

Aesthetic implications of education as work of art of themselves

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Abstract: *This paper faces the relevance of aesthetic dimension within the human education, in order to propose an interpretation that oversteps the prevalent utilitarian and technical-scientific reductionism in the contemporary educational models. Drawing from a “pedagogy of the beauty” that intends to pursue the full humanization of the person, the article tracks the implications between the person and the aesthetic dimension, appealing to a parallelism between work of art and educational work. In this direction the educational purpose is to pay attention to the typical form of every person in the same way in which the work of art emerges and distinguishes itself through a singular profile and as a unity of aspects that metaphorically refer to the unitarity of the person and his dimensions. The work of art is a metaphor for the process of interpretation and the search for meaning that the person is concerned about.*

Riassunto: *L'articolo si interroga sul significato della dimensione estetica all'interno della formazione umana al fine di proporre un'interpretazione che oltrepassi il riduzionismo utilitaristico e tecnico-scientifico prevalente nei modelli formativi contemporanei. Attingendo ad una “pedagogia del bello” che si propone di perseguire la piena umanizzazione della persona, il contributo rintraccia le implicazioni tra persona e dimensione estetica ricorrendo al parallelismo tra opera d'arte e opera educativa. In questa direzione il fine dell'educazione è prestare attenzione alla forma propria di ogni persona allo stesso modo in cui l'opera d'arte emerge e si distingue attraverso un profilo singolare e come insieme unitario di aspetti che, metaforicamente, rimandano all'unitarietà della persona e delle sue dimensioni. L'opera d'arte può essere vista inoltre come metafora di quel processo di interpretazione e di ricerca di senso che la persona viene svolgendo intorno a se stessa.*

Keywords: *Aesthetic dimension, Pedagogy of the beauty, Work of art, Aesthetic education.*

1. Human education between technical-utilitarian influences and opening to an “aesthetic” rationality

Scenarios of globalization, problems related to economical crisis and to the ever more pressing requests by a society, that is dominated by utilitarian and functionalistic reasons, contribute to affirm models and perspectives of human education increasingly dominated by skills and competencies and by an exclusive pursuit of what is useful and serves to achieve a result. In this way an ever more pragmatic and utilitarian idea of man tends to diffuse, that is not too keen on to cultivate those existential dimensions, that do not find an immediate and concrete result.

We are in the presence of the primacy of the experimental reason that alone is not able to explain the dimensions related to the wide and deep reality of human nature, and do not fall within what can be quantified and registered. For these reasons the reflection on education seems to be at crossroads: to think education only in terms of an utilitarian, functionalistic and economic adaptation, or to cultivate the exigency and the wish to find the meaning of an *authentically human and integral education* of the person, that considers all dimensions, not only those that concern the skills and abilities necessary to productively enter the world of work, but also those personal experiences, which reflect the form of a sensible and aesthetic rationality (Franzini, 2007). Furthermore, the practice of technical and instrumental reason, together with an exclusive trust in the intellectual abilities, if on the one hand allows to achieve useful aims to the production of goods and instruments, that are necessary to live and to increase the individual and social well-being, on the other hand lets expectation be disappointed about an harmonious and fully realized existence. Thinking only in terms of instrumental and utilitarian rationality, the man deprives himself of his deepest dimensions and of the possibility to access a life perspective, that is able to sustain the research of a meaning and an hope.

R. Scruton, dealing with the aesthetic experience of beauty, in order to overcome character positions skeptical and relativistic, has affirmed that it is a real and universal value, well-established in our rational nature because everything we affirm about experience of beauty is rationally founded. It is an experience that challenges us to find a *meaning*, to institute critical comparisons and to analyze our life and our feelings to find a meaning in them (Scruton, 2011, 166). «Art, nature and human form invite us to place this experience at the center of our lives. If we act in this way, we can

get to reach a place, in which we can find refreshment, without being ever tired of it. But imagining to be able to do it and continuing to be free to consider beauty merely as a subjective preference or as a source of a fleeting pleasure, it is the same as misunderstanding the depth with which reason and value penetrate our lives. It is the same as not realizing that, for a free human being, there are righteous feelings, experiences and pleasures as well as righteous actions» (Idem). Consequently, the aesthetic dimension plays a fundamental role in helping to shape the existence of the people and of the world. Beyond every possible aesthetic reductionism, the beauty is an ontological value, a philosophical category, that is rooted in the itinerary that the human thought carried out in the course of time to project itself to increasingly additional and unknown horizons.

