

**EXTENDED
ABSTRACT****The Place of Subjectivity in Representation of Nature in Cézanne's Paintings Based on Its implication in Kant's Thought****Hadi Bashiri Dezfooli *¹ Marjan Sheykh Zadeh²****1.MA, Visual Communication, Islamic Azad University E-Campus, Tehran, Iran**
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Introduction

Paul Cézanne, a prominent figure in nineteenth-century French paintings, has proposed a new perspective in his artistic creations leveling fresh criticism at the traditional representation of art. The present article aims to discuss the presence of mind and subjectivity in Cézanne's paintings. To this end, and in order to establish a coherent framework for the current study, this research is carried out based on the concept of "subjectivity" in Kant's thought (one of the eminent philosophers. On this basis, the rational discipline existing in Cézanne's artwork is then analyzed to represent his mentality of nature. The hypothesis of this study is as follows: On the basis of Kant's perspective, it seems that fundamental role of subjectivity in the development of Cézanne's paintings as the father of modern art can be justified in relation to "understanding" and "subjectivity" in the field of philosophy. The results of this study indicated that Cézanne, as one of the influential figures in modern art represents a mentality which focuses on "Thinker ego (cogitator)", akin to Kant's philosophical quests in opposition to the absolute imposition of outer reality. The research method in this paper is descriptive-analytical which is analyzed with reference to its data library resources. There are scattered writings on the background of the present study, the most important of which is the article published by "Merleau-Ponty". Merleau-Ponty (1945), in an article entitled "Cézanne's Doubt" "sought to bridge the gap between consciousness and the world with a phenomenological view.

Keyword:

Mentality

Kant

Representation

Nature

Cézanne's paintings

Methodology

The research method in the present article is descriptive-analytical and data analysis is performed using library resources.

Findings

According to Cézanne, painting is not a mere imitation of nature rather it is a process that goes hand in hand with nature. Accordingly, his method in his representations was to use concentrated visual power to observe the subject over the course of several days, months, and even years. In other words, Cézanne's

view is similar to a thinker who seeks to prove his hypothesis. To this end, he probes the properties of line, surface, color, and the intrinsic relationships of phenomena and in doing so portrays color contrast, linear orientation, and creation of depth in his works. Gaskoé in his quotations on Cézanne refers to one of his sentences addressing Kant that "A landscape is a reflection of my inner human and rational aspect... I portray nature as a subject and preserve it on my painting canvas. It may seem nonsense; however, my perspective involves my subjective awareness of nature and my painting canvas exhibits the objective awareness of that landscape. Cézanne continues that although presumably, I cannot state my intention as clear as Kant, I develop subjective awareness of nature as a subject, and objectify them in my paintings. Both painting and nature are out of me. One of them (nature) looks disordered, chaotic, transient, unstable and confused, and the other (painting) which seems organized, consistent, tangible, organized, and oriented reflects my ideas and more clearly the result of my individualized thinking.

In these statements, Cézanne places a special emphasis on the artist's mental awareness, and Gaskoé considers this as what Kant and Cézanne have in common since Cézanne receives the natural phenomena through his sensual and visual perception akin to Kant who observes phenomena by intuition and unifies these sensory perceptions within human understanding and ultimately pass the sentence. Thereafter, he represents it through unique visual perception which is not a mirror representation of nature rather the artist's background knowledge helps his sensory perceptions and makes the nature subordinate to his thoughts.

Conclusion

Akin to Kant's philosophical quests in opposition to the absolute imposition of outer reality, Cézanne's artwork as one of the most influential figures in modern art represents a mentality that focuses on "Thinker ego(cogitator)". In Cézanne's belief, art is a personal perception in which the artist's mind picks the elements of the outer reality and arranges them in an intelligible state, relying on the power of awareness. Unlike past traditions, he does not solely represent the objective facts received by the visual senses since in his view art is not a mere imitation of nature rather art is the transformation of nature by the artist's mind. In other words, both Kant and Cézanne regard awareness as the product of experience and thought. In representing nature in his works, Paul Cézanne adds his human attitude to nature and turns into the brain behind it.

References

Merleau-Ponty (1945). Cézanne's Doubt. Mahdi Salimi. www.MindMotor.biz