do not seek a prescription every time when the medicine is issued.... Veterinary or animal pharmacies fall into the category of a hospital pharmacy and retail pharmacy. Medicine intended for animals is sold in the veterinary pharmacies. Nuclear pharmacies are intended for the preparation of radioactive materials for diagnostic tests and for the treatment of certain diseases. In military pharmacies...." – I've also heard of homeopathic pharmacies and herbal pharmacies and pharmacies of natural medicine and some other kinds, feel free to add to the list.

I didn't find a **PHARMACY OF POEMS** on any of the lists. I had to make it up, because verse treatment is more powerful than chemical preparations in many diseases.

11.

A PHARMACY OF POEMS from gap to growth with the healing power of poetry, for escaping the darkness, a cure for the pain of our souls, for innovative

surprises of individuality, for pleasure I opened it with a mobile, sensuous, arranged, poetic medicine that is made up of a mixture of various techniques of poetic powder and has a variety of uses, with all the primary and secondary effects of action. Almost every day, I come across a situation where I could use products from that pharmacy, whether working with individuals or groups, in prevention, re/socialization, and therapy or while educating curiosity in search of innovative solutions. I also strengthen myself often by using medication from the Pharmacy of Poetry. In recent years, I have been training students and others that are interested in how it works, “I don’t tax, I poet” as one of my students said. I think it is more precise to say, if I stick to the idea of my student: I encourage everyone to be more poetic.

10.

While working, I find it important for an individual to write his own verse, his own poem. When that happens, amazement blossoms, man sees that he managed to do something that was totally strange to him, unfathomable and something that he thought he could never make happen. The fathomed amazement strengthens self-awareness. This isn’t about working with people who have the need to write poetry, although that option isn’t excluded; this method of working with verses is revealed by those who have never even read or written a poem – surprised that a verse exists at all and that they are able to write it out is a very important healing result of an awakened amazement.

9. Healing poetry, poet doctors

When I work with already written poetry, I choose those verses and poets that make their own intimacy a universal thing. Quite often, it is the poetry of poets who write their own existence down in verses; whose verses follow their lives and their survival, their lows and their highs, their laughter and tears. Poetically, these are the diaries of their personalities; a poetic personality when given attention and time that has an encouraging effect on everyone and often inspires some solutions in their own everyday life.

My bag of healing verses has many poets inside of it, but the poetry of Fernanda Pessoa, Augustin Tin Ujević and Reiner Maria Rilke are of special support. I develop poetic medicine or medicine from poetry from this cognitive circle.

8.

Let’s stay on Ujević. The theater project that I realized in 1996 in Berlin, in a German translation of Ujević’s thoughts, sentences and verses, which I called Tin – in the heaven of his own hell/Tin – *im Paradies seiner Hölle*. This title emphasizes the sensitivity and creation of his personality. Tin stood behind his actions, understood them and reflected them. The sum of words that he uses in his literary works in the sum of one’s existence. Of course, the question is how many words he didn’t use in his life, as well as how many new words did he create. Tin’s work is his autobiography. Every autobiography has a certain number of words that are used by an individual that is awakening. So, these people that I am working with preventively, innovatively, and therapeutically are walking autobiographies, a work in progress on the way to the last page/station. Autobiographies that are written sequentially and sharp, associative and reflective, with imagination and some x-real, insecure and decisive – moving/walking autobiographies are overcoming the unknown. Surprise. I pull out a string of Tin’s thoughts and throw them in front of the interlocutors. I’ll describe a number of possible approaches when working with an individual or a group.

7.

I take a verse from a poem, and I break it into words in two ways: in one box, I put the formed words the way that they are in the actual verse, and in the second box, I put the words in nominative and infinitive.

The person I am working with doesn't know which verses I have chosen, she only gets the words that are in the two boxes, so she can combine each box separately, which can lead to possible mixing, and sometimes a complete new mix evolves. So, there is a dictionary of used words in the box in order to create an existence of verse, verses, stanza.

“Three universes of shame burn my face,
Three eternities of darkness are pinching my soul
On the behalf of all of those who are without air,
and on behalf of all those who are without vision.”

This is the first stanza of Tin Ujević's poem *Past decay, Heritage* whose words are, in one of the boxes, written as they appear in the poem, and in the infinitive and nominative in the other box: burn, my, on, face, three, universe, shame, pinch, me, on, soul, three eternities, darkness, in, behalf, all those, they, who, are without, air, and, behalf, all, those, who, are without, vision.

In a group of four people, 12, 21, 22 and 25 years old, I asked the following questions at our first meeting: What is bothering you in this present time of your life? What would you like to be different? What is something that you don't like but it happens to you? Now, each of you needs to write down three of your own thoughts, associations or realizations, while satisfying the requirements of this exercise. Write down three of your devils.