Between aesthetic *dimension of beauty* and *humanity* there is a very close relationship, that philosophers contributed to think in a different way, but still directed to highlight that the meaning of humanity is being composed also through the aesthetic dimension. For this reason Schiller, in the fifteenth of the *Letters on the aesthetic education of man* notes that reason establishes this “exigency” that completes the concept of humanity, because it nourishes on the union between form and matter, formal instinct and material instinct, unity between reality and form, between contingency and necessity, passivity and freedom, as an exigency through which the man «tends to the perfection and to the elimination of all limits» (Schiller, 1976, 171).

The need of beauty is so connatural to human nature that, as Schiller notices, as soon as reason affirms: «Human nature must exist and it established exactly with this affirmation the law: beauty must exist» (Idem, 171). In this direction the role played both by philosophical and educational thinking is central to broaden the thinking itself towards environments able to reveal the person in the fullness of his humanity. This role can coincide with attention for aesthetic, artistic, symbolic forms and with the different forms of human expressiveness, that reflect the research for something original and essential in man.

Research in aesthetics, beside a rational logos, are increasingly adding an *aesthetic logos*, through which to understand in an ontological way the aesthetic experience as a primary condition, that reflects all our integrity as human beings (Diodato, 2012, 7). In effect, the aesthetic experience is able to attest the complexity of human nature, because in it are included the «experiences that are proper of the plexus mind-body, understood as a not

extricable plexus. It is an expressive and productive knowledge, as if things and events of the world entered into us through the senses and mobilized our sensory and cognitive abilities, imagination, emotion and thought as a whole, [...] and emerged again as things and events of the world through our gestures, actions and words» (Idem, 105).

Through the experiences linked to different languages and symbolic modalities, to representations of our knowledge and experience, to sensation and imagination, a bind among aesthetic, noetic, poietic is realized. This bind highlights that thought is not different from experience, but forms a whole with experience in its expressive form. Therefore, the aesthetic dimension of rationality refers to a *logos*, that reveals itself in form of “conscience” and of “reflective awareness”, that allows us to know ourselves through an “incarnate *logos*”; it is the experience of an immediate reflexivity, in which thought is perception (Idem, 112).

The openings of aesthetic reflection towards the foundational dimension of this experience causes a turnaround compared to the rationalistic and technical-economic curve of education. The education of human person cannot be governed only by processes inspired by the logic of pure rationality, technique and pursuit of profit. The pedagogical reflection is encouraged, therefore, to consider not only the impact of the technical-scientific culture, but also the multiple modalities, with which man knows and the needs and expectations he nourishes respect of a broader and deeper dimension of his own nature. He needs not only what he needs to live, because he is a being, as Garroni affirms, which is able to make an “act of operative reflection” and to work at a meta-operative level, expressing in an independent way, surpassing aims and working in a symbolic way. Man has inside himself a “creative aesthetic principle”, which turns out to be predominant in the artistic activity (Garroni, 2010, 186). Effectively, the processes related to the progressive human adaptation show that man comes to recognize himself as man, as a subject of typical practical-intellectual abilities, the more he disengages himself from immediate aims and accesses to activity of artistic creativity. Therefore, the aesthetic principle is not a simple consequence of something else, but it is the same aesthetic principle of human knowledge. It contributes to be aware within the environment in which you live, that is to develop a creative and smart adaptation. «Art – notices Garroni – does not provide a “double” of knowledge, as something added to it. On the contrary, it is rooted in the knowledge itself and it specializes according to its own laws of development and construction» (Idem, 173).

