

Correspondence: Iosif GABOS-GRECU

*I – Acute Psychiatry Clinic, Targu Mures County Hospital,
No. 38 Gheorghe Marinescu Street, code 540072, Targu Mures, Romania
Tel.: +40 265 214 410*

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ANXIETY IN ARTISTIC CREATION

**Anca FLOREA, Iosif GABOS-GRECU, Marieta GRECU-GABOS,
Gabriela BUICU, Theodor MOICA, Melinda FERENCZ, Cristian GABOS-GRECU**

Anca FLOREA: M. D., University of Medicine and Pharmacy Targu Mures, Romania

Iosif GABOS-GRECU:– M. D., Ph. D., Professor, Department of Psychiatry, University of Medicine and Pharmacy Targu Mures, Romania; Senior psychiatrist, Acute Psychiatry Clinic I, Targu Mures County Hospital, Targu Mures, Romania

Marieta GRECU-GABOS: M. D., Ph. D., Professor, Department of Ethic, University of Medicine and Pharmacy Targu Mures, Romania; Senior psychiatrist, Acute Psychiatry Clinic I, Targu Mures County Hospital, Targu Mures, Romania

Elena Gabriela BUICU: M. D., Ph. D., Assistant Professor, Department of Psychiatry, University of Medicine and Pharmacy Targu Mures, Romania

Theodor MOICA: M. D., Department of Psychiatry, University of Medicine and Pharmacy Targu Mures, Romania

Melinda FERENCZ: M. D., Department of Psychiatry, University of Medicine and Pharmacy Targu Mures, Romania

Cristian GABOS-GRECU: M. D., Department of Psychiatry, University of Medicine and Pharmacy Targu Mures, Romania

ABSTRACT:

Anxiety enters early in literature, but occasionally as the “mal du siècle” of romantics or the “spleen” of symbolists. In this paper we are trying to be clear on whether the correlation between anxiety and its artistic representation is allowed as a pure indicator function of general anxiety or as an attempt of each artist in part to dominate his personal anxieties.

As a reflection of interest and share of anxiety in contemporary society, the official anthem of the United Nations is “Age of Anxiety” on the lyrics of the English-born American poet W. H. Auden and music by Pablo Casals.

The correlation between anxiety and its artistic representation is allowed as a pure indicator function for general anxiety or as an attempt by each artist in part to dominate his personal anxieties.

Keywords: anxiety, artistic representation, art

REZUMAT:

Anxietatea penetrează timpuriu în literatură, dar în mod sporadic ca „mal du siècle” al romanticilor sau „spleen-ul” simboliştilor.

În lucrarea de faţă, încercăm să lămurim dacă corelaţia între anxietate şi reprezentarea ei artistică este admisă ca o pură funcţie indicatoare a anxietăţii generale sau ca o încercare a fiecărui artist în parte de a-şi domina anxietăţile sale personale.

Ca o reflectare a interesului şi ponderii anxietăţii în societatea contemporană, imnul oficial al Naţiunilor Unite este „Age of Anxiety”, pe versurile poetului american de origine engleză W. H. Auden şi muzica lui Pablo Casals.

Cuvinte-cheie: anxietate, reprezentare artistică, artă

INTRODUCTION**A. Anxiety in literature**

POLDINGER proposes four hypotheses explaining anxiety theme representation especially in literature:

I. Growing artistic concern on anxiety corresponds to an absolute augmentation of anxiety

II. Intensification of artistic controversy on “anxiety” corresponds to a relative increase of anxiety, to the detriment of fear.

III. Objects originating general fear of contemporary man would be too large and not noticeable by the individual (e.g. pursuing a nuclear disaster).

Free floating anxiety should be understood in this sense as a fear which has lost its object because it became too overwhelming to be charged individually.

IV. Absolute decrease of public anxiety expression seeks in art compensatory equivalence. The hypothesis belongs to ALEWIN, literary historian. He believes that anxiety appears in the horror English literature of the eighteenth century at a time when humanity is about to defeat the real fear of natural phenomena, containment of scientific discoveries.

ALEWIN describes living an ambivalence to real fear, horror novels allow living a “pleasing fear” ritualizing real fear previous lived.

VON DITFURTH explains “the shift” to thriller through the need for horror that the reader or viewer quenches (for expl. “Birds” of HITCHKOK).

Anxiety enters early in literature, but occasionally as the “mal du siècle” of romantics or the “spleen” of symbolists. KAFKA gives voice to his anxiety describing himself as “a being who is afraid of light” as the bug in *Metamorphosis*. In his descriptions everything is a source of anxiety (darkness in which the “process” surrounding the “Castle” takes place). Kafka is considered a passenger on a displaced train in a tunnel, anxiety being able to define it as “shadows in the shadows”.

ERICH Kastner considered a poet of hilarious states probes, depression, spleen, anxiety.

Investigation of anxiety gives way to tragic farce (N. Balota – *Fighting absurd*) to explore fears, uncertainty, horror of the unknown, suspicion.

Eugene Ionesco considers the tragic farce as “the most appropriate way to represent the anguish of a degraded humanity”.