This is what they wrote down: mosquito, tuna, corn, indifference, close people, choice of life direction, departure, me being so sensitive bothers me – I get sick easily, it bothers me that I never earn enough money, I'm bothered by the fact that I still don't know what my purpose here is, impatience, fatigue, lack of money.

The next step is to draw a symbol, label, drawing, or similar which will mark each of the three devils, under each text that has been written.

Now each of these symbols/labels/drawings need to be made bigger, that is, each should be drawn on their own piece of paper; these drawings now need to circulate from one participant to the other and each participant writes down their first associations near the drawings.

We now put the papers on a table so that they are visible to everyone, and then we briefly talk about the words that were used often and the ones that were used less frequently; we tried to present our lives as an amount of spoken words; we wondered how big the dictionary of our lives is. We became aware of the fact that an extended dictionary is like opening the window to a dark room where light comes in and dominates and makes everything look different than it did before.

I gave everyone a dusting of a poem from that box of words, so that they were written in the same way as they appear in the poem and instructed the participants to take the words out of the box and match them by verse-verses-stanza.

“Can we exchange words?” No. “Can we add words or exclude words?” No. That's exactly what happens to us, it happens exactly when it happens, with a certain amount of words, gestures, scents, silence and other things, depending on how much or how deep that event is in a

person. Therefore, this poetry machine is made up of the words in the box. Your task isn't to sort out the poet's machine. Your task is to use the poet's words to write your own verses.

Here are the results: 1. there is no shame on the face of the universe/ the soul of darkness pinches everyone/ the eternity of those burn me/ all those who don't have a name/ and vision/ name air/ three who on me/ three me//; 2. three fish burn/ and everyone is hungry/ someone says my name/ everything is dark/ what is that/ no one knows/what are we going to do now/ don't be afraid/ we are all here for you, my lanica// 3. souls pinch every three darkness/ in the face of the one without a name/ in the universe, in eternity/ on me, burn, they don't have shame/three in all and those and these/ all whose names shame me// 4. universe eternity pinches, burns/ which don't have a name three/ on soul/ shame on behalf of all/ which have to but don't have/air/ on the face of all of them/ three visions//

We read what was written down out loud, we spoke about what was written down. After that, we read Ujević's verse, whose words we used in the process.

I don't want to reflect or analyze now; it is evident to everyone that the personality of each person arranged the words differently; it is obvious that some even departed from the task; it is clear which words were more difficult to place into the verse ...

This is a record of a one-time meeting with these people; the process goes on in the following meetings.

6.

How many words can be found in your little chest of words? How do you use them when communicating with yourself and the world around you? Which words do you hold back? We present the life of man as a trunk full of words. Words that he spoke. Words that he held back. The trunk of words is light. The more words in the trunk, the lighter it is. In life situations, man oppresses unspoken words. Spoken words make some situations easier. Unspoken words situate themselves in the subconscious. The spoken words deliberately impose upon us. In this split between spoken and unspoken words, the Pharmacy of Poetry disturbs relationships and discovers new possibilities.

5.

The first meeting, on 26 October 2018, twenty-two people that I am explaining now, marked the start of my two elective courses: From gap to growth, with the healing power of poetry and Poetry and trauma. Students from different study groups and different semesters and different years of study gathered. This diversity within the groups and within the study experiences is very encouraging for the work. A randomly selected person sat on an empty chair and called another person, who called a third person, and the third called a fourth person, and the fourth called a fifth person. That's how we formed a small group. There were four groups in the room, because twenty two people attended the lecture; two groups of five people and two groups of six people were in the room. Most of the participants just met for the first time. I asked them to chat with each other without mentioning names, study groups or age – or anything from that collection of data that the majority wouldn't even remember. They questioned each other about walks and about places where they saw someone that was important to them, about dreams, what they hold back and keep quiet about and so on. The next step was to write down the words that stuck to them and that they heard during that short dialogue. A maximum of twenty-one words.

They handed the paper over to the other person. Those who received the paper used nouns to describe the adjectives. They then passed the paper to the next person who along with

the nouns and adjectives added verbs and passed the paper along. The person reading the paper now had to create four interconnected and one conclusive verse. The members of these little groups created twenty two poems. The poems were read out loud, clearly and articulately in front of everyone, earning applause.

The poems were created without apparent effort and each poem consisted of a recorded net of words of numerous individuals. In this way, no one tried escaping the “I can’t do that, I don’t know how to do it”. The results were heard and rewarded with the applauding support. It is articulated differently in the creation of thought. The verses stopped the content of the experienced moment. The awakened, with strangeness, brought everyone a feeling of satisfaction and a sense of pride. Every one, and I mean every one, participated in the creation of something individual and common.

4.

