

UNIVERSITY OF ART AND DESIGN

CLUJ-NAPOCA

PhD in Visual Arts

**SPIRITUALITY AND IDENTITY IN MODERN AND
CONTEMPORARY ART**

PhD Thesis

ABSTRACT

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ARGUMENTATION

This research analyses and develops thematic, examined in previous personal studies, regarding our inner world, creative process and development of visual language, analysing and recontextualizing in two personal pictorial projects concepts about spiritual dimension and identity.

In the first stage, I considered it important to study the context of where the works of art are created, its influence on the artist, on the way he express himself and on the visual language developed.

I also highlighted and shaped a few concepts and notions regarding *emotions*, *creative process*, *light*, *identity*, *self*, which I considered relevant for this research. Here I analysed how artistic emotions, intuition and imagination based on 'aesthetic awareness' employed by Albert Einstein or 'structural intuitions' studied by Martin Kemp, guide researchers and the exploratory spirit of the artist towards synthesis of theories and forms focused on the surrounding nature and the Universe itself.

During this research I studied the constant relationship between science and art, the link between technology and visual language expression, following key points in history, starting from the Renaissance and Scientific Revolution, until modernism and contemporaneity.

Relevant examples are presented in Chapter II, where I highlight the influence of technological development on our perception and on the way we perceive the surrounding world. This influence generates an abstraction in communication and on the visual language created by modern and contemporary artists.

Particularly at the end of the 19th century and beginning of the 20th century, the relationship between science and art become closer and at the same time with this fusion we witness a redefinition of the religious symbols and significations, a more obvious manifestation of diversity and contradictions, of ideological, ethnic and cultural conflicts.

I then investigated the preoccupations and interests manifested in modern and contemporary art by artists which raise questions and search for answers, regarding spiritual dimension of present-day culture and I looked into the roots of their inspiration found in primitive and popular art.

As a prelude to the description of the concepts and method of work of two painting projects, I explained notions which revolve around the terms *religious* and *spiritual*, spirituality referring to inner world and inner belief, which implies a permanent pursuit for understanding self identity.

Chapter IV offers an complete presentation of the projects where I describe the significance of symbols and patterns, as well as details regarding technique and methods of investigation for each individual concept. As I give special attention to graphite in my drawing studies, I bring particular focus to its unexploited visual potential, the multiple properties found in graphene and to the opportunities offered to researchers from different disciplines to revolutionize the technology of the future over the coming decades.

The real potential of this research consists in rising awareness of the infinite possibilities of manifesting, representing and understanding new ways of communication, new levels of perceiving and exploring the surrounding world, by exploring multiple types of visualization of phenomena and ideas about reality.

We will not know the true potential of our ideas until we convert them into real activity, into action. The final result or outcome of a struggle materialized into a work of art is based on a specific certitude, based on an artist's experience achieved in time, controlled, measured and manipulated by him through various methods, into a particular direction.

Chapter I. ARTISTIC EXPRESSION. CONTEXT AND PERSPECTIVES

Analysing the conditions and the contexts of particular historical periods, starting with the 14th and 18th centuries, of the Renaissance and the Scientific Revolution, I have chosen a few representative painters for this field of study and made a brief but relevant presentation from inventions and innovations brought by Leonardo Da Vinci in various fields, to Vermeer's elaborate studies, assumed to be realized with an obscure camera, and Turner's observations on the effects of light and atmosphere in nature.

In this chapter I examine how art combines the artistic emotion and the exploring spirit of the artist, who has always tried to express emotional feelings by letting himself be guided and relying primarily on intuition and feelings, and then on reason.

I take into account how valences, phenomenological and cognitive properties, beliefs and convictions, the influence of emotions on artistic creativity and visual language, are connected to experience and the will to build upon an idea.

Following the genius of Leonardo Da Vinci (1452-1519) we see how understanding a phenomenon, through rigorous analysis and in-depth study, results in a better expression, representation of the elements, manifestations and processes underlying it. We also acknowledge how desire is expressed through language, and the improvement of rendering and representation of artistic language techniques involves a commitment, a plan of action, resources, knowledge and control.

Johannes Vermeer's (1632 – 1675) special attention to photographs details, artistic manners and in particular how light reflection is represented on certain objects, indicates information about optical effects, such as dimmed light accents or diffuse light, observed on images formed inside the obscure camera.

