



The Art Work and Trilogy of
“Intellect – Action – Knowledge”

Umit Inatci

Eastern Mediterranean University

“Knowledge is the consciousness of object-oriented subject.”

Edmund Husserl

Circulation of information produced by art as a consumable in the society has always been difficult for all times. Since art has developed an understanding beyond commonalities and general out-passes of values has always had the problem of dealing with and obedience with pre-inured values.

Transformation, change and differentiation require new information. Artists who convert each new information to the energy of progress and thus enhance the emergence for art as an autonomous sense discipline, simultaneously by differentiating the knowledge art from knowledge for science, created a different ideological autonomy in human life. Change in lifestyles at different times has always led to changes in the phenomenological perception of the work of art; simultaneously the appetite put forth by the art has opened new horizons numerous sociological progress models.

As the artist pushes the possibilities of reaching the knowledge in his occupation in the school of thought he established or inherited; it is inevitable that above all he struggles within his own emptiness. Emergence of knowledge as a result of questioning the reality through the intellect the sine qua non material of information starts with scholastic philosophy and takes its place in the history together with humanism which gave birth to Renaissance.

Art and knowledge relationship which I will take into consideration as “The Art Work and Trilogy of “Intellect – Action – Knowledge” does not concern only the phenomenological relationship that comes from the work of art but also questions the subjective position of the artist towards being seen and show.



Phenomenology of Art Work

It has become a serious psycho-social behavior to undertake the role of an artist through the creation of entrepreneurial situations and “doing art” without questioning “What is art?” “What and how it internalizes?” and “Why it is expressed with a different definition but close to that of science and philosophy?” In fact this was a form of spirituality resolved long ago by Leonardo da Vinci who expressed that “Real science is transmitted to us by our senses.” The intellect is responsible for overseeing the self-sensory perception, and intuition into the process based on the support of an embodiment of “inner-truths visibility under the appearances (Rodin)” a person “truth narrator (Michael Foucault)” position, if it has predictive ability in this art – as – a competent major. It cannot be deemed that in the history of thought, the truth that art precedes science has its right place.

Making art involves a materialization and thought process. When we consider that the only thing it shows itself is its body, the art that is located, as the signified, presents itself separately in front of us from the signifier, is because it seeks to be taken into account as the subject of an event or action. On the other hand, if a conscious action is needed in order to group the art work, there is no other choice to approach the art work as an object of knowledge. Because the event or situation can be detected at the status of knowledge or correspond the language that shapes it. Departing from the determination that “Knowledge is the consciousness of the object-oriented subject (Edmund Husserl)”, the relationship to be formed within the work of art, is the sense modality itself between the art work and the knowledge of the one who has the intension matured through the empiric approach. Triggering moment that includes the act of seen/being seen of the subjective and objective qualities of the work is nothing more than the perception of the sense on the phenomenal plane. In this context, the reason why I apply to “the phenomenology of the art work” lies here.

When we have to think that under which condition the art exists we accept the condition that we need to transfer art into a super ordinate form of culture; we cannot deny the reality of the formed knowledge and intuition have to include sufficient maturity for forcing the cross-cultural borders. Intellectual competency that we have to think and experience over “Intellect – Action – Knowledge” trilogy is converted into shaping effect of art’s uniqueness. This entire search for reasoning and finding the equivalent of intellect in shaping the career of the person from the state of “thinking being” to “producing, being”. In this context, under which conditions should art exist produced its own conditions. Thus, starting from here, it should be admitted that thinking is not sufficient for creating art, and there is a need for another mental freedom area. Knowledge is



in a position to leave the milieu in which it was produced and take its place in art's thinking's system.

It is mostly overlooked that the work of art reflects a moment of pure art free from all times it is produced and the hypothesis that time is an indivisible whole. Those who are not artists do not know how the work of art writhe a larvae of idea in intellect without being occupied with any school of thought or engaged in any understanding of shape; we may have mentioned that a willpower that has the aim of approaching the artist senses better but there is always something left unsaid. Here at this inevitable moment of impracticality, all that is left behind is the resolution of language spoken by the inside of the work on the visual plane. Here, we can announce the beginning of new sense process called “the phenomenology of art work”. It is inevitable to consider under which conditions of “Intellect, Action, Knowledge” trilogy would the work of art exist.