The attention to an aesthetic principle of human knowledge is still a principle that belongs to man in a subjective way, because it is man who perceives a specific cultural context in a certain way or in another. This perspective leads us to develop a more extensive and complex context regarding the conditions of possibility of the aesthetic experience. It is the result of the creative processes, which are the basis of human adaptation and knowledge. It means expressiveness, communication, but also the result of sentiment, pleasure, desire, as equally indispensable dimensions (Idem, 181).

2. The contribution of a “pedagogy of beauty”

According to the coordinates recalled, the pedagogical reflection is urged to track paths of investigation and educational practice, able to recognize the centrality of the aesthetic dimension, in order to achieve a full humanization of the person. In this direction arises the proposal of one pedagogy, that places at the center the research of beauty. This research has pervaded always the history of thought both in its forms of rational analyses and in its sensible, expressive, artistic, poetical and musical expressions.

The pedagogical reconsideration of aesthetic dimension developed in order to redesign education as expression of human complexity, of interaction between rationality and sensitivity, between sensitivity and the inner nature of person. In effect, the aesthetic experience draws on the world of our inner nature. This world is made of symbols and of the different ways in which the outside world resonates within us. The inner nature would have no form for man, if there were no symbolic mediation of the sensible. In man, as Agostino taught us, there is something like an inclination towards beauty, that intersects with the path of knowledge and interpretation of the hidden mystery of reality. It is a longing that arises from the depth of human soul, in the place where the aspiration to give a meaning to his own life goes with the transient perception of the beauty of things, which attracts us as «the ensemble, that is what is the beauty» (Agostino, 2003, Book IV, 13, 20, 60).

To nourish the inner nature of person we must consider especially the approach to art. Art is a basic component of spiritual life, that, as Kandisky underlined, emerges as «an ascending and progressive movement, as complex as clear and precise. It is the movement of knowledge. It can take

various forms but it always retains the same inner meaning, the same aim» (Kandisky, 1989, 2005, 21). As ultimate aim, the artist expresses his inner world, the *principle of inner necessity*, that arises from three different needs: a) every artist as creator, must express himself and his personality; b) every artist, as child of his time, must express the style of his time; c) being at the service of art, he must express the pure and eternal artistry, which is inherent in every man (Idem, 55).

Art is that motivation and tension which, through any form, leads to express and «stare at inner life, lend and ear to the inner necessity» (Idem, 57). The work of art springs from artist and not as a random phenomenon, but as an expression of his spirituality, of his creative and active energies, which contribute to create the spiritual life of people.

As you can glimpse, the pedagogical perspective of an education, careful to the aesthetic dimension of beauty, refers to a complex educational task, but on different sides it is also full of suggestion. The education to beauty implies a strong responsibility by adults and by everyone who plays an educational role, in order to research and realize beauty through different languages and expressive forms (from painting to music, from body expressiveness to language and poetic narration) able to help to move in the world, understand it and be active to research the different meanings of their own experience. As educators we know that we have to work within a context composed of different educational subjects and also of conditions, possibilities, projects and interventions we are able to activate. Moreover we have to consider our knowledge and abilities, knowing that education does not end in a passive adaptation to factors, procedures and techniques. Education draws primarily from the sphere of the inner nature of the person. It is in this area that the aesthetic dimensions find the possibilities to nourish and to grow.

In this sense the experiences of artists are full of indications in showing how neither operational acquisitions nor the exercise of particular abilities are in play. The aesthetic experience is lived as expressive and evocative of intimate feelings, of inner impulses, as a mean to describe in a simple and spontaneous way our moods. In a word, as Matisse affirmed, to express the “*human side*”, painting the work in spite of everything. We read from the words of the painter: «When I carry out my drawings *Variations*, the pencil path on the paper has in part something similar to the gesture of a man who groped his way in the darkness. I mean that my path has nothing planned: I am driven, I do not drive. I go from a point of the object to

another point, I always see as unique and alone [...]. Maybe I am only directed by an inner thrust I decipher little by little, while it is forming, rather than coming from outside» (Matisse, 1972, 2003, 131).