Joseph Mallord William Turner (1775-1851) represents the light and the idea of eternity, of the sublime, in an original vision that conferred upon him the title of "painter of light" and which will influence the generations of artists to follow him.

As we can see in the painting "Snow Storm" (1842), as well as in the whole of his work, the apparent chaos created by the unleashed forces of nature is represented in a certain order, balance and harmony that justifies the analogy with the latest scientific discoveries at that time, on magnetism, motion and electricity, that changed the way of understanding the nature and phenomena that surround us.

Observing the studies and discoveries of the wave and particle properties of light, made in the scientific field after 1800 by researchers such as James Clerk Maxwell and the ways of light representation in art by painters like Monet and Seurat, at the same time, we distinguish certain similarities which confirms the interdependence between art and science, between intuition, imagination and rationality.

I compare the theories of the painter Wasilly Kandinsky and his hypothesis that "the artist can express any form close to his soul, as long as, he remains on the land of the forms borrowed from nature", with the studies of the biologist and American researcher Dr. Bruce Lipton on the perception and understanding of the surrounding nature, its influences on the self (perception, emotion, thinking), behaviour, beliefs and inner convictions.

In his studies on human cell research and the control of molecular mechanisms on the pathological expression of a cell, Dr. Bruce Lipton also discovers how at the molecular level environmental consciousness interferes with genetic adjustments and guides the evolution of organisms; at the human level the perception of each of us influences our beliefs. Our faith being exposed and connected to the environment and the events that affect us, depends predominantly on cellular perception of it.

The behaviour we express is a reflection of the signals we receive from the surrounding environment. Our behaviour does not come from within, it's more a reflection of what we see out there. It is connected to the environment through awareness through senses and sensations. Perception is how we "read" the environment and respond to it. Our perception of the surrounding nature can rewrite our genetic code, because genes can be adapted to our convictions and beliefs. The function of the mind is to create the coherence, the logical interconnection between our convictions and the reality we experience.

The remarkable contributions of the French chemist Michel Eugene Chevreul through the aesthetics of simultaneous contrast or the production of a palette of

primary and intermediate colour nuances, as well as, the study of the aesthetic qualities of colour and the psychological associations described in a circle titled: "Allegorical, symbolic and mystical use of colour" in 1809 or "Theory of Colors" published in 1810 by the German philosopher Goethe, had considerable influence on modern artists in Europe, particularly on Impressionism, Neo-Impressionism, Fovism or Orphism.

Understanding the concept of "identity," as well as, how it can be connected to associated terms such as the "self", opens us new directions of examination in this research. Acknowledging the link between self and perception involves understanding the terms "self-awareness," "self-understanding," and "self-knowledge". Based on his studies of Christianity, Hinduism, Buddhism, Taoism and other traditions, Swiss psychologist Carl Gustav Jung considers the journey we go through self-knowledge as an essential search for the discovery of both the self and the Divine within each one of us.

Analysing the contexts in which certain works of art were born, we noticed how they influenced the creative process, helped the development of elaborate ideas and concepts, generating new art movements.

Chapter II. ABSTRACTION AND TECHNOLOGY

I considered it relevant to study in this chapter how the development of technology influences artistic expression and abstraction of visual language, and also how artists extend the horizon of possibilities by expressing, representing and understanding new forms of communication, new ways to perceive and experience the environment, exploring multiple ways to visualize phenomena and ideas about reality.

In the 21st century, the most dynamic works of art cross the boundaries of the "studio" concept, becoming a laboratory where artists test questions about culture, philosophy and society, connected to cutting-edge scientific and technological research. Artists work varies, combining disciplines such as microbiology, physical sciences, information technology (IT), human biology and living systems, kinetics and robotics by absorbing information from fields such as genetics and climate change to virtual reality and artificial intelligence.

This approach gives us the opportunity to acknowledge the dynamics of an interrelation artist - concept and technique used, between aesthetic principles - conventional and unconventional, between chance, accident, disorder, imperfection, passivity and the unexpected in relation to advanced planning through calculation and control of the creative process from the beginning until execution and the completion of the visual representation. Similar to the theory and the empirical aspect of the "controlled accident" of the Universe, human creativity always tries to explain and solve basic principles of the rational and irrational, order and chaos, logical and illogical, determined and undetermined, controlled and uncontrolled.

