ART IN DIVERSE
SOCIAL
SETTINGS

EDITED BY

SUSANA GONÇALVES
SUZANNE MAJHANOVICH

Art in Diverse Social Settings

This page intentionally left blank

Art in Diverse Social Settings

EDITED BY

SUSANA GONÇALVES

Polytechnic Institute of Coimbra, Portugal

AND

SUZANNE MAJHANOVICH

Western University, Canada

Table of Contents

Part 3 Art, Community and Dialogue

This page intentionally left blank

List of Tables and Figures

About the Authors

Ana Mae Barbosa, Senior Full Professor at the University of São Paulo and Universidade Anhembi Morumbi, took her Master and Doctoral degrees in the United States. She was a Fulbright Fellow at the Teachers College of Columbia University. She taught at Yale University and Ohio State University. She directed the Museum of Contemporary Art and was President of InSEA and ANPAP. She has written 23 books in Portuguese and received several awards, among them: the Herbert Read Award, the Edwin Ziegfeld Award, the Comenda Nacional do Merito Cientifico, the Comenda do Mérito Cultural, the Itaú Cultural 30 anos and the Jabuti Award for the book *Redesenhando o Desenho*: *Arte, Design and Education*.

António Cabrita worked for almost 20 years as a journalist and a movie and literature reviewer, for the main Portuguese Weekly newspaper, Expresso. Presently he is a writer, having published more than 20 books and a lecturer on Art and Dramaturgy. He lives in Maputo, Mozambique.

Cristian Campagnaro is an Associate Professor from Department of Architecture and Design at Politecnico di Torino. He teaches scenario design and concept design in the bachelor degree program in Design and Communication at Politecnico di Torino. He focuses his research both on design for social inclusion and eco-design for sustainable processes. On these topics, he is author of essays and he oversees and conducts participatory and interdisciplinary workshops for citizens, students, policymakers and social operators.

Mark Carpenter is presently a language and literature teacher, curricula developer online for the Singapore-based school in Beijing, China. He is a freelance Portuguese-English translator and editor, living and teaching English in Portugal, mostly in higher education for 29 years. He recently defended a doctoral thesis in Literature/Cinema 'Adapting Bradbury: A Cinema of Wonder and Warning' at the University of Coimbra, Portugal.

José Luis Felicio Carvalho (**Zeca Carvalho** as an artist) is an actor, improviser, stage director, Bachelor of Performing Arts and of Business Administration, Doctor of Management and Associate Professor at the Federal University of Rio de Janeiro and conducted postdoctoral research at the Center for Theatre Studies at the University of Lisbon. With a career of over 30 years in the performing arts, he participated in dozens of theatrical performances, cinema films, television

productions and international improv theatre festivals. He taught improvisation workshops for actors and non-actors in academic institutions, artistic collectives and business organizations in Brazil and Portugal. Zeca was the artistic director of the first University Festival of Improvisation Theater in Brazil and coordinates the extension project Improv University.

Morena Cuconato is Full Professor at the University of Bologna and member of the international research group EGRIS since 1996 (European Group for Integrated Social Research). She has been doing research on several EU-funded projects on young people's transition from youth to adulthood with a special focus on second-generation young people. Her main research areas are youth education, youth policy and welfare, intercultural education and migration literature.

Ilya Falkovsky is a Russian writer and an artist. He is a winner of the 2008 Kandinsky Prize in the category 'Media Art' (as part of the PG group). He is the author of a series of non-fiction books on the birth of the youth anti-fascist movement (Kick the Shit out of Nazis, 2004), the Nazi underground (Shock Troops against Putin, 2013) and its victims (Inconspicious Murders, 2014). Most recently, he published the book Volodya, Vasya and Others: Stories of Old Chinese Intellectuals as Told by Themselves (2018), as well as autobiographical prose book, The Book of the Living (2015). He teaches Russian language and culture at the Private Hualian University (Guangzhou, China).

Marina Dias de Faria, Doctor in Business Administration, is an Adjunct Professor at the Federal University of the State of Rio de Janeiro. She has completed postdoctoral research at the Center for Social Studies at the University of Coimbra. Marina was the administrative director of the first University Festival of Improvisation Theater in Brazil. She integrates the extension project Improv University and coordinates the research project Teatro de Improviso as a Teaching Methodology in Administration. Marina earned the Emerald Publishing sponsored distinction of an 'Outstanding and Highly Commended Paper' twice.