“Rhinoceros” is a very complex exploration of human anguish that finally materializes a “real collective anguish” embodied in an obsessive universe of nightmare. BERANGER is the fierce undefeated character who is driven to an active anguish. He triumphs in Ionesco’s view, due to a basic anxiety, almost visceral, that makes him keep humanity in the general proliferation of evil.

If it is agreed that anguish is the fundamental source of the existential conflict in tragic farce. It is present as the anguish of death in the theatre of Ionesco and Pinter, of the inability in communication at BECKETT and ALBEE or anguish liability at DÜRRENMATT, FRISCH.

More recently, Peter Handke, representative of postmodernism, creates a new kind of fiction of the absurd (Fear of the goalkeeper before kick from 11 meters), in which his hero, BLOCH, lives

a new reality similar to his, but detached, nonaffective, an alienating derealisation. Dramatic noncommunication is contained in the song "Time... which I did not know".

B. Anxiety in fine art

The artist is in a double stance: he is faced with his own anxiety as a psychological experience; the anxiety is manifested in the act of creation as an act, expelling fear and as an act of defence against the world, against existence, against art itself.

It is conveyed the idea of an "artistic abstract instinct". The primitive is terrorized by the threatening world around him, through artistic creation, and he is looking to escape the threat, to exorcise it by dropping into something stable – the unsettling instability of the phenomena (e.g. Cave paintings).

Similarly, the contemporary artist is looking for a sublimation of his anxiety by lines and shapes, which are the representations of life. I will review some examples:

CIANNO DI PEPO, better known as CINABUE (having as a disciple the famous GIOTTO) reproduces stone figures in stiffness and contraction, as if they would be suspended over the abyss.

Pictorial expression retains a special mystery: the eyes of CHRIST PANTOCRATOR are huge, and Madonna's, and baby's eyes are wide open in front of a reality that eludes us.

I would insist upon the face of "St. Francis of Assisi", which delivers in time maybe the most then they reliable and sober stubbornly contractio. Our eyes go from the muddy feet – irresistibly climb over his body to stay for a moment on the upright hands, on the Bible and, eventually, they deal with the pathetic living eyes.

Cinabue sends by his images a shadow of the master's anxiety.

Some states can be deduced by contrast: Thierry BOUTS in the "Martyrdom of Innocents" in the Royal Museum of Fine Arts of Belgium, Brussels, presents a scene of violence, torture, slaughter. The figures presented in the table are hieratic, bright, reconciled. We can understand the dripping terror like a cold sweat on these tragic characters.

MICHELANGELO tragically expresses the failure of his work.

RAPHAEL, who is narcissistic, moves to drama; LEONARDO subtle inoculates the poison of doubt and ambiguity. "St. John the Baptist", beautiful like a demon comes from the shadows to draw us. His smile, which is more annoyed than that of Mona Lisa's, reminds us of Leda's serpentine grace, and of the wisdom of the world fascinated by the abyss, darkness. The picture raises to the one that watches it at an escalating unrest.

MONTAIGNE gives the sober certainty for the doubt of being soft against death. The vision of an inexorable death during life dresses human beings in a fire armor.

P. Bruegel finds a unique solution to restore emotions fixed by terrified eyes until then. In "Extropiats" at the Louvre Museum the figures decline, distort, stifled of animal fear, as these blind eyes that stare at empty tanks, into nothingness.

I stop upon the triptych "Garden of Pleasure" and "Judgement" by H. BOSCH. Analyzed in detail, not so much the apocalyptic visions that complete the nightmares, but the miniature human figures who are presented as calm, serene, embedded in embryonic structures, zoomorphic, dreamlike, grotesque. Telling in this respect are the central panel and "Hell" in its purgatory. Even the painting called "Earthly Paradise" is strange and contradictory, kin to him and in part with DALI.

Artists are attracted by the artistic surprise of the vertigo, the nothingness and the death. Here, painful tension is presented in "Laokoon" at El Greco, in VERMEER's unreal light, in the heavy and broken meat of RUBENS, in REMBRANDT's fight between darkness and light, in the despair of "Saturn" eating a child, in the grotesque macabre of "The Big Goat", and in "Witches Sabbath" of GOYA.

After the rebel refusal of academicism, the return to nature could not mask the interrogators eyes: "Players of books" by CEZANNE, GAUGUIN'S "Tahitiene", Van Gogh's self-portraits series. They capture people on the defensive against the fear of nothingness.

G. ROUAULT expresses through large eyes the vacuum fear.

PICASSO is presented in 1906 as a prophet cursed for worshipping fear, torture and death. "Ladies of Avignon" look at us with Byzantine eyes disintegrating into spheres. Apparently, it gives us relish comfort, but, in reality, it just gives mineral rigidity without a soul. PICASSO evokes an anxiety of our depths. He inaugurates an era of hopeless roughness, his work being saturated by prevailed anxiety. If CINABUE moves the eyes to divine reality, PICASSO requires them to look into nothingness.

MUNCH's mute "Scream" reverberates terror towards us.

Aformalism, considered to be an avant-garde art, would delineate through its ideological and political position, the most anxious zone, but also surrender to contemporary art.

The artist refers to the confession of his own anxieties, without aiming to an artistic program based on a crystallized ideology.

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