I have chosen some examples by comparing two images in the first stage. In one of these images the scientific information is monitored by the researchers, being captured, processed and optimized in the form of visual and sound representations. The second image represents a detail from the abstract paintings "Cages", by Gerhard Richter and is based on the ideas of American experimental composer John Cage (1912-1992), inspired by ambient and silent sound, as well as, the composition "Four minutes, thirty-three seconds".

The visualization of the frequency and intensity of the recorded sounds using the spectrogram and the observation of the detail in "Abstraktes Bild 858 - 3" is helping us to identify and compare the components resulting from irrational and rational communication, differences and similarities between the rational communication among people and the patterns and the observed signs or the recorded sounds from the surrounding nature, compare and re-evaluate the notions of rhythm, tone, frequency, brightness, contrast, intensity or study the frequencies of different musical and chromatic tones.

The analysis of such images gives us insights into the perception and complexity of visual and auditory representations in art and science. These observations raise questions such as: How does human perception relate to aesthetic understanding?

Contemporary artists have the opportunity to use advanced technologies, letting themselves be absorbed by these energies present in the electromagnetic field, trying to find ways to understand them and explore their potential in the visual arts. In this sense both awareness and harnessing of the potential of electromagnetic phenomena is essential.

In recent years, projects, conferences, shows and musical concerts have focused on themes that make visible, audible or tactile electromagnetic information, seeking answers about the duality of fascination / risks of living in an environment where we explore and exploit more and more the "invisible information".

Timo Arnall, designer at BERG in London, a researcher at the Oslo & Design School of Architecture and other renowned institutions, has developed with different designers collaborative projects based on technology that revolves around visual exploration and communication. For example, the "Immaterials" project refers to the increased development potential of invisible interfaces and infrastructures. This project studies the phenomena and mechanisms of technological infrastructures through visual, photographic, narrative, animated and cinematic techniques, translated and represented in visual expression.

Lisa Park is an interdisciplinary artist who has developed a series of biosensor projects as vehicle for manifesting and visualizing her inner feelings. In the "Eunoia" and "Eunoia II" projects, she uses EEG (electroencephalogram) self-monitoring tool to record brain electrical activity and interpret personal emotional reactions. She is

inspired in this project by the definitions of the 48 emotions presented by philosopher Baruch Spinoza in his book "Ethics" (1677).

The basic principles of the installation are similar to those studied by the cymatics, namely the study of the sound on matter. The cymatics is essentially based on the fact that any cell of a living organism resonates at a particular sound frequency. One of the remarkable experiments of the Japanese researcher, Masaru Emoto, captures, through photographic documentation, the powerful effect of sound on water crystals.

I considered it important to highlight the "Gas Discharge Visualization" (GDV) technique developed by Dr. Konstantin Korotkov, similar to the Kirlian photography, through which human energy fields can be viewed in real time, studying functional activity and the whole spectrum of processes underlying an organism. Dr. Korotkov is interested in how "we may, directly, influence the environment through our intentions and emotions".

Kirlian photography is inspired by a series of photographic techniques used to capture the image of an object exposed to a high voltage and frequency electric field. It is named after Semyon Kirlian, who in 1939 discovered that if a photographic film is placed on a conductive board connected to a high-voltage source, it creates an exposure recorded on the photographic plate, showing a silhouette of the object surrounded by a bright aura, surrounded by a luminous polychrome halo. The technique has been known under different names: electrography, electrophotography, bioelectrography, corona effect, Kirlian photo, etc. Researchers have found that the various functional states of the body correspond to specific colours which differs according to the physiological state of each organism.

Following visual aesthetics that studies similar organizational structures, but pursuing different principles, Jason Salavon examines a bridge between technology, digital culture and art. He generates and reconfigures large amounts of informative visual material related to the idea of trivial and familiar. His projects investigate new patterns, exploring the relationship between part and whole, between the individual and the group. Appealing to pop culture and everyday life, the artist regularly incorporates familiar references and informative material inspired by documents, magazines and publications. They reveal cultural generalizations, suggesting the excess of information and manipulation generated by digital media, reflecting the reality of contemporary life.