Susana Gonçalves, PhD in Psychology, is a Professor at the Polytechnic of Coimbra and Director of the Centre for the Study and Advancement of Pedagogy in Higher Education (CINEP). She is a researcher at NIEFI, the Research Unit for Education, Training and Intervention (Escola Superior de Educação de Coimbra) and she teaches Psychology and Intercultural Education and a range of topics in the field of cultural studies. She is a member of Children's Identity and Citizenship in Europe Association, where she has served as Secretary General from September 2007 to September 2019. Her present research interest are focused on art in education, citizenship and Higher Education. Some of her edited books are *Art and intercultural dialogue* (Sense, 2016), *The challenges of diversity and intercultural encounters* (2013, Routledge) and *Intercultural Policies and Education* (2011, Peter Lang). She is also a visual artist and a photographer.

Riitta Korhonen has a PhD in Education and Master in Ethnomusicology. She has been a researcher and university lecturer at the University of Turku. Her areas of expertise are early childhood, pre-primary, primary and special needs education and tradition and children's folklore. She is a member of the Children's Identity and Citizenship in Europe Association (CiCeA). She is a member of several Finnish national committees and associations of education. Her research interests are focused on pre-primary education, tradition and world heritage in education, citizenship and children's play and learning.

Beatrix Kreß is a Full Professor in Intercultural Communication, University of Hildesheim. She has a PhD in Slavic studies and linguistics. Her research areas include intercultural communication and linguistics, discourse analysis, political and media communication.

Concepción Maiztegui-Oñate, PhD in Pedagogy, works at the University of Deusto, Bilbao (Spain), where she is currently a tenured lecturer in the Department of Social Pedagogy and Diversity in the Faculty of Psychology and Education. As a Senior Researcher, she is part of the research team 'Intervention: Quality of Life and Social Inclusion'. Her research areas are mainly focused on social participation and citizenship, especially from the perspective of interculturality. Another methodological axis of interest is related to participatory methodologies and partnerships beyond the Academy. In recent years, she has participated in projects on the inclusion of vulnerable groups (ENLIVEN H20220), interculturality and integration.

Suzanne Majhanovich is Professor Emerita/Adjunct Research Professor at the Faculty of Education, Western University in London, Ontario, Canada. She is the past Chair of the WCCES Standing Committee for Publications and the former editor of the journal Canadian and International Education. With Allan Pitman, she co-edits of the Sense/Brill Series: A Diversity of Voices. She was a guest editor of four special issues of the International Review of Education related to presentations from WCCES Congresses in Havana, Sarajevo, Istanbul and Buenos Aires. Her research interests include first and second language acquisition, ESL teaching in international contexts, globalization, education restructuring, decentralization and privatization of education. She is the author of numerous articles and books and most recently has co-edited with Marie-Christine Deyrich for a special issue of the international Review of Education entitled Language Learning to Support Active Social Inclusion: Issues and Challenges for Lifelong Learning (Vol. 63:4, 2017).

Andri Savva is a Teaching Fellow in the department of Education, University of Cyprus, where she lectures on courses related to visual arts education to primary and pre-primary teachers. Her recent research work draws attention to the broad theoretical framework of contemporary art education exploring the arts through play, place/space approaches in art education and art as praxis and its implications for active citizenship. She is a member of the National committee for the Visual Arts Curriculum of Cyprus Public Schools.

Luisa Fonseca e Silva is a Master in Intercultural Studies for Business with a degree in Entrepreneurial Communication (ISCAP/P.PORTO) and is a Junior Researcher at the Centre for Intercultural Studies (CEI/ISCAP). Interested in the intercultural field: Cultural activities and socioeconomical interactions. Participation and awareness strategies for urban culture. As a research scholarship holder, she has participated in the 'The Route - Tourism and Heritage Routes including Ambient Intelligence with Visitants' Profile Adaptation and Context Awareness' project by the Centre for Intercultural Studies (CEI/ISCAP/ P.PORTO). She is a part of the 'StreetArtCEI' project, from the Centre for Intercultural Studies (CEI/ISCAP), having participated in several presentations and national congresses, and a trainer in the Entrepreneurial Sciences field.

Heidi Süß has a PhD in Applied Linguistics. She was a lecturer/researcher in the University of Hildesheim. Her research areas include rap and hip-hop studies, gender and masculinity studies.