Here are four of the poems, the first four that I read from the paper that I grabbed first:

X

The comfortable bed sinks

Dear mom shouts

Numerous boxes are kept

Warm apartment

Shoes dance crazily

XX

I like gray colors

Bluish blue is blue

I listen to sad music

The sea roughly roars

I eat large calories

XXX

The black island is black

Love complicatedly hurts

Crying silently kills

Long walks

A closed window opens

XXXX

I shut the annoying snooze button

I listen to the long silence

I drink sour cold milk

While sweet cabbage rolls are cooking

I like these brisk mornings

3.

The Pharmacy of Poetry techniques are used in two important directions: from observing details in oneself and around to the verse – is one direction; from the verses of the poet to new verses – is the other direction. It is about experiencing and not about analyzing written or newly created poems. It is done in groups and individually. When done in groups, it needs to empower the individual in all his specialties.

Verses and poems are created in this process, which are realized by a poetic tool of a written “whole”. It often has to do with unskilled creations that cannot be evaluated by literary standards. I repeat: the goal of a poem isn’t to enter literature history. The goal is to summarize the poet’s work of conscious detail in order to encourage the development of personality and individuality. It is possible to continue working on the recorded poem and devote the work to form, expression, rhythm, and precision of the operative part ... to bring what was recorded into a poem that can then be evaluated by literary scales.

2.

Verses are scattered everywhere. They need to be identified and collected. Verses can be but don’t have to be written down. It’s important to pronounce them. It’s important to hear them. To listen to them. To articulate them. To transfer them to others. The methods of the Pharmacy of Poetry open up a series of self-identification. It increases attention. It fosters sensitivity. It forms lowly celebrated details. And the longer that it is done in this way, due to producing words, it provides a precise, personal expression. It increases one’s personal dictionary. Words that are unspoken, heard and spoken. We sensitize the reality that we live in. We become creators and markers of our realities. How real is reality? How much of reality is ours?

1.

YellowFish Method is a common name for all of my innovative methods, as well as a method of work that I myself conduct with my associates. The Pharmacy of Poetry, Red frame, NACQ – necklace of answers created with questions, HT – expressive theatrical methods in preventions, therapy, and as an incentive for the development of a complete personality – are some of the modes from the YellowFish Method.

Instead of a conclusion

It is important to start with a detail, from something small, almost lost, something hidden: give it importance, start from that point, use thoughts to move it, to sing it., citation from chapter 8 of my book „ From gap to growth, with the healing power of poetry “, 2014. Encourage attention, notice new things within oneself and around oneself, name, and study, “draw in” oneself, focus on changeability, chant, convey, etc. – this is the process that opens up and inspires the ways of the Pharmacy of Poetry.

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Moral Estimation of the Art: Beauty and Goodness as Free Educators

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Abstract

This paper aims to present a concise description of the great impact which art can exercise in upbringing and educating morally good students. Both morality and art are viewed as free educators. The manuscript is devoted to elucidating a close relationship between morality and arts that has to be further developed and utilized in the everyday school's schedule. Subjects as drawing and music is insufficient. The school program is of great need for including dancing and regular movie-going events. The more artistic the school program is, the better creative, free, and talented, as well as more moral students will be raised.

Keywords: art, morality, students, school program.

1. Introduction

I will devote this article to a presentation of the thesis stipulation that the free creative act in art is an influential moral educator. The notion of mass education in the form of IQ exams is no longer valid² and necessary due to the high speed technology growth. We are in great need to modify the education according to the exigencies of our time, make it more relevant, as well as adjust to it. Therefore, the focus of the educational program should be placed on creativity through arts. The more artistic the school program is, the better creative, free, and talented, as well as more moral students will be raised. In overall, this paper aims to prove the validity of arts education as a primary and positive influencer to bringing up moral, talented, and creative children.

So, I will begin with a brief historical review of the main ethical and aesthetical concepts that provide a solid background to account on. It will be followed by a comparative presentation to the prevailing contemporary notion of education citing leading experts on education, such as Sir Ken Robinson, Leslie Loble, and others. And finally, I will end this piece of

¹ PhD student.

² See Jun, P. (2013). Understanding the birth of mass education, the IQ system, and why creativity will save our future. *Motivated Mastery*. Seen on 23 March 2019 at: <http://motivatedmastery.com/understanding-the-birth-of-mass-education-the-iq-system-and-why-creativity-will-save-our-future/> and Sir Ken Robinson (a master of creativity propagating for change and innovation in education), his bestseller *Out of our minds*. Learning to be creative, 2011, 2nd ed. UK: Capstone Publishing Ltd. Seen at: <http://www.fredkemp.com/5365su12/robinsonchpt123.pdf>.

writing by providing my personal in-depth reflection and understanding on the relation of art, morality, and education as a philosophical discussion.