The challenge of an education opened to the consideration of aesthetic dimensions is to make not only an activist and cultural recovery. The task to awake an aesthetic education does not imply only an initiation to experiences, abilities and tasks in the different arts. The educational challenge of an education to beauty consists to promote a *personal sensitivity and availability* to live aesthetic emotions and understand symbols, metaphors and evocative points of view. This is in order to increase your understanding of reality and also opening to its dimension of mystery. It is not only to refer to cultural contents. We have to carry out a recovery in terms of *personal modes and meanings*, which are able to inspire the life experience of people, going beyond the simple answer to needs, the pursuit of profit and the appearances.

The aesthetic experiences activate not only the cognitive processes, urging the subject to realize a closer relationship between himself and the object of his own knowledge. They do not involve only the perceptive and rational processes, that preside over a formulation of a hierarchy of judgements and evaluations (this is beautiful, I like it; that is not beautiful I reject it), but they involve also *dynamics of interpretation and of research of meaning*. If at a first level of elaboration overcomes that what is immediately perceived, at a second and more reflective level the beauty induces the question about the meaning it has for our life. In this direction educators should transmit not only contents and knowledge but “open wide” the complexity of the real in the eyes of young people. Educators should also raise in them meta-knowledges through exchange of opinions, comparisons, discussions on what makes a work beautiful. Educators should help young people formulating judgements of aesthetic nature and becoming conscious of reality, formulating judgements and meanings towards some aspects of their own existence: the beauty for themselves as persons; the beauty for others; the beauty as a value for their own life and for their own project of life. Especially for young people this is essential:

- to nourish the need to spread their own life and catch the beauty of existence;
- not to be blocked in neutral and meaningless schemes;
- not to give in to existential emptying and to ways of acting without inner resonances, on the contrary to move themselves inspired by

beauty promoting the desire and directing us always in a creative way beyond ourselves;

- to reflect and work as active protagonists and promoters of projects on beauty.

Through these lines of engagement, we can glimpse the meaning of a really creative person able to take hold of his life, realizing a change and going beyond pre-established schemes of behaviour and accessing to a way of being that is an expression of our authentic potentialities. In carrying out our own intrinsic creativity, may be useful to recognize that to every person is given the task of making his life a work of art. Not all are called to be artists, but every person just for his creativity is able to express outside in a original way his own inner nature and carry out the path of self-expression and self-realization as a continuous aspiration towards perfection. Based on these assumptions, we need to ask ourselves what it means to form themselves as a work of art.

3. Affinity between work of art and educational work

The work of art as result of the artist's own inspiration is an experience that belongs to him in an innate and specific way. However it can concern the life of each person, if we look at his formation as a result of a set of acts deeply inserted in properly human activities. Recognizing that the way in which everyone is forming himself reflects the typical process of the work of art in artist's hands, arises several orders of considerations that are pertinent to the meaning and purposes of education.

Beyond the process of a mere fruition, inside the work of art we can trace a synthetic image of education, that shows how every person is forming him/herself as an harmonic ensemble of dimensions, attitudes, personal inclinations, educable potentialities. Such dimensions ask not only to be expressed, but also realized in a personal synthesis. As it happens for the person, who is called to be, even the art is connected to the being as a place of expansion and realization, because it is not a mere reflection of another reality. The artist does not work to imitate something else or someone else, but to extend the being he is possibly able also to imitate (Diodato, 2005, 135). Certainly, the artist does not create from nothing because he is not able to let that act be. However, he is maker of innovation, meaning that he determines his works to be what they are, in the shape in which they are.

Effectively «The work of art distinguishes itself for the form that the artist imposed to a pre-existing matter» (Idem, 136).

The work of art reflects a form, which develops itself in the way in which the artist is defining the matter, through further constructions and relationships, as a progressive maturation of an initial seed. This seed comes from the artist's contact with the sensory experience. In the same way also the education is developing that initial seed, which is its educability. This is why we can affirm that «The germinal form of the work of art belongs to the area of existential possibilities; it is a "partial undetermined possibility", that the artist is defining progressively» excluding others and specifying the structure of what really exists» (Idem, 139).