List of Contributors

Ana Mae Barbosa	University of São Paulo and Universidade Anhembi Morumbi, Brazil
António Cabrita	Poet, writer and lecturer, Mozambique
Cristian Campagnaro	Turin Polytechnic, Italy
Mark Carpenter	Singapore-based school in Beijing, China
Zeca Carvalho	Federal University of Rio de Janeiro (UFRJ), Brazil
Morena Cuconato	University of Bologna, Italy
Ilya Falkovsky	Private Hualian University, China
Marina Dias de Faria	Federal University of the State of Rio de Janeiro (UNIRIO), Brazil
Susana Gonçalves	Polytechnic Institute of Coimbra; NIEFI, Portugal
Riitta Korhonen	University of Turku, Finland
Beatrix Kreß	University of Hildesheim, Germany
Concepción Maiztegui-Oñate	University of Deusto, Spain
Suzanne Majhanovich	Western University, Canada
Andri Savva	University of Cyprus, Cyprus
Luisa Fonseca Silva	Polyechnic of Porto, Portugal
Heidi Süß	University of Hildesheim, Germany

This page intentionally left blank

Introduction: Art in Diverse Social Settings

Susana Gonçalves and Suzanne Majhanovich

Abstract

Art is a complex, multiform, fluid human activity that is subjugated to time-space-place contexts and dependent upon social representation and values. But what is it for? This introduction to the book *Art in Diverse Social settings* begins with a general characterization of Art as universal language. Unlike verbal language, art is primarily processed in the sensorial and emotional fields and only later rationally; unlike science, it does not aim at explaining or predicting the laws of the world's phenomena, instead it communicates by showing (in essence, it has an expressive meaning). In today's world, art became an accessible good and a valuable human creation because of this reappraisal of artistic practices; art is today expressive in domains such as politics, citizenship, economy, ethics, sustainability or public affairs.

   The introduction to this edited book explains why it is focused on the role of art in today's diverse society. Art is part of the worldviews and mindsets from which it results and as a complex and ambiguous product of culture and perception, it must be understood from multiple perspectives. As such, this book includes in the first part seminal chapters with a theoretical scope, which highlight conceptual, contextual and cultural issues of contemporary art. The chapters in the second and third parts of the book are exemplary case studies, describing concrete intervention projects, which use some form of art or composed artistic expression as a medium for communication and intervention in the contexts of social and professional organizations, public spaces or the community. A summary of each chapter is provided and linked to the main goal of the book.

Keywords: Art; aesthetics; communication; society; community; meaning

Que no mundo seja possível um homem fazer uma pintura na China e no tempo de qualquer Ming, e essa mesma pintura, mil anos depois, esteja no outro polo a comover os olhos de alguém – é

de a gente se ajoelhar e beijar de gratidão a terra que nos pariu. Miguel Torga, 1942. (Cited in Torga, 1999, p. 116)

That it is possible for a man to make a painting in China during one of the Ming Dynasty eras, and that very painting, a thousand years later could be on the other side of the world to move someone's heart – is justification for us to kneel and kiss with gratitude the land that gave birth to us. Miguel Torga, 1942. (Cited in Torga, 1999, p. 116)

The study of art can be done from multiple points of view, with history and geography being the most common ones. When glancing at a generic book on art, you will most likely find art works catalogued in function of space/territories (urban art, European art, oriental art…) and temporal categories (prehistoric art, the baroque, romanticism, the modern age). To these categories are added dimensions such as:

- culture and identity (Makonde art, folk art, feminine art, queer art, outsider art…),
- the medium and materials used (sculpture, painting, music, cinema, photography, bio art, body art, land art, mixed media…),
- the purpose, the format and the technique (decorative arts, digital art, visual arts, performing arts…) and, in the twenty-first century, a new trend, co-constructed art, participatory art or relational art, 'in which the social interactions prompted by a work become its content' (Robertson, 2020, np).

When art historians analyze artistic production and the demands it meets, they identify artistic styles, art movements, as well as the most prominent art works and artists and, to a large extent, an alternative history of the mentalities intended to understand the past, deal with the present and advance into the future.

Art seeks and legitimizes singularity, opinion and free interpretation (as opposed to science, which focuses on facts, methodical discipline and the possibility of generalization), but it is also certain that it is not immune to influences such as ideologies and mentalities. For this reason, art is a complex, multiform, disparate and fluid, evolving human activity, and it is subject to many interpretations and theoretical approaches. However, what is it for? Which role does it play today? The definition of art we accept is always the starting point (and possibly the end point) to answer that question.