The technology has helped us to introduce, over time, the idea of pre-visualization and post-visualization, which changes the approach of the creative process. One of the areas in which these concepts are developed or applied is the cinematographic industry.

The significance of these studies consists in the design of different models of creative thinking structures and findings of some forms of cognitive processes

designed to operate for the purpose of innovative discovery and promotion of the cultural, artistic and scientific essential values.

Chapter III. SPIRITUALITY AND THE MODERN & CONTEMPORARY ARTISTIC EXPRESSION

In this chapter I analyse the relationship between spiritual and creative process in visual arts, more precisely how this way of approaching, understanding and developing the inner world influences artistic expression. This study aims to understand the spirituality phenomenon in the visual arts from modernism to the contemporary, examining the contexts, the changes and the possibilities of cultivating and expressing spirituality in the art world.

From the search for spirituality of the religious painter to the spiritual dimension of the decorative artist and then to the spiritual values sought by the painter as a visual artist, I highlighted the differences and similarities, the significance and the value of the terms *religious* and *spiritual*.

The period of the Byzantine Iconoclasm generated contradictory debates and recontextualizations on the role of images in the cult of veneration and religious tradition.

In the 16th century, the icon comes out of the specific liturgical framework and becomes the object of commerce, representatives of the Cretan School, painters such as Theophanes the Cretan, Georgios Klontzas, Michail Damaskenos, Emmanuel Lambardos introducing a habit that contradicts the old Bizantine tradition, by signing and dating their painted icons.

During the Middle Ages, the Heptanese School offered Byzantine artists a freedom of expression that led them to gradually abandon the old Byzantine techniques and conventions by the end of the 17th century, creating the first modern art movement in Greece. Strongly influenced by the Italian Baroque and the Flemish painters, artists have begun to introduce new stylistic elements and themes including genre scenes, landscapes and still life.

The Renaissance in Italy connects the Middle Ages with the Modern Age, being the first and probably the most avant-garde era in the history of visual arts. Figures from the Holy Family began to be depicted in a natural way, in a totally unusual manner compared to the representations from Byzantine and Gothic artworks, offering to the spiritual dimension a new aesthetic formula.

I consider this period one of the key moments that differentiates and makes the shift from dogmatic and canonical thinking to free thinking and freedom of expression, which questions aesthetics, artistic and intellectual conventions, and the methods of artistic expression.

Marc Chagall (1887 - 1985) is one of the pioneers of modernism who believed in the universality of faith, experimenting and synthesizing in his work innovative

ideas underpinning art movements like Cubism, Symbolism, Fovism or Surrealism I focused on the period when Chagall explores stained glass windows and I paid particular attention to the central stained glass window from the eastern side of the "All Saints' Church" in Tudeley, Kent, England, installed in 1967, which in my opinion, represents one of the most significant artistic proofs of artistic narrative transposition of a personal idea, inspired by the tragic events of a traditional family in today's society, in a modern vision that brings together remarkable images of the biblical past with contemporary spirituality.

This testimony of faith synthesized in a modern vision helps us to reflect on human drama capable of transcending the dimension of existence beyond religious dogmas, cultural trends and national identity.

Wasily Kandinsky (1866 - 1944) is probably the most representative artist who studied the possibility of creating a universal spiritual language, a visual vocabulary of abstract forms and colours to transmit the profound spirituality and intensity of human emotions. In his book "Concerning the Spiritual in Art", he analyses the interrelation between colour and sound, drawing attention to "auditory perception of colour" and the real possibilities of cultivating spirituality and connecting to "all-important sparks of innerlife".

Brâncuși introduced to the Western culture, new plastic motifs inspired by the art of carving, which like the primitive and tribal arts of Africa, Oceania, Australia, America and Southeast Asia, is preserved in the ancient ancestral trait of the Romanian people and the Romanian folk art. He also introduces new concepts and technical elements in modern sculpture such as: direct carving "la taille directe" and "fidelity, respect for the material", primitive concepts made by him that have become general rules in the modern age. He seeks by simplifying the form, the way to origins, to the essence of things, revealing to the Western culture, a new vision of the sacred dimension of reality.

In 2016, the Royal Academy of Arts (RA), London presented the works of some of the most prominent representatives of the Abstract Expressionism movement, in a monumental exhibition that reunited the infinite energy and creative power of the '50s of New York, transformed into an unprecedented spiritual experience.