Talking about education using the metaphor of the work of art leads to consider different educational implications:

- the research of a unique and once-off form of every person;
- the educational process as individuation of the proper way through which the person is performing her own activity.

a) Similar to the shaping of the work of art which starts from an initial formless matter, from which the artist tries to outline a profile and a unique figure, education can be thought as a process through which the educability of the person comes to light. Potentialities and personal attitudes are as colours, sounds and materials for the artist, that Romano Guardini suggests as *the personal nucleus* of the work of art.

The peculiarity of the work of art consists of interpenetration between the man's essence and the essence of the object, which emerges in the occurrence of his expression (Guardini, 1998, 41). As a work which we form of ourselves, each of us is neither the result of one dimension nor the result of isolated processes, but the result of further possibilities, dimensions, acquisitions and learnings, contributing to refine that unique profile, which establishes the person as an indistinguishable being.

The philosopher Luigi Stefanini highlighted several times that the feature of the aesthetic dimension is to let show through the form, the component of *difference*; moreover to urge us to meet what in the reality and in each of us makes the difference, the originality and the uniqueness in an harmony and in a meaning of "choral quality", which express itself in a multiplicity that unites in a single voice, without abolishing variety, but supposing it (Stefanini, 1955, 57).

As in the work of art, even our education reflects a close relationship

between difference and research of unity. Similar by to the work of art, education means to bring out the *personal form*, which is inside each of us and contributing to outline the personality in the same way in which the profile of a work of art arises from the set of elements used by artist in composing a work of unique features and at the same time as a unitary whole. The painter Henry Matisse expressed this need of unity affirming that the combination of colours, the balance among the different signs of a painting must reflect «a living chromatic harmony, an harmony similar to that of a musical composition» (Matisse, 2003, 21). The painting reflects an overview, the order and the clarity that are in the painter's spirit, or somehow the order he is conscious of. If we think of the way in which the different art languages, the symbols, the metaphors allow to interpret the reality, then we can agree that they do not only give us an explanation and an understanding of the reality in its components of equality and linearity, but also in its components of difference, originality and surprise.

b) The understanding of the comparison between education and aesthetic dimensions has been influenced for a long time, above all in the educational culture, by the idealist perspective. According to this perspective art is a pre-logical dimension that invades the whole man and the universe. The artistic work is a part of a whole which aspires to a further reality considered the final destination of art, of aesthetic and of education itself. This mode of approach to aesthetic phenomena left out the consideration of the practical and poietic components, that is the dimension of *doing*, that draws from activities as forming, transforming, researching a positive result and the success of what is being done.

The philosopher Luigi Pareyson emphasizes that the aesthetic activity, located at the junction point between philosophy and experience, invests the whole experience and man's spiritual activity. Particularly, it contributes to highlight the character of *formativity*, understood as that proper way of human activity, which «while it is doing, invents "the way of doing" [...]». All aspects of human industriousness, from the simplest to the most articulate ones have an inevitable character of *formativity*. Human activities cannot be exercised if they do not realize themselves in procedures, that is in movements destined to culminate in *works*; but only if the work is making form, it comes to be such, in its individual and unique reality. By now this reality is detached from its author and it is living its own life, it is ended in its indivisible unit of its coherence and it is opened to the recognition of its

value and able to demand and get it. No activity can be defined as *working* if it is not also *forming* and there is no successful work, that is not form» (Pareyson, 1988, 18).

Based on these indications, it can be inferred that aesthetic and artistic activities are not detached activities with respect to other human activities, but they contribute, because of their intrinsically *formative* character, to form the whole man. The attention to the formative character of art highlights the concept of form, as such an element, that contributes to define not only the meaning of a work, intended as what fascinates us and what work comes from, in terms of perceptions and sensations, but even for the concrete and operational paths, which lead to work as a result. In this sense, the attention to work of art in analogy to educational work, induces to give attention not only to the “pure/mere form”, but also to the *process*, which takes form inside the work of art. This process can be considered in parallel with the *educational process* that everyone begins with his own personal potential.