2. A concise historical review of the good and the beautiful

The concept of *beauty* is considered to be a major aesthetic category, which stands in a close connection to the various forms of art like music, dancing, and/or acting. Aesthetically, the understanding of beauty is regarded a sensitive perception via the medium of the human ear and eye. One of the first notions for a perceptual model is seen in Plato's dialogue *The Hippias Major*. According to the model, beauty employs a subjective pattern of perception, which is widely applicable in different arts. Therefore, the concept of beauty is perceived primarily as a form of visual mode, which is based on the perception of the visual *form* per se. At the same time, beauty is accepted as something that brings pleasant experience (pleasure) and thus, beauty leads to an aesthetic experience. Plato in *The Hippias Major* presents the idea of the beautiful, wherein he makes an inquisitive attempt to give a logical definition of the idea of the beautiful. For every reader of the dialogue it becomes clear that Plato's idea of the beautiful is not an easy matter. He makes total of six attempts in order to define the beautiful and at the end of the dialogue he concludes in an evident *aporia* – that it is difficult to say what the beautiful is. Socrates ends the dialogue stating: “So I think, Hippias, that I have been benefited by conversation with both of you”; for I think I know the meaning of the proverb “beautiful things are difficult” (Plato: *The Dialogues of Plato*: 408). Meanwhile, before Plato even begins to discuss the idea of the beautiful, he tries to explain what it is to be a “good citizen”. The notion of the *good citizen* is a moral concept. Consequently, it becomes evident that in order to become a good citizen, a man should be a moral person who follows the law and rules in the Greek *city-polis*. Therefore, Plato presents his idea of the beautiful linking it to the area of morality. The beautiful Plato connects it to the eternal idea of the good as the highest good. Hence, the *beauty* and the *good* interact in a mutual relationship.

Another significant achievement of the Greek philosopher is the idea that poetry and the musical art in particular contribute greatly to the education of young people³. The Greek philosopher disapproves the imitation in arts, that is, in poetry and painting. He says in *The Republic* (Book 10): “– I'm sure you won't denounce me to the writers of tragedy and all the other imitative poets – everything of that sort seems to me to be a destructive influence on the minds of those who hear it. Unless of course they have the antidote, the knowledge of what it really is” (Plato, 2003: 313/595b). Although Plato's aesthetics is not a well-constructed system, nevertheless he envisions a close bond between the arts, education, and the moral upbringing of young people in his perfect state-republic. He also contributes significantly to developing the art of the beautiful speech, that is, the art of Rhetoric. The Russian philosopher Losev says the following in regards to Plato: “In the art of his eloquence, Plato was a perfect virtuoso”⁴ (Losev, 1974: 104). Plato himself was considered by Cicero and other ancient scholars as a “good orator” (*Ibid.*).

Plato's Academy was known for implementing a dual system of education to its students. On the one hand, Plato's students were supposed to undergo physical education focused on bodily exercises and gymnastics. On the other hand, he placed great emphasis on nurturing the cognitive capacity and knowledge of each student. Aside from that, in the core of Plato's aesthetic theory stands the *musical art* per se, which aims at educating the young people in his perfect state-republic. The musical art originates from the Greek idea of dancing and singing hymns in praise and honor of the ancient gods, Dionysius in particular⁵. The music in those days incorporated not

³ See Plato, *The Republic*, Book 10.

⁴ Translation from Russian to English, Raina Iossifova.

⁵ See Losev, A. (1974). *History of ancient aesthetics*. High classics, vol. 3, in Russian, Moscow: Iskusstvo, pp. 54-55.

only music as such, but also other kinds of arts like dancing and singing. It is also known from Plato's *Republic* Book 10 that he disapproved of poets who use the *word* to gain fame, lie, and present false concepts and ideas. At the same time, he was not against those poets and artists who use the catalyst of the *word* to urge and incline youngsters toward the good⁶. The Greek philosopher is trying to say that the implementation of arts is important only when they are directed toward building moral disposition within each student. Thus, it becomes clear that Plato was in favor for the application of arts education, where the aesthetic and morality meet in order to create a productive bond of cooperation. In that manner, art and morality in ancient Greece are dominant factors for educating and bringing up good citizens. It is also well-known the Socratic philosophical concept of identifying *arête* with *gnosis*, that is to say, the combination of virtue and knowledge. For him, a knowledgeable person is subject to moral education by acquiring virtues, so that he/she be able to enhance one's urge for perfection. The four cardinal virtues in that epoch (justice, temperance, prudence, and courage) were in the center of the Socratic and Platonic moral doctrine. To sum all up, it becomes evident that even in the days of the early philosophy the education of young people was based not only on gaining knowledge, but also on arts and morals. Therefore, we can assume that a triple paradigm of educational system was prevalent in the time of the ancient Greece, namely knowledge, arts, and morals. In short, we can call it *arts moral education*.

Aristotle placed great importance on the genre of tragedy accentuating on its structure, as well as on the stage presentation of the drama. He likewise his teacher Plato accepted the notion that tragedy is imitation (*mimesis*). In his *Poetics* he asserts that "Epic poetry and Tragedy, Comedy also and Dithyrambic: poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation" (Aristotle, 2000: 4). Although he elaborated extensively on the genesis and make of the drama identifying the phenomena of *fabula* (action) and *catharsis* (purifying), where the idea of catharsis was used in the drama art to represent the act of cleansing and purification of one's character; and in that manner, make him/her a better person *per se*. Morality and art meet once again in an interactive play in order to produce a better person.