Jackson Pollock and other artists of his generation such as Willem de Kooning, Mark Rothko, Robert Motherwell, Adolph Gottlieb, Barnett Newman, William Baziotes, Joan Mitchell, Lee Krasner and Helen Frankenthaler have changed the conventions previously accepted for the technique and subject chosen, offering a different view on painting through spontaneity, improvisation and an intuition connected to the inner universe, inspired by ancient and primitive cultures. In their case, what is happening on the canvas is not just a painted picture, but an event that records the moment of execution through which we can imagine, the movements and the gestures practiced during the creative process.

Bill Viola is one of the artists who has recognized and established the importance of video art, as a form of expression in visual arts, since 1970. His work explores universal human experiences such as birth and death, the idea of purification, the concept of introspection, transcendence, and transfiguration or discovery of consciousness, finding its roots in Eastern and Western art, as well as, in spiritual traditions including Zen Buddhism, Islamic Sufism or Christian Mysticism.

Matt Collishaw is the key figure in the important generation of British artists that emerged from Goldsmith's College in London, in the late 1980s, inspired by ancient religious rituals and practices, the idea of sacrifice and allegorical themes, studying the potential of imaginary, natural and supernatural worlds in different contexts questioning creation and destruction.

Anselm Kiefer is a neo-expressionist German painter and sculptor who analyses, in an ironic way, possibilities to approach the symbols used by the Third Reich and became taboo after the war, as well as the fearless desire to face the dark past of the Holocaust and the trauma experienced by modern and contemporary societies, thus motivating and proposing new perspectives on the unrealized potential of humanity and also the role of Germany in engaging in the destiny of art and culture in general. Exploring a vast array of visual imagery and investigating techniques, textures, materials and dimensions, of many controversial topics, Kiefer is one of the artists who recontextualizes, destroys and rebuilds without hesitation, constantly experimenting reusing and transforming matter and space through an uninterrupted intellectual and physical effort.

Taking into account the current research taken by neuroscientists on art and the in-depth scientific study of the creative process, we note one of the great challenges of science to understand and explain the processes, levels and stages of neural brain activities during the creative process. Also, laboratory studies on works of art, pigment analysis, radiography, radiocarbon dating, or other cutting-edge techniques provide us an in depth opportunity to interpret the technique used by the artist, its colour, its composition, its intentions, and so on.

On the one hand, analysing forms of thought and the creative process in a laboratory, but on the other hand, studying the materialization of ideas on a work of art in a different context, reminds us of Alan W. Watts example regarding the "eternal error of science on studying the flowing river by analysing a bucket of water taken from that river". Using this idea, Alan W. Watts emphasizes the crucial importance of analysing not only certain fragments or stages that form the integral part of a phenomenon, but the whole spectrum of processes and manifestations underlying the phenomenon, in the context in which it unfolds .

To study the artist and the work of art before, during and after creation, analysing the whole phenomenon not from intellectual curiosity, but from a spiritual necessity, an inner desire for knowledge, gives us chances and perspectives to shape different patterns of thinking, perception, and through this, new possibilities of communication.

An evocative example is the retrospective exhibition at Tate Modern, London, held between 6th of October 2011 and 8th of January 2012, entitled "Panorama", by German artist Gerhard Richter. The exhibition presented the works created during the significant moments of the artist's career and highlights the scale, diversity, complexity and originality of the techniques, ideas studied by the artist in his works, from realistic paintings based on photographs, examining portraits, landscapes and historical events, up to the cycle of abstract paintings, focused on the study of colour harmony, texture and colour application techniques.

The separation between art and religion in modernism, the loss of control over religious symbols and their meanings, generated in postmodernism and contemporary art moments of conflict, related to ideological, ethnic or financial issues, focusing the artist's attention on the individual crises of identity and recontextualization.

In this chapter I also questioned the fundamental principles of establishing the criteria for the evaluation of the work of art, as well as, the ways of perceiving and identifying the true cultural values promoted by the art institutions. In the vast context of the art world dominated by the control of the Contemporary Art Market, I question: What are the connections of contemporary art with the spiritual dimension and the tendencies of visual artists to relate to it?

