

What did Goethe not see?
or the education and the role of an artist in contemporary society

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In the beginning, there was a word, which was certainly witnessed by a typographer - the Czech typographer František Štorm jokingly explains the role of art in the development of civilization. This objectively controversial statement, or let us say fiction, still contains what is called the psychological truth in any good movie. Let us consider a few civilization shifts, which will illustrate the role of artists in the development more objectively than Mr. Štorm. And finally, let us ask ourselves in this very moment in order to see the challenges placed before an artist and a human being.

Our eurocentric view of the world and the identification of the development of the civilization with the development of the Mediterranean have its shortcomings, because it often ignores the imported heritage from the Far East, and later, from the New World. Still, in all the mentioned districts, civilizations emerged in relatively the same period and on very similar, almost identical principles of, at first, agricultural, and then, of every other "industry". So let us still stay in the Mediterranean.

And what happened in that Mediterranean? "Logos" happened. And as it usually happens with reflections in the highest abstract spheres, it is difficult to break the initial sphere of origin, and not to find the so-called God. If we consider the "logos" the starting point of the development of mind, abilities and feelings in human beings, we adhere to determinism, otherwise we adhere to the evolution from which the "logos" originates, and in that way, we spin around the hen and the egg.

Still, at least six millennia of written history of the Mediterranean left us enough remnants of material and non-material culture, in order to more easily adhere to evolutionism, which originates from a series of historically more and more dense coincidences. The theory of evolution suggests that life of every individual, from conception to birth, is nothing else but accelerated evolution of the species to which that individual belongs to (individuals appear as shapeless unicellular embryos on which phases of multicellular "colonies" till organisms with three distinctive basic tissues, from which systems of organs and finally, among them, its majesty the backbone, are singled out). Therefore, the ontogenesis of an individual is the accelerated phylogeny of the species, the evolution says.

Then the individual is born, which is the beginning of another revolution - the cultural one. Unlike animal cubs, "human cub", has a much richer ontogenesis, although at first stages, it does not differ much from a disoriented kitten, puppy, chicken... Encouraged by the environment which is a reflection of a millennial phylogeny, it quickly transfers from communication by inarticulate sounds and movements to cultivated intercourse with the surrounding world - it adopts articulate

language, behavior and all those material and non-material heritage of civilization, in just one word - culture.

Nowadays, "human cubs", have far more to do with the cultural ontogenesis than those "cubs" born before Gutenberg, James Watt, Tesla and Edison. They are born in an increasingly cultivated and stressful environment, whose range should be reached till adulthood, when they are grown for a higher education institution which should teach them how to move that plank of chosen activity for their successors.

Nowadays, higher education institutions receive "cubs" who were born around the world whose technologicalization has transferred the cognitive and psychomotor sphere of human life to the digital machine, by which the mental capacities were set free for the emotional sphere of life. If we consider the simplified premise the starting point, i.e. that in the development of an artist, the third affective sphere dominates over the other two, we can conclude that, in the near future, we can expect:

- increasing interest of new generations in so-called arts
- declining interest of new generations in so-called natural sciences
- infiltration of principles of education from the sphere of so-called art to the sphere of so-called sciences
- migration of forms of learning from lower levels to higher levels of formal education

It seems that increasing reliance on the machine will lead a human being to the novelties which are more fundamental than the listed ones. South Korea, the country with the highest level of technologicalization in the world, has already introduced a diagnosis with a code "digital dementia" into the health system. On the other hand, research on Ukrainian youth, has shown a steep decline of interest in sex. And the current situation related to the COVID-19 pandemic, according to statements of pedagogues of the American Institute of Graphic Arts (AIGA), has provoked an increase of mental disorders in students of arts.

Mark Twain says that history does not repeat itself, but it perfectly rhymes. Today's moment "perfectly rhymes" with globalisation which can be read from the dawn of civilization, from the very beginning of this debate. True, the then proto-globalisation was a natural and spontaneous process among isolated cultural cores, stretching back two millennia. Today's globalisation was sown with the industrial revolution two centuries ago, and catalyzed by digitalization more than two decades ago. The Far East, the Mediterranean, and the New World create an indivisible society for a year. The pandemic, with all its uncertainties, has proven to be a global binder, more effective than all other binders so far.

At the end of the XVIII century, two decades after the steam machine patent, Goethe predicted that we, I paraphrase, *would have a great paint factory, in which every work would be reproduced indistinguishable from the original work, and by completely mechanized processes, managed by children, and if that should happen, the eyes of ordinary herd would be deceived, and artists would be deprived of the source of support and an opportunity to become better.* This reflection of Goethe turned out to be a surprisingly accurate prophecy. However, Goethe did not take into account technological development which, nowadays, has brought a self-replicating "intelligent" machine,

which, in spite of a number of benefits, through its expansion, actually *degrades* knowledge, skills and competences of a human being.

Nowadays, it seems that Goethe's prophecy can be applied beyond the field of art. Goethe's prophecy concerns every human activity. Today, absolutely every profession depends on a digital machine, i.e. various experts use the same global (universal) tool - a computer. It is true that computers are machines managed even by children, but children lack focus and guidance from "adults".

The role of a school is constantly growing. The average education needed for a smooth existence in society is constantly growing. The formal schooling has got a never stronger competitor in free online media, whether we want to admit it or not. Today's "human cubs" are enabled to resolve almost every dilemma in just a second, by 2 or 3 clicks on the internet. But often, these 2-3 reflexive i.e. uncritical clicks, lead to delusion. Therefore, formal schooling will still remain a crucial basis of education, but it must reconsider its form. The outcome of all learning outcomes is "learning how to learn". This nice phrase appears at higher education institutions, and today it actually belongs to the beginnings of the formal education of "human cubs". If they don't learn that in a primary school, don't validate that in a high school, higher education institutions cannot teach them that. Then it is too late.