The Medieval philosophy was known for the dual system⁷ of education where the Christian moral dogma and stories from the Bible were used, based on the God's Ten Commandments in combination with the Greco-Roman pagan legacy. The moral education in that epoch was guided and regulated by the authority of the Roman Catholic Church (Havilidis, 2015), St. Augustine, and Thomas Aquinas. Art was shaped to modulate its inferior stand to morality and thus it became a servant to the *theocentric morality* in the very same manner as reason was to the faith. Nevertheless, the medieval educational system aimed to incorporate both art and morality in the good and faithful Christians which was widely present. Music and painting dogmatically followed the canons of the church and were exclusively used in religious service and worship to the one God. "The earliest music of Catholic Christianity was **chant**, that is, monophonic *a cappella* music, most often sung in worship" (Kramer, 2018). The cultural life in the medieval period was largely concentrated in the cathedrals, churches, and/or monasteries. The *gothic* brand of architecture was established in contrast to the antique Roman architecture. In reference to that, the Associate Dean and Associate Professor of Music History at the University of West Virginia – Dr. Elizabeth Kramer, explicates: "Many of the important historical developments of the Middle Ages arose from either in the church or the court. One such important development stemming from the Catholic Church would be the developments of architecture. During this period, architects built increasingly tall and imposing cathedrals for worship through the

⁶ See Plato, *The Republic*, Book 10.

⁷ Please refer to Richard Russel's visual graphic of the medieval education at the following link: https://www.freewebs.com/richardarussell/HoE_medieval.pdf.

technological innovations of pointed arches, flying buttresses, and large cut glass windows. This new architectural style was referred to as “gothic,” which vastly contrast the Romanesque style, with its rounded arches and smaller windows” (*Ibid.*).

The following epoch of the Renaissance on the contrary raised the ideal of the individual dignity of man in pedestal as laying the foundation of the fundamental ideas and beliefs of the newly emerging movement of humanism. “During this period of rebirth, one of the main focuses was on humanistic thought along with classical learning values” (Balsamo, 2017). On the other hand, art during the Renaissance achieved its highest peak and triumph with the genial art works of Michelangelo, Leonardo da Vinci, and Raffaello. Ficino’s so called Florentinian *Academia* tried to revive the fame of Plato’s school. Education itself enhanced enormously due to the multiplication of ancient Greek’s classical texts and their renewed Latin translation. Marsilio Ficino said in 1492: “This century, like a golden age, has restored to light the liberal arts, which were almost extinct: grammar, poetry, rhetoric, painting, sculpture, architecture, music ... this century appears to have perfected astrology” (Shau, 2018). Ficino and the humanists contributed greatly to the distribution of classic works with the purpose of educating morally a vast group of young people who come from rich families. Education in that manner became elite and erudite, and the emergence of the first universities in Bologna and Paris were established that followed strictly the scholastic tradition. In addition, Leonardo da Vinci was the genius who made possible the synthesis of art and science⁸. Their mutual relationship according to his standpoint was not something to ignore or overlook. Therefore, it can be said that education during the Renaissance provides a three-dimensional paradigm, namely science, art, and morality in relation to the view and ideology of humanism and Neoplatonic expression of the arts. The Platonic and Aristotelian philosophical traditions were used in their upgraded version of Neoplatonism and Neoaristotelism. Once again their philosophical systems were dedicated to upbringing knowledgeable, artistic, and moral people.

The German classical philosophy inaugurated the movement of the transcendental idealism, which again placed a great emphasis on education despite of employing the most rationalistic philosophical approach. With Kant’s three *Critiques*⁹ following the *Copernican upturn* led to the emergence of the autonomic philosophy relying primarily on the subject. All three *Critiques* construed the speculative, moral, and aesthetic types of judgments within man, all of which built Kant’s critical philosophy. It upgraded to exclusive rationalistic education of the 18th and 19th centuries shaped by its theoretical, moral, and aesthetic foundations. The man of the Enlightenment was now capable of making his own critical judgments in various areas of art and philosophy. The German tradition was also famous for its great education, which was supported by the philosophical doctrines of the well-known German philosophers – Fichte, Schelling, and Hegel. All of them gave precedence of the rational education based on art. In that respect, it is worth mentioning Fichte’s pedagogical view of visual art in assistance to students’ learning through the medium of imagination (Heumann, 2009: 113). The Schelling’s *Philosophy of the Art*¹⁰ presents a remarkable accomplishment in his attempt to unify the transcendence with nature, the absolute with the real, the single with the whole, freedom with necessity.