What Is Art? What Is Art for?

For Ernst H. Gombrich (1984), the discussion ends with his famous categorical statement: 'There really is no art. There are only artists' (p. 4). Therefore, art would have no purpose other than solving the problems that the artist faces, by

using the materials, techniques and skills at his disposal in order to produce a work of art to which the colourful cloak of aesthetics adds harmony.

Nadir Afonso, the Portuguese modernist painter and architect, said, opposing Le Corbusier, with whom he collaborated, that architecture is not an art because it has a function, while art does not. He also said that talent or artistic genius does not exist, what exists is the effort. For him, effort means the suspension in the intention and training so that the work is produced without errors, close to perfection, within the technical standards and aesthetic principles to which the artist adheres. For this author, art would not be an act of imagination, but rather of observation, perception and manipulation of form. According to his aesthetic theory (cf. Afonso, 2010), a work of art has four qualities:

- *perfection* (quality of the object that responds to the subject's need),
- *evocation* (quality of the object that represents or suggests another object),
- *originality* (quality of the sui generis object) and
- *harmony* (quality of geometric source).

The first three qualities vary according to time and place, while the fourth is universal and *sine qua non* for a work to be considered a work of art. Given its volatile and circumstantial character (dependent on the time and contexts), perfection, evocation and originality are not enough to define and differentiate art from other human productions (Afonso, 1999).

The study of art is always a vivid study of the narratives of times and places and of what people need and value (spiritually, socially, politically...) in such times and places. Art and remembrance, art and activism, art and propaganda, art therapy, community art are all well-known contemporary concepts that lead us to the belief that in the contemporary world art has a function and can be used to express some kind of interest, goal or vision.

Projects that use art as a medium at the service of some individual or social cause are common and welcome nowadays. Literature is being used as psychotherapy and a self-help tool (through reading – biblio-therapy – and journal writing); painting and sculpture are offered as support activities for the mentally ill; theatre and music are present in prisons, and used for social re-education, photography and cinema are used to re-establish positive visibility and raise the self-esteem of vulnerable communities; graffiti, street art and hip-hop are common educational tools for troubled teenagers at risk of social exclusion; visual arts are used as vehicles for learning and evaluating science, technology, engineering and mathematics (STEAM: science, technology, engineering, arts and mathematics)… In addition, art has gained a special place in local community projects, being used to involve individuals and to support, recover, heal or assist in their own personal, professional and social development projects. Art comes in many shapes today and is seen and used as a form of creation, communication, protest expression, therapy, resistance, self-expression, healing, meditation or rebellion.

Art as Communication

Art is all that can be communicated through aesthetic language. An art work is a free and multimodal narrative which is communicated through aesthetic language. As defined by The Editors of the Encyclopaedia Britannica (2018), the arts are 'modes of expression that use skill or imagination in the creation of aesthetic objects, environments or experiences that can be shared with others'. A work of art represents the free expression of an artist's opinion (or whomever he/she represents), using aesthetic language, so the work of art is a communication resource. The artistic work reveals the visions of the imagination in a multimodal narrative, since this language can be encoded verbally or non-verbally, using stimuli like gestures, imagery, plastic, sound, tactile, digital, kinaesthetic, thermic, spatial and so on.

Thus, art is not only used to solve the artist's problems, as suggested by Gombrich (1984). In its own right, art is a form of alternative communication that aids to express opinions (about the world, material and immaterial, objective and subjective, visible and invisible, palpable and psychological). That is why it differs from science (which expresses facts instead of opinions).

Art versus Science

Art has reasons (based on the aesthetic principles followed by the artist and the production rules defined by the technique and means used) instead of causes (the causality of the phenomena that science intends to describe and explain). Contrary to science, art is a narrative of the mind and imagination which is oriented towards contemplation (not towards conceptualization), towards values (not towards description) and towards the flow of emotions (not towards the rigidity of logic).