Intellect – Action – Knowledge

1.

The art work as the signifier also includes the signified as well. Since the production of the art work as an object that contains information necessitates the reasoning procedure and action of the signified. As signified “I” search for the reasons that convert it to the object of the show, which request for the means should be well differentiated.

2.

As we direct towards a model of “I” of what the conjecture expects from us rather than what we expect from life, we make ourselves as the passive object of an acceptable modeling. Willing or not since we have to mould ourselves according to what is appropriate, avoiding the “claiming the self back” attitude, we tend towards constructing an affirmative personality. The personality should be characterized with borrowed forms behaviors and will power. In this case, since intellect will direct towards the construction of an artificial I, will give up its authenticity and will always hide “ego”. “Ego” is the very source of re-claiming the self from what is out of the own will; in order to ensure that it flows; the intellect should defecate from the concern of hiding of the self.

3.

If you are in a situation to show yourself in the way you think, the work of art should look like the thought of which it is the product. Intellect at the moment direct toward the artificial edition of the self, the work of art takes its place in the context that develops outside the ego boundaries.



Here it is revealed that what we call “the art work” is not the work of art. This situation is due to the lack of knowledge (cognition) of the intellect and action’s area of interest and attention. Because the work of art does not include any pure spontaneity, it is merely a product of request design. Even the coincidence is under the control of a request as soon as accepted as a productive accident. That is, even a coincidence itself can change into a will design. When faced with the conversion and inversion domination of knowledge, no work of art is a product of “I feel like it”, rather a product of conscious, attention and interest. Art Work is as much the signified of what is thought as it is the signifier of the thinker. Momentum related vision can be converted into the action of gaining information from creation, theory and value. This possibility is related to the information attributed to the art work, and to extend to which the knowledge of the perceiver (or vice-versa) meet.

4.

The intellect gathers all its nutrients and places them in the location of auxiliary memory. Response is the experience itself, not its result. Intellect uses the response process pre-action; thought process as a rehearsal for a play and inspects the risk probability possibilities of what is intended to be done. Supervisory role of *ego* is for reinforcing the defense role of the intellect. Still, the intellect although it seems to proceed, actually does not act as a defense instinct; on the contrary, it is in a state to work as the command button for the courage to overcome. Art creates its field of existence over the need for courage to overcome. Eroding shyness, opening the mystery curtains of life, need for more entrepreneurship in questioning and appetite for learning necessitates courage that does not deny suspicion. Design of each request determines the direction towards which the intellect will swing. The intellect swings towards the knowledge; this is the sole method for intellectual nutrition.

5.

Every action is at the same time the moment of showcase of ego. Action is both the act and mechanical reception of stimulus. Each action constructs its knowledge both at its own phenomena and its stimulus – response modality. Whatever is shown is also the knowledge of the action. Each act includes its own intellect. In this case, the intellect is the one that appoints the representation that undertakes the phenomenal design of the signifier. Ego is the actor of representation. Action of ego is directed towards the satisfaction of incarnation need reinforced wish design. As the knowledge that is the insider of the work of art becomes the chief actor of putting the action into the stage. The need for action to intention (*intentio*) and need are the two concepts that are addressed in relation to what knowledge is needed with what sort of action. The phenomenological process of the art work also includes such a behavioral manifestation.



6.

The thing with the content that the artist presents to the show, at the same time, includes the internalization of the competence of the object which is the informative object of the display with the capability of the intellect – which at the same time is the content of the fiction of the intellect. The thing with the content, or the informative object, is the work of art itself. The work of art is an object as soon as it enters into the process of having content is subjected to having content – led by the subject - Having content takes over the responsibility of giving meaning and undertaking format. The work of artist is complete at the moment the information reaches its object. *Content*, is the instrument for making the work visible – in the context of languages; this instrument is directed by the knowledge. The work, as the state of knowledge has a side that is dual transitive. Knowledge ultimately comes from the object, and what the object has “the thing itself”. As the knowledge, that is instrumentalized by the work is transformed into the knowledge of the work itself, it makes itself visible as long as it is within the area of the subject itself. The “thing – that is seen” as the work (signified as seen and signifier as the intention for content for the instinct of desiring) is the thing itself not only as the object but also as the necessity and intension of the interest felt for the subject.