The parallelism with educational experience of the work of art is not far from reality, if we think that in art, like in our way of forming, man is involved heart and soul. Art is rooted deeply in life and constitutes a sort of a driving force of our emotions, feelings, imagination and creative abilities. We could say that the aesthetic phenomenon is a totalizing experience, that is able to involve the whole man, who should try to recover, even as an adult, those interpretation keys of reality, that are total and not only analytical, active and not only passive, concerning wonder not indifference. These modes of reality approach are found more often in the initial periods of the personal education and in the aesthetic and artistic experiences that belong to children (Dallari, Francucci, 1998, 47). But the fact remains that the person goes on researching them in the different ages of life, even if it is not always easy to access the aesthetic experience. It is a personal dimension against which we, at first glance, feel a sense of hesitation, as it happens for all dimensions that escape a rational evaluation, a comparison with something recognized as immediately useful and effective. If we overcome the initial uncertainty in interpreting a little explored dimension of human nature, we have immediately the problem to understand what is the meaning of the aesthetic experience for the person and which educational involvements it requires. In fact we must consider that beyond the predominant influences of science and technology, people go on searching and living aesthetic experiences as a desire towards an harmonious lifestyle,

to recover an harmony sense both in personal and in interpersonal relationships. As J. Hillman highlighted the aesthetic dimension is able to exercise even a sort of “take in care” of ourselves. On the contrary, neglecting the aesthetic impulse of our psyche leads to a human condition of “anesthesia”, that requires to awake the sense of beauty in order to develop creative images regarding themselves and the society (Hillman, 1999).

4. The work of art as a space of interpretation and of the search for meaning

The attention to the dimension of art implies that educator knows how to exercise some abilities: the ability to attract and arouse interest; to arouse desire to know; moreover the ability to know how to stay at the presence of others, recognizing the distinctive aspects of the personal originality, in the same manner in which we stand in contemplation in front of the work of art.

The involvement between art and education opens interesting perspectives in terms of relational modes and feeling, in exploring new possibilities of meeting and of empathy with the other. Furthermore it must be taken into consideration that art, because of its intrinsically formative character, is a form of knowledge and an expression mode referring to the component of *poiesis*, as attention to operational activities, to paths of apprenticeship and responsibility aimed at acquiring specific results and competences. Even if it should be always stressed that education, in its art component, does not reflect a schema execution or a strictly determined method. It requires rather a certain degree of *plasticity* and adaptation to the difference of the person and to the situations we come in contact while we are educating.

The consideration of the plasticity of the education implies as educators to be available to consider potentialities, abilities, attitudes, news and changes of the pupils. It allows to put emphasis on an education careful to *personality* and to construction paths of shared *meanings*, leveraging its ability to arise a content through an illustration, a communication loaded of strong suggestion, pathos and charm. Just think, for example of the poetic communication and of the use of metaphors: the poetic words offer the subject spaces of interpretation through which he is able to individuate and establish personally the meaning of what is transmitted to him and the resonances the poetic text makes in him.

The approach to a work of art offers the subject an *interpretive space*, in which he can personally construct the meaning of the message offered to him; so he can emotionally identify and establish at least in part the meaning of what is written and communicated to him, as it happens in literature and in poetry; or of what is illustrated through images in arts and of what is heard through sounds in music.

In educational terms art is one of the most interesting modalities to allow the pupil to interpret the world, to reinvent and to give it a meaning, to learn how to look at it and know it not as a passive spectator, but on the contrary as an actor, who is drawing from his sense of curiosity, from his creativity, from his critical abilities of thinking and knowing how to choose independently.

The work of art emerges as an *interpretive space* due to a specific dynamics, which belongs to it, that is because of its knowing how to refer to something further. The dimension of beauty, for instance, capture our attention in the direction of something further, that refers to beauty as an “invitation” to man to do always his best, to strive towards perfection. It nourishes the inclination towards personal realization, pleasure and interests for knowledge at large and construction of culture, but also towards the dimension of doing and planning. It urges man to research, construct and realize everything that in an ameliorative way makes civilization perfect, tradition, values; let us think about the creation of works not only the artistic ones, but connected with everything that is expression of the human genius.