Art is necessary because it touches a significant part of the human being, the emotional/affective, somehow left aside by religion (which touches us on the spiritual side) and by science (which touches us on the rational side). As we mentioned earlier,

> Surpassing verbal expression and comprehension, art may be considered a universal language based on situated emotions – its codes must first be deciphered by the senses, and only then considered on an intellectual level (artistic comprehension may frequently require explanations, knowledge and ideas not immediately apprehensible). (Gonçalves, 2016, p. 17)

Aesthetic Language Prioritizes the Sensorial and Emotional over the Cognitive

The transcendent state of contemplation that is brought about by the artwork results from the use of aesthetic language, a language that allows showing instead

of saying or describing or explaining. The spectator is touched at the core of his feelings:

> it could it be said that Shakespeare shows the dance of human passions. For this reason, it must be objective; otherwise, he would not show the dance of passions, it would speak of it. But he shows it to us in a dance and not in a naturalistic way. (Wittgenstein, 2000, p. 61)

Then, the spectator who recognizes something sublime in the artwork has the impulse to name and describe and communicate. The difficulty of this task comes from the fact that words are insufficient. The language of art cannot be shortened verbally. Artists and art lovers are, in general, the people most capable of decoding or expressing themselves in the language of the sensitive, and so it is interesting to note the common idea that artists are sensitive people, which fits in well with this thesis that art is a language.

The artist translates what he feels and understands, by showing (the work of art); in turn, the spectator, when he understands what was shown to him (using his knowledge of the world and aesthetic appreciation) tries to express what he understood and felt. In this way, a very incomplete translation occurs, from aesthetic language into another language – talk about what you saw, dance to the music that inspires you, translate the romance you read into a film, tell your friends about the film that impressed you… in communication we use multiple codes and mediums, all of them serving to add something meaningful to the psychosocial essence of our existence.

Art shows (while science tells) because aesthetic language primarily uses emotion (while science uses rationality). A work of art stimulates sensations and produces emotion and feelings long before producing ideas and beliefs. When we appreciate a work of art, we say 'I like it' or 'I don't like it' and only later 'I understand it' or 'I don't understand it'. Conversely, when we approach a theory or a scientific experiment, we do so with the sieve of reason and with assessments of its meaning, logic, evidence or irrefutability.

We can also compare making art with child's play. The exercise of imagination used by children to play and by artists to manufacture their works of art, as well as the creative flow, staging and non-literalness are the same. Playing and making art are both appropriation, deconstruction and reconstruction of the world. Play and art both mimic and embody emotions and feelings, bringing them to the surface so that the creator (child or artist) understands the world better. Playing or making art are not acts of make-believe or madness, they are ways of taking over the world, learning, integrating and showing, giving back to the outside, what has been learned. In the words of Matarasso (2019):

> Art helps us accept the dangerous, unstable things we avoid in everyday life because they make us feel, like children, that we are not in control. It allows us to focus on what is fluid and changeable, open to interpretation, unexpected or unfinished,

deniable, hesitant or uncertain in our experience; to give our fears, anger, desires, hatred and love the space to breathe safely, speak freely, dream and fantasize, imitate; to discover what we like, feel and don't know we feel and like; to fall down without getting hurt, to strike out and not hurt others. Such things cannot be brought easily into the public spaces of adult life and yet they are real and they determine how we live. Culture and language are not enough. Art is an adventure playground of the heart, where we can explore, discover, share and become who we are, in relative safety, alone and together. (p. 43)

Art and Conflict Management

Great works of art survive their time and the place that created them because of the letters and figures of which their language is made, aesthetics, are sensory stimuli that we can apprehend universally: colour, sound, temperature, texture, volume, movement, vibration, as well as geometric patterns, repetitions and gestalt-form-background relationships. We previously wrote (Gonçalves, 2019):

Artworks can produce a complex psychological, sociological and historical account of the time, place, community and individuals who produced it. This account is perhaps more valuable and more resilient than many other products and artefacts created by the human mind and hand. […]

The imminence of misunderstandings and conflict is more persistent in verbal communication. In face-to-face communication, when we do not share knowledge of a language (even if it is a *lingua franca*) with our interlocutor, communication is chaotic and does not work. Furthermore, the word does not reveal the subject's motivations that well, because communication is not only by the word, it is also by the emotional color that we associate with the sender's facial expressions. Therefore, in the digital world, the meaning of the written word needs to be accompanied by *emoticons* so that the emotional tone is more explicit.

In non-verbal communication, the situation is even more dramatic: a gesture that in a culture is interpreted as a sign of sympathy and compliance can be seen as offensive and rude to members of another culture. […]The phrase 'a picture is worth a thousand words' became very fallacious in the post-truth era, with the technological manipulation of images to recreate facts and events. The chaotic production and diffusion of thousands of images per second turned the digital world into an illusory and fluid scenario for individual tastes, interests and perspectives. We are immersed in liquid modernity and a brave new world.

