

Art as a center for interpretation of world's evolution and transformations

During the course of our lives, we often do not reflect on the fantastic and mysterious functioning of thought. "Thought that is imagination, while consciousness, but consciousness while a phenomenon of the unconscious in a turbulent and viscous process which we used to call intelligence" - as it is wisely defined by the author.

To have the opportunity to read this admirable and monumental work, rich in ideas, creations and philosophical speculations, is to have the opportunity to better understand, in addition to the very structure of thought, the constant sensory, cognitive and cultural metamorphosis that we have been eternally experiencing.

The work is basically structured in three interconnected parts. The first is related to the nature of our senses; the second deals with the changes undergone by our sensory palette during the historical evolution of Humanity; and the third is for the functioning of the brain.

The author has always been concerned with being thorough in considering the theme, providing large amounts of information, always with quality, in order to guarantee an excellent understanding of the books. Another detail is that this information was well delineated and organized within each part of the work, without affecting the connection of those parts.

In the course of the book, fragments of ideologies and great thinkers or "artists" were cited for each historical era, providing us with a precise and precious image about the reality and beliefs of the period, that is, how people perceived the world .

All Nature, everything around us, is nothing more than the translation of our own thought. And this thought, this understanding of the Universe, always occurs from aesthetics and sensory perception.

During the course of Western history, new sensory technologies were gradually consolidated, causing changes in our sensory palette, making some senses more important than others.

Thus, by changing our equalization of senses, the unconscious itself is transformed, changing reality. Everything then becomes permanent construction. All human evolution becomes a continuous metamorphosis.

Here we have culture, a powerful instrument for controlling Nature, made up of the most diverse forms of language. Culture would tend to immutability, immobility, were it not for the permanent process of transformation promoted by art.

Art is enlightenment, the cry for freedom. It has the revitalizing role of culture. It emerges as a kind of criticism of language in its most diverse manifestations, allowing the permanent construction and deconstruction of culture.

It is through the method, which requires knowledge, and the creative impulse, which presupposes the new, that enlightenment occurs, that is, discovery. There is no art without illumination and this is the revelation of a part of the culture that, in the process, is deconstructed.

Our author, *master* Emanuel Dimas de Melo Pimenta, says that without art we would inevitably be condemned to the *rigor mortis* of endless conventions, laws, rules and customs.

However, when there is no art, another mechanism that serves to criticize culture is crime, which, in its degenerative functioning, implies a reduction in identity and is commonly seen as violence.

Certainly, among the discoveries that most influenced the human schemata, writing and then the phonetic alphabet stand out.

It was with writing that we went from a predominantly acoustic and tribal society to a privileged visual, literary society. With writing, there is rapid urban development, greater division and specialization of work and the emergence of political systems. Writing also makes it possible to expand long-term memory, triggering a true mutation at the cognitive level.

Phonetic alphabet, in turn, represented a fusion of the eye and the ear, in their logical matrices. In addition to being able to be used for any language, it facilitated communication and memorization, since it started to operate the entire universe of knowledge with only about twenty signs, replacing the other thousands previously necessary.

The movable types press created by Gutenberg was a *sine qua non* factor for the consolidation of a literary society, intensifying the use of written text and disseminating ideas. The production of books and periodicals has made information day after day more accessible.

In the last years of the twentieth century, we can clearly observe another important transitional period, due to global intercommunication systems in real-time. Local *ethos* start to interact more and more, forming a kind of planetary *ethos*.

Initially, some believed that such a phenomenon could lead to cultural homogenization, but, conversely, what has been happening is a trend towards diversity, with the emergence of new cultural species, the result of these interactions.

This great diversity produced a "culture of creativity", where the individual skilled in the simple and reductive memorization of data is gradually replaced by the skilled person in the combination, in the establishment of relations, in invention and in bricolage.

One has the notion, through this succinct introductory, that the theme developed in the work arouses great curiosity, and due to its complexity it could not have been approached in a more adequate and profound way by the author.

It is a monumental, remarkable and extraordinary contribution to the universal thought!

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