Chapter IV. THE INDIVIDUAL ARTISTIC RESEARCH PROJECT

In Chapter IV, I explain the creative process and the concepts behind the two pictorial projects, as well as the techniques used and developed in this research. I also emphasize the importance of the sources that inspired the two projects and analyse the complexity of the symbols and patterns relevant to expressing the ideas developed in the created works.

Through drawing and painting I develop a visual language, where I explore concepts related to time, reality, history and spirituality.

In the project "*Multiple Realities*" I study the theory of "parallel universes" and the possible existence of "alternative realities" by studying the human figure in motion, following different hypotheses of human expressiveness studied within a defined timeframe. Within this time framework, I examine the moments captured and recorded with the digital camera, as well as affective states, vibrant energy and the resonance of the emotions transmitted by a close person, following the useful information sources, which help me in re-editing the photographic images within a personal narrative formula and through meticulous aesthetic analysis. By "meticulous aesthetic analysis" I mean detailed structural organization of aesthetic elements, starting from familiar details recorded through the eye and perception, to knowledge

of the geometric proportions that mediate between order and diversity. With the help of these elements, I represent the essential characteristics of experienced moments.

I examine what are the factors, manifestations, phenomena and suggestive elements that create a narrative triggering and gives us useful information to mentally rebuild and then recreate through a possible arrangement or organization of matter and energy, images that suggest events that have been experienced, in a certain time, space and place.

The model's position, gaze, gestures, actions and intentions are the first manifestations that capture our attention, coordinates that create a state of tension, calmness or relaxation.

I look at how the transfer of energy and matter, starting from signals, messages and ideas generated by thoughts and transmitted by neural electrical impulses to the energy created and transposed on paper or canvas during the creative process, gives us new perspectives of expression and multiple possibilities to redefine the concept by which we understand that "the artist identifies himself with the created object (the created work of art)".

The originality of this project consists in the recontextualization of the message and the reconfiguration of the studied elements in an unlimited space of variables, in which the portrait is analysed by looking at the similarity, character, expressivity of the studied model in some of the works, but also the problematics regarding abstraction of the human figure or the idea of "figurative", starting from the resonance, the vibration of the form, to its disassociation and its reconstruction into another visual formula that preserves the characteristics, the distinctive features of the model and the interplay of its surrounding elements.

"Portal" or "The Shrine of Eternal Happiness..." is influenced by a vast repertoire of symbols and imagery inspired by Byzantine iconography, Gothic architecture, Islamic art and Victorian style, from the 19th century to the beginning of the 20th century. In this project I seek to assimilate those references which connect the experience and personal memories, with imagery that composes them in a narrative context.

The idea to immortalize the identity of a real person, a state of mind or a concept in an artwork has been a major concern in art since the Renaissance. In this project this concept is acknowledged on the basis of a projection of self-consciousness, materialized in an introspective personal vision.

The idea of this project was inspired by the mosaic of the altar in the Holy Souls Chapel of Westminster Cathedral in London. Also, the arrangement of the chapels located in the cathedral's side corridors, the complexity of the materials, the structures, the techniques used and the monumental architecture, inspired me with the creative energy to visualize and develop an ample painting project.

Representing the human figure nude in different contexts, I analyse the feminine body as a non-sexual subject, trying to emphasize the vulnerability of the human being, of each one of us, and the fragile relationship we establish with the space we coexist.

I experience and reconstruct through a series of images the idea of freedom, integrity, simplicity, openness and spiritual enlightenment, developing my own personal perception, seeking new meanings and symbols that can lead us to a refinement of the senses and gain access to a higher consciousness.

By depicting partial nudity I explore a dimension where the viewer is transposed into esoteric area, revealing aesthetic and moral values only to those initiated in the mysteries and hidden teachings of the "truth" contained beyond the image, metaphor or narrative.

The centre of interest in the study of the human figure is directed into the cerebral area, hair serving as much as the protective veil for the most important and fragile part of the human body, the brain, but also as a distinctive element in determining the identity of a person. The arrangement of curls, twisted hair spirals and the aesthetic harmony of the corrugated forms of hair, refer in this context, to the order, symmetry, dynamics existing in every cell, tissue or human organ and in the organization of neural structures of the brain, the complexity of human thinking and our ability to produce ideas, to conscientize and to materialize them.