⁸ More on the topic of art and science in Leonardo da Vinci’s works see: Kenneth Clark, Leonardo da Vinci: A note on the relation between his science and his art. *History Today*, vol. 2, issue 5, May 1952, at: <https://www.historytoday.com/archive/leonardo-da-vinci-note-relation-between-his-science-and-his-art>.

⁹ The trilogy of Kant’s philosophy comprises of *The Critique of the Pure Reason*, *The Critique of the Practical Reason*, and *The Critique of the capacity of judgement*.

¹⁰ Schelling write a noteworthy treatise – *The philosophy of art*, where he presents his system of the arts, making a synthesis of nature and the transcendence, freedom and necessity. He is the German philosopher who makes an attempt to reconcile the sensitive and rational knowledge and unify them in one.

3. The education today

There is increased published material in recent years online in regards to the incapability of the contemporary educational system in various countries in the world, including Bulgaria, to raise capable, knowledgeable, and moral students. The overall opinion is that the educational system all over the world proves to be inadequate to address the problems of the contemporary world and in that way, the students graduating from school become incapable to cope with the issues of the day.

According to one teacher in a High School in the USA, Bernie Bleske, the contemporary school system is run at an impossible speed to catch for both students and teachers. He asserts: “We are married to a system that has not been properly re-evaluated for 21st-century capabilities and capacities” (Bleske, 2019). He confirms the absurdity of the school program stating out the main issues that both students and teachers face. There are, to mention a few, the six to seven different classes a day, the insufficient time for learning all of them, the demand for high performance from both teachers and students, as well as the enormous pile of information that students are bombarded with, which they are unable to process. Both teachers and students according to Bleske live in an impossible situation daily at school. He criticizes the educational system because it proves to be quite inefficient and out-of-date. For resolving the mentioned issues, he proposes maximum of two classes a day on different subjects, which will allow both students and teachers to focus on the topic of learning, as well as have sufficient time to properly to get to know each other. He emphasizes on the need that students should be learning the “core skills” that are necessary for them to cope with information and situations in the future, like for example writing, language (literature), math skills (*Ibid.*).

Mass education is the keystone that the contemporary educational system is founded on. It aims to produce well-rounded students ready to enter into the world of their long-term careers. In that respect, Paul Jun writes: “Many of us have a belief that education’s job is to shape us perfectly so that we may enter our careers prepared and willing — while also being good human beings” (Jun, 2013). A master and leading expert on education, Sir Ken Robinson, confirms the fact that our notion of creativity is outdated and it should be revised. In reference to that he makes the following remark: “Everyone has huge creative capacities. The challenge is to develop them. A culture of creativity has to involve everybody, not just a select few” (Robinson, 2011: Ch. 1).

It is a confirmed fact that the school systems worldwide are incapable to face and address the issues of the day, e.g. the climate change. In this relation, thousands of students worldwide recently marched “against inaction on climate change”. CBC News posted the news that “...on 15 March 2019, in more than 100 countries, students participated in marches protesting inaction on climate change”, which was inspired by a 16-year old Greta Thunberg¹¹.

The stated examples just give us a glimpse of the reality prevailing in the school systems today. Education is a key area in each country, therefore it needs to be updated and upgraded to the 21st century life requirements. To further fill up the picture, I can state that the enormous flow of information due to the rapid growth of technology, flow of information, and artificial intelligence, are to remind us that education worldwide needs a change. It requires reforms that will make our education more adequate to the 21st high-tech century.

And in order to address the issues of education and make it more authentic and realistic, I envision a school system that is based on art and morality. In my view, *creativity* is a key skill that students should be focusing on while studying in school. On the other hand, the problem-solving capacity is another core area that students need to acquire, as well as presentation and writing skills.

¹¹ See more on CBS News. (2019). Students around the world march against inaction on climate change. Seen on 20 March 2019 at: <https://www.cbsnews.com/pictures/youth-climate-strike-students-march-against-inaction-on-climate-change/?fbclid=IwAR3SHcKTaB-w8j22jvE8jtGDpGvEYtvrO7EoN6SZka7b7mvlHem78n9QNlg>.

Leslie Loble¹² in her article “Learning to live in the time of AI” at UNESCO *Courier* presents the three new “pillars” that the education system needs today in addition to the basic ones to be known (reading, writing, arithmetic), which are, namely “empathy, creativity, and critical thinking”. Loble confirms the crucial role that both school leaders and teachers play in designing a school system that welcomes the AI (Loble, 2018).

4. The relation of art and morality

And in order to fulfill that we need to work on a school system that incorporates morality and art and gives each area its due. We are all witnesses today how applied arts are incorporated in the schools, such as music, painting, and in some schools – dancing. These, in my opinion, are a necessary paradigm for upbringing moral, well-behaved, and educated young subjects. The fact that art is incorporated in the school as a mere educational and moral section presupposes youth’s moral constitution. Art in that aspect adopts a progressive paradigm of primal morality, because it embodies the role of a mighty and creative moderator, who requires moral upbringing and maturation of a free and liberated, but reasonable, agent. In that manner, man seeks his own moral maturation as an individual, who makes a distinction between good and evil, which at the same time presupposes of exercising a definite responsibility. Thus, art plays the role of a moral educational medium that trains good children.