Art is anchored in creative chaos, in deconstruction and in the personal experience of the creator, but it fluidly crosses the frontiers of culture. That is its power. Because of the aesthetic appeal and its emotional magnitude, art is capable of generating dialogical interaction, intercultural learning and wide communication in society.

Universality of Art

We do not need mental elaboration in order to be stimulated by art. Children are skilled in basic artistic expression, because they have the quality of imagination that is the artist's most fundamental instrument: they sing, dance, draw, paint, pretend, improvise ... And art has been produced in all cultures throughout the ages. Whatever its function, art is a necessary human and cultural action:

> There is no culture without art and there is no art without culture. This is reason enough to explain why art is a powerful instrument to foster intercultural understanding, communication and appreciation of diversity. Art has something that makes it a very special activity and human endeavour: we use it to tell about our fluid, dynamic and imagined world and communities (Appadurai, 1996; Anderson, 1984). Works of art are views and voices, narratives of possible worlds, scripts for posterity. Exhibited art plays simultaneous complex roles in society: it functions as a center of interpretation (thus spreading meaning, intention and agency); it serves as an archive of multiple worlds (so preserving collective memories); art mirrors our mindsets, worldviews and perceived realities. If we use it to express our identities and concerns, to preserve/fabricate memories and to state ideas and ideals, then we can use it too to explore, to understand and to get better acquainted with the cultural (and social, economic, ideological...) diversity, cultural watch and dialogue. Finally, art also fabricates new possible worlds and realities (by encouraging reflection, changing minds, and inducing action and intervention). (Gonçalves, 2016, p. 6)

Despite the cultural mantle of artistic expression, art is universal because it exists in all cultures, without exception. Art tells stories, arouses emotions and describes phenomena with sensory language – artistic expression does not lack cognitive balance, as demonstrated by brut art, the art that is produced by people with psychiatric disorders and changes in consciousness, including schizophrenia and other severe mental conditions.

From his analysis of drawings/paintings of psychiatric patients in the early twentieth century, Prinzhorn (1922/1972), a psychiatrist and an art historian who studies the art of the mentally ill, acknowledged six main drivers for image making: an expressive urge, the urge to play, an ornamental urge, an ordering

tendency, a tendency to imitate and the need for symbols. The form of this endeavour can be different from one artist to another; besides, mental illness may add special and unexpected facets to the work of the artist, as when it mirrors hallucinations and dreaming, but it all come from the same source, the motivation to make images results from an 'irreducible psychological fact – an urge in man not to be absorbed passively into his environment but to impress on it traces of his existence beyond those of purposeful activity'. (p. 21). The work of this historian became influential for the artistic movements of the twentieth century, bringing to the artistic scene alternative forms of expression, *artbrut*, as Jean Dubbufet called it, or outsider art as it is currently known, including artists and works done outside the context of art schools and movements.

Many art critics argue that the artists do not need to understand their own work because their vision will always be incomplete. A work of art is the result of the times and the place where it was created, not only of the artist's creative energy and intention. Therefore, to be fully understood, many analytic tools are necessary and some distance/neutrality (hence the critics and historians are respected).

Art with Function and Purpose

Allan de Botton (2015) states that

> Art has a lot to teach us about what to remember, about hope, how to be less lonely, being appreciative. Art is propaganda for what really matters: the way we live rather the way we think we should live. (n.p.)

This philosopher lists the psychological functions of art in an interesting way, (See Botton, 2014; Guardian Culture, 2014), which we record here:

- *Art gives us hope* (by representing the beauty of the world, as in Monet's paintings;
- *Art counteracts loneliness*: when it represents pain, fear, frustration or guilt, it shows us that these emotions and feelings are part of the human condition and helps us to feel equal. The scream, Munch's famous painting, being an agonizing work, is admired as a masterpiece because the pain it expresses can be understood by everyone), and in addition, it contradicts the optimistic falsehood of advertizing and the games of commercial interests (as pop art did so well);
- *Art rebalances us*: art presents us what we lack (calm if we are hyperactive or vice versa, rationality if we are emotional or vice versa ...) in concentrated doses that we can take for life as a medication; this works both individually and for the whole of society (corrective ethics in David's sculptures was admired in decadent France at the end of the seventeenth century; the calm, perfect, harmonious pre-Raphaelite style, emerged in the nineteenth century when Britain was immersed in the brutal effects of industrialization);