Based on the foundational premises reminded, the work of art arises as an *embodied experience* in the man's sensitive, rational and creative life. Even if we cannot ignore that one of its constitutive dynamics is the «meta-operative» one, the reference to something else, to something that is beyond what we perceive. The work allows us to go beyond the spatial and temporal characters of things, to transcend space and time. We could say that a *dynamics of alterity* is proper of the work of art. To be able to understand this aspect it is useful to think of the experience we live when we are in front of a picture: the particulars, the details and the picture as a whole, the colours and the techniques used by the artist strike our senses because the work is in front of us, but at the same time it is able to extract and cut a *space*, different from the one that is surrounding it. The work propels us to a different place, and this perception produces in us a suggestion, activating our imagination. The work is evocative of what is not present, for instance a recollection, an emotion, a moment of our history, a joyful or

suffering experience, an image of our memory, that at seeing the present image, recovers actuality and concreteness. In the same way, when we hear a music, the harmonies and the sounds, even we perceive them in their physical characteristics as sounds being produced at the present time they do not stay only at the present time, but they are able to lead us to a far away moment or to another moment of our life (Bodei, 1999, 179). Unlike other arts, the musical work uses its means to express above all the artist's inner life; melody reaches directly the people's soul. Sounds are able to let us foresee something different, that not always we are able to interpret. However, even in the difference of outward forms and of means used, it is important to learn to distinguish "the identical inner impulse" of arts (Kandisky, 1979, 40).

At this point we ask ourselves what is that the work art longs for. In this direction we can trace Heidegger's annotations about the origin of the work of art in terms of "pro-venience", of coming to light and of entering into by the work in the evidence. For this reason he underlines the relation existing between work and artist: «The artist is the origin of the work. The work is the origin of the artist. Neither of the two exists/is without the other. Every time the artist and the work *are* in themselves and in their mutual relation, by virtue of a third element, which is really the first and from which both the artist and the work of art derive their name: art. As much necessarily the artist is the origin of the work of art, in a different mode in which the work is the origin of the artist, as surely art remains in an another different mode, the origin, at the same time of the artist and of the work. However, can art be something like an origin? Where and how does art exist/ is there art?» (Heidegger, 2000, 3).

This question urges us over and over again asking ourselves about the place in which the work of art originates and arises. And this, Heidegger goes on, implies questioning about art, understanding in which way art «allocates» in the work, how it works in it, noticing that surely the work is a thing, an object, a «res produced», but even something that overcomes the being of a mere *res*: «The work makes Other widely known, makes Other clear; it is an allegory. [...] The work is symbol» (Idem, 9). As allegory and symbol it is characterized as the place in which «the event of truth is at work» (Idem, 55). To understand the work in itself, we need to understand how it is created by the artist and starting from the creative process from which it originates.

Paying attention to the work means to pay attention even to the *creative process*, understood as coming to light, as making emerge, that plays a central role, even in the creative process, we considered in parallel to the work of art: the education of the person. As in the work of art, even in the educational work there is an inner process, through which the person is emerging in his *personal center*, in the belonging of herself to herself.

Education is the creation of a work of art which rather than reflecting the exterior criterions of an aesthetic, draws from an *ethics* of the *human form*, of the personality which is emerging and which, always in analogy with the work of art, expresses some essential elements: a) the personal *possibilities*; b) the *intention* of its author; c) the *participation* and the *care* for the object-subject of its own creation.

Despite the difficulties and the ordeals we meet, education implies trust and hope, the opening to an horizon of experience, always wide opened on the news, as the revelation of human condition (Peretti, 1983, 127). For these reasons having this parallelism between work of art and educational work, should help us to recover education as an experience that, in the same way of the artistic experience, traces in things and in ourselves the reason urging us towards the full realization of our human nature. As we approach to the work of art, we experience something more and better than the things in front of us (Guardini, 1998, 31): «significant forms» that allow us «to go beyond» what we are each day, to find the entire man generally understood.

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