7.

Knowledge includes the codes of conduct for how something would be done and for what purpose. Knowledge is not always the concept-based theories about the things. The knowledge about a chair that it should stand fixed on the ground and is an ergonomic tool for sitting down, settles down as an overlapping concept with the concept of chair. However, this information is merely a notion for a person who does not have feet from birth or who has disability for walking. The artist as the homo faber (doer) makes use of the intellect in transforming the knowledge of the thing to another thing and knowledge. At this stage, knowledge, in relation to the aim of the subject, is one that starts the metamorphosis of the object and transformation to a different object process. In this case, the object is removed from its creation modality and is transformed into an object that occupies different space and holds different meaning. The object is converted into a thought provoking imagination with its real space covering shape or form transferred into surface. This intellectual action which is seen as a metaphorical harassment for the ontology of objects makes the art work as that is shown as a product of the intellect which abuses the domestic meaning of the things.

8.

As we create the work of art, we act according to what we think; however action does not meet with its product with this. In order to complete this action, in addition to the action which reflects our thoughts; there is a need for understanding for form which gives its shape. Absence of the



concern for shape, converts the subject into a collective transformative representative tool. Concern for form is a mental impulse fed with otherness and transformation. The work of art necessitates the place and space for being different and towards being noticeable. Awareness of these differences found in response to the perceived elements of the thinking and making processes which allow a reading level of knowledge itself.

9.

The process of work formation can apply differentiation and create meditation in its own process, which contains a form of concerns in its space. This space may belong to place or to the surface; their visibility or work which tries to impact differentiation, in this space they create their own living space, while its creator and commander intellect, and has to carry out effective mechanism of perception. In stance, stage knowledge and timing on perception must be categorized to put the empirical knowledge in process. Empty space should be regarded as a layer sense as soon as we attempt to design the relation of the work with the logistic venue as we attempt to design for a better presentation. It is inevitable that the area and sense theories are staged. In this case the subject that presents the object to the show has a preoccupation with form for presenting it to the show rather than being concerned for form for its own being. In this context, empirical knowledge that categorizes knowledge and intuition processes should be considered. As soon as we set out to design the work in relation to its relation to space for the better presentation, the empty space should also be evaluated as a layer of sense. The work that is perceived as the object of senses necessitates a space that would undertake its right reading and undertake itself from further readings. This visual quietness that provides knowledge's location at the center of the work is merely interference for reduction towards understanding the needed.

10.

If we consider the work of art through the vision of an object produced by the intellect and knowledge, here, the meaning is hidden more in the action, and then the knowledge stays as content in the work. The knowledge of red as a color takes place in the boundaries of physical definitions of light and vision. The use of red as the chosen color contains the action which makes the psychological effect of red visible. Meaning, on the other hand, is hidden in what the work tries to tell with red. As the last step, if we go backwards from the meaning, on the way we will come across knowledge with the experiential (logical) and intuitional knowledge reveals two sides of work; logical and transcendental ones. From this point on, we are occupied with comprehending the length of context in which the work contains and/or rejects meaning.



As a Conclusion – the Location of Knowledge in the Art Work

The intellect of the art is not an intellect equipped with exactness, yet it is an intellect which is an entrepreneur in experimenting itself, and takes the risk of having an accident. As the artist is the actor who presents his/her work equipped with knowledge, the sense scene, as the signifier of him/herself, at the same time, provides location to his/her own knowledge in the work.

The artist is in the state of providing his/her autonomous self by breaking himself/herself from the social, cultural and ethical conditions that shapes himself/herself. This necessitates a process of gaining consciousness which will be fed with the knowledge of the world. When I say the culture of the world, I am talking about all the knowledge that includes sensing which makes transcendental factual knowledge reality that makes clear document from metaphysics to physics, all knowledge that constitute the thought system of human beings. Knowledge does not represent the exactness of truth; it merely gives opportunities to the existence the things to be mentioned. All sorts of learning/knowing action from suspicion to proof hold the possibility of being the leitmotive of the art work.