Art in its turn is the strongest and most intensive catalyst for the flow of creative initiatives and activities. The free creative act is a conscious choice for intending and making something good. In that respect, the free creative act lays a ground that needs to be adopted as a fundamental unit of multiple ideas and thoughts that promotes the free right and duty of the growing individual. Art makes people morally responsible and just. It turns into an unconventional act of creative education that lies within his moral and primordial human kindness (goodness). Morality in art becomes a need and necessity in the same way as air is needed for breathing. And in that respect, morality introduces a holistic and healthy line of action adequate to art itself. Morality in art thus becomes an integral part of the legitimate creative act.

Creativity itself is inseparable from freedom. Art works morally only under the condition of freedom. If art is deprived of its creative capacity of the morally conscious rational subject, it will degrade. In that case, art will become disgraced and give birth to evil. *Art with no morality becomes anti-art*. Art that lacks morality loses its own ground impairing its prestige of a legitimate creative representative and bearer of both beauty and goodness. Separated from the moral ingredient art exists in a permanent state of depression, thus living in nothingness and non-being. Art becomes nihilism, ignorance, illiteracy. It transforms into artistic nothingness, non-being, and in that sense, it becomes anti-freedom. With no morality, art becomes meaningless. It finds no reason for creativity and in that respect it sees no reason to exist. Art stops to exist. It not only turns into a destructive force, but art also becomes aggressive and in that manner has a malicious and inhumane impact. Art thus degrades man to his inhumanity and leads him to his inferior form of existence, that is, his animalistic nature. Lack of creativity speaks of unconscious, dormant, and ignorant human potential. Thus, the human capacity gradually evaporates, dies, and destructs itself adopting the form of enstrangement and alienation. Lack of creativity thus becomes the most apparent form of human alienation as man existing in a foreign and anti-human

¹² Leslie Loble is a Deputy Secretary in the New South Wales Department of Education (Australia) has led strategy, reform and innovative delivery in Australia’s largest and most diverse education sector for nearly two decades. She was awarded the *Australian Financial Review*/Westpac Top 100 Women of Influence in 2013 for her positive impact on Australian public affairs and in recognition of her role in education reform. See: <https://en.unesco.org/courier/2018-3/learning-live-time-ai>.

environment of non-existence. In that sense, art experiences the acute need to identify itself as a moral and rational human creative activity that reminds man of his primordial good construction.

The beauty and the good in that order live in peaceful relation of harmony, but this is impossible without the free creative act. Both beauty and goodness level up onto a higher dimension and become sublime. The highest peak of human existence is represented in the beautiful and good upbringing of noble and aesthetic citizens following God's image and decree. If man is viewed as the freely created artistic subject, God himself is seen as the highest possible creative artistic object. They both become partners in resemblance to the "small" and "big" university doctors. The free and noble creative human being seeks his identity by plunging himself into an understanding of his aesthetic and moral constitution. The *small* subject strives to identify and equate himself with the untouchable *big* object. Yet, they co-exist in a close relationship of mutual and determined correlation. The beauty and goodness in their reasonable way become the main human right and duty for living as a privileged, reasonable and proud existence. In that aspect, morality gives art a signed and sealed declaration of art responsible independence of its primal right for living as a legitimate free agent. With the assistance of morality, art becomes prestigious and elite (aristocratic). Morality and art in that manner could be seen as the two sides of a same coin. The human subject is modulated according to the creative freedom of the beautiful and the good. Thus, they co-exist in an everlasting realm of eternity.

5. The needs of arts in the schools

In the background of the all said above, I would like to stress the importance of nurturing creativity in schools. All types of art exercise beneficial influence on students. Music is one of them and nobody will deny its healing and pleasant effect on the listener. Movies is another type of art that bring visual picture to the viewers and in that respect is a mighty educational tool that provides a lively picture of everything that is read from the books. Moreover, movies overrule the reading of books and this is all a result of the high-tech growth and AI. They are also a means for providing an adequate picture of reality. In that relation, the construction of the sky scrapper *Burj Al-Arab* in Dubai created quite a sensation as nothing like that have had ever been built before. There is a documentary available in *the National Geographic* on its construction that provides a quite good visual presentation¹³. The film could be used for informative purposes in schools. Dancing, on the other hand, is one more art that is beneficial for upraising artistic and morally good children. The rhythm and melody provide a pleasant aesthetic experience that charge with positive energy and effect well the body. So, it is something that in my view should be included in the school systems worldwide.