If we think that knowledge is a source which feeds the production appetite and we refer to it on purpose, we come to the conclusion that the work of art does not aim at producing knowledge or a means for transferring the knowledge when we consider the materialization of the work with which knowledge we do not try to reach the thought that give birth to the art work but to knowledge. Because it is the knowledge itself which provides opportunities for thought or tendency to think, based on these pillars of judicial work, I find it correct to say within my boundaries, the work of art “the object of knowledge.” When we say that art is an object of knowledge, we do not think that it is a means for information. Art is an intellectual activity area which is impossible to communicate out of the discipline of communication area. A work can carry the signs of information but the work itself does not carry the aim of being the sign of knowledge; as it becomes the illustration of knowledge. The work of art is not an element of indication, but is the real structure carrying all the paradigms of semiotic systems.

We see that as production includes process of knowing, activating the process of knowing has qualified contribution in the manner of production. This shows us that work never has the opportunities of complete “element”. The constant state of “missing” of the art work is not due to the insufficiency state of the knowledge; it is because knowledge is the thrust element which provides opportunities by establishing analogical –referential– relationships with other knowledge for transformation (Murat Belge, Marxist Aesthetics). This form also qualifies means



for intellect state of the thought. That is the work is not the one faces or makes the work concrete, but the act that breaks it off from the thought and materializes it.

Thought is the subject position that designs the work, not the act of presenting it. Since the shaping of thought requires materialist action, the relationship with things becomes an issue; here, the location of pre-formation –before the form is been intervened by the subject– of the things becomes an issue. Since the form does not come from nothing that we meet with, form before we form it in our intellects becomes an issue. Actually we are not forming the form; we abstract the material from its form and we create a difference that is either related or independent from it. That is, for the work merely thought or the material which proves its way to it, is not sufficient; the material leads the way to thought or knowledge is equally important. The form in question is embodied within the thought and material possibilities that pollinate knowledge. This is an inevitable act particularly in plastic arts.

The clues of thought and knowledge is not merely related to the forms visual transformation, but also related to the kind and structure of the material that carries the shape and ontological/anthropological attribution. Here, we must emphasize the significance of the subject – object duality (nature / metaphysic, cogito / emotion, chaos / order...) because notion of art is not situated in any perennial certainty. The phenomena of art work does not reflect thematic schematizations of the existence but experiences a vital pathway towards reality –through perception– as the ground on which all *cogitatum* (existence of that is perceived) acts individualize themselves.

Knowledge can equip, feed, structure thought; but thought does not get involved in assimilation relation with knowledge. As soon as it does, it is instrumentalized and does not become the actor of knowledge but it becomes a sign. Provided that the art work has the risk of becoming a sign for thought or knowledge arises from such a misunderstanding. Thought and consciousness –the owner of giving order for the moment of shaping the action– their inclination to break themselves from knowledge as it they lend themselves to the work is to enable the “authentic I” to emerge that we have been mentioning. The artist needs the thing (an object as ontological reflection) called “art work” in order to present his/her authentic and autonomous personality, free from all knowledge and thought. This need is always present in the existential instincts of men; art is nothing more than pure state of such presence.

Indeed, the work of art is the knowledge object which characterizes such needs for authenticity and becoming free; however, this object has also produced its own knowledge as soon as it has been presented. In other words, knowledge as an attribute motive is replaced by the knowledge of the work. From this moment onwards, we can break from the thought that is the prerequisite



of knowledge and talk about the knowledge of the art work which enables to shape the thought (not the thought about the knowledge but the thought about the forming of the art work). Knowledge is then the knowledge of the art work; thought is the intellectual experience of art work and conscience of continuation of thought.

This is an inevitable act particularly in plastic arts. The clues of thought and knowledge are not merely related to the visual transfer of form but at the same time with format and structure of the material. Here, we should emphasize the significance of a subject/object duality. The information about the art has the information of doing the art or creating an art work.

The pushing power in the thinking and information obtaining process has a secondary role now. This is what makes art – and what carries the art to a different location from other forms of thought. The work of “doing art” is not liable for the accuracy of information and thought; its mere responsibility is to enable the competency of values that make up the *art work*.