To sum it all, the above-given examples and reflections are directed toward creating an open mind set in both educators and students, flexibility, and the understanding that education is crucial for providing more-artistic oriented school curricula, which helps create better, free, and talented, as well as more moral students.

6. Conclusion

The text above explored the idea of the mutual relationship between arts and morality in the system of education.

In the *Concise Historical Review of the Good and the Beautiful* section, there was presented the view of the Greek philosophers Socrates, Plato, and Aristotle who in the examples given prove the necessity of linking morality and arts for the purposes of education. This can be seen in the Plato's Academia, Aristotle's Poethics, where the morality and art interact. The

¹³ See the documentary at: <https://www.youtube.com/watch?v=8hoaMzUJRrg>.

Medieval philosophy incorporates the Christian moral concepts of the Bible in combination with the use of arts in the act of worshipping God (e.g. Church chanting, Cathedral architecture, etc.). The Age of Renaissance presents a bond between the arts of the genial works of Michelangelo, Leonardo da Vinci, Raffaello, and the moral plot of the ideas from the Bible, Greek mythology, and humanism prevalent in their artworks. Thus, polytheism, monotheism, and anthropology are seen as one in close relation. Ficino's Florentinian Academia follows the idea of the Plato's Academia but in the Renaissance form of erudite and elite education. The Platonic and Aristotelian philosophical doctrines were given in their upgraded version of Neoplatonism and Neoaristotelism. In overall, their philosophical systems were dedicated to upbringing knowledgeable, artistic, and moral people. The German transcendental philosophy places an enormous emphasis on education based on the human reason. Kant's Copernican upturn brings revolution to philosophy, which is now seen as autonomic philosophy relying on the subject. Kant's three *Critiques* construed the speculative, moral, and aesthetic types of judgements within man, all of which built his critical philosophy. The philosophy during the Enlightenment was upgraded to the exclusive rationalistic education of the 18th and 19th centuries shaped by its theoretical, moral, and aesthetic foundations. Fichte, Schelling, and Hegel. Give further precedence of the rational education based on art. Fichte's pedagogical view is known for the assistance of visual arts in students' learning through the medium of imagination. The Schelling's *Philosophy of the Art* is a remarkable accomplishment in his attempt to unify the transcendence with nature, the ideal with the real, the single with the whole, being with thinking, freedom with necessity. This section proves the thesis that the incorporation of arts and morality in education was not something foreign, and that is gradually shaped up in the different historic epochs.

In the section of *Education Today*, it is stressed on the notion that the contemporary school system is no longer capable of addressing the needs of today due to the high development of technology. Education requires reforms that meet the student needs for knowledge, which is based not only on intellectual enhancement, but also on developing students' artistic side (e.g. artistic expression through singing, dancing, acting), that requires creativity. Problems in the world (e.g. climate change, bullying, and violence) need new approach of resolution that is based on morally raised students with open mindset achieved through the various forms of arts.

The following section – *The Relation of Art and Morality*, provides a discussion of the close relationship between arts and morality viewed as free educators. Freedom is the key to create moral and artistic students. Creativity is deemed inseparable from freedom. Artworks teach students morals only under the condition of freedom. Thus, if morality is regarded as the foundation for upbringing good students, so is with arts that via the activity of imagination enhances students' skills, knowledge, and capabilities. Harmony between Ethics and Aesthetics is essential.

The last section of the manuscript (*The Need of Arts in the Schools*) places emphasis on the importance of nurturing creativity of students in schools. All types of art exercise beneficial influence on students (music, dancing, movie watching, etc.). Arts bring about flexibility for both students and educators that plays an essential role in raising up talented, artistic, knowledgeable and successful students.

The manuscript thus stresses the importance of raising morally good students using arts in the school system.

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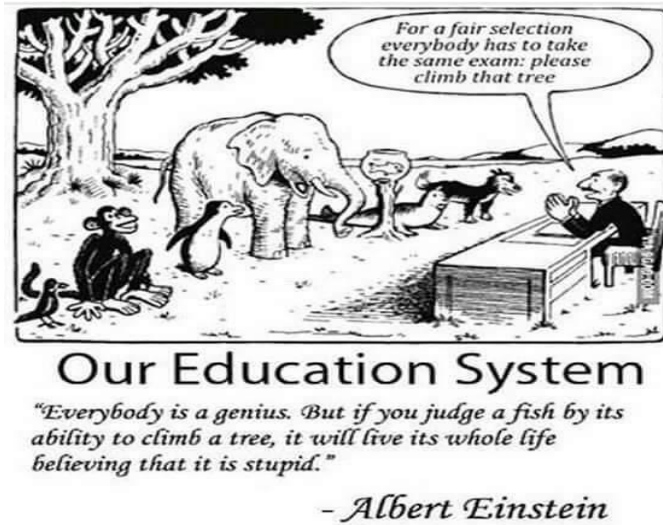


Figure 1. Illustration of the contemporary mass education school system (Jun, 2013)



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