Our potential to connect on different levels with our higher self and to imagine or experience different contexts, demonstrates the ability of the human brain to access a superior spiritual source of inspiration and its ability to be stimulated, manipulated in some directions, one of these representing virtual reality.

The idea of a "portal" studied and represented in some of the compositions that construct this project, gives me the chance to analyse a virtual reality or the possibility of accessing a new reality, an opening to something unexplored, inexplicable, which can reveal another way of knowing, perceiving and understanding of the world.

The beliefs of native cultures, of our ancestors, on the symbolic significance of the long capillary hair, its spiritual nature and its importance, give us a deep understanding of the outer beauty that comes from an inner balance and the positive energy of the human being. Human hair helps our bodies not only to function biologically, providing protection, facilitating the evaporation of sweat, or regulating the body temperature, but also symbolizes a physical manifestation of the spiritual ascension, allowing the extrasensory perception the connection to Earth's energy and the surrounding nature, at different levels, higher than those we usually perceive.

According to certain hypotheses, the hair accumulates memories created during the time it grew, representing an extension of the nervous system and of our thoughts. The metaphorical and symbolic character of the elements represented in this project

and the relationship they establish with the studied personage, help me to question the subliminal potential of the message and the transmitted information.

Like the greeting and salutation "Namaste", which in Hinduism means "I bow to the divine in you!", the character represented in different hypostases and contexts in this project invokes, in a gesture of worship, the divine consciousness. This interferes with human consciousness, and the gesture becomes a metaphor, a way of communication, a desire to access such a double-sense tunnel, a portal through which the character addresses to another universe, a deity, another entity, a space, a landscape, nature and so on.

The symbolic position of the hands clasped in a prayer and a gesture of worship is well-known in Western religions, one of the hands representing the infinite spiritual universe, while the other hand represents the earthy instincts of human nature.

Through the appearance of the human figure half-kneeling in most of the works that connects the two triptychs, as well as the main triptych, I examine the tension between physical grace and divinity, the inner conflict emerged at the conscious abandon of the ego in the face of universal balance and harmony.

The observations in the scientific field shape an informational platform that helps me find solutions in the stylization, organization and simplification of the forms, patterns or elements that build the inner geography of the composition, the visual message or the phenomenon that contributes to the meaning of the message transmitted in the visual representation, the drawing, the painting, the work of art, or the cycle of works, I have been developing so far.

CONCLUSIONS

I have always focused on pioneering achievements in fine arts fields, the radical changes brought by artists, critics, theorists or thinkers whose ideas, visions and concerns oppose, for example, the values of mass culture and consumerism that emerged with the Industrial Revolution and globalization processes promoted by Western culture.

The projects I have been developing in this research, follow and probe the effect produced by the dissemination and re-contextualization of information built upon layers of symbols, patterns, textures or signs organized in a restrained compositional and technical personal register. The aim pursued in the two projects is to synthesize data uploaded in a picture or a series of representations designed to provide a better perception of the visual message.

Forthcoming stages of these studies follow two basic principles, namely to keep alive within that "childlike joy of discovery, constantly awake within us, which senses behind every corner a totally new perspective", otherwise "that is a simple thing

which is so hard to do", as painter Neo Rauch mentioned in one of his interviews, and to constantly examine the relationship between the studied compositions and the contexts where each project is going to be exhibited.

It is relevant to mention that this research is related and refers to the studies of different areas from the sphere of science, being treated from the point of view of artistic theories, methods and art practice through a personal methodological approach and integral professional ethic.

In conclusion, the studies, theories and concepts analysed here provide intellectual challenges to the present research, balance the personal experiences and participate in the development of the theoretical bases of present field of study. They can also question or propose answers to the problems studied in other professional practices and analyse a variety of knowledge, theoretical and practical information, which helps us understand the studied concepts that cross the boundaries of each discipline.

The outlook on the research outcome invites us to meditate and act at the same time, to experience and expand levels of consciousness to a higher level of awareness and ability to understand, transcend those fundamental structures of the human being by cultivating a spirituality and discovering the source from which to shine the intelligence, creativity, intuition, love and inner happiness; human values promoted so often by "the Renaissance Man of Modern American Filmmaking", David Lynch.

Synthesizing the stages investigated in the four chapters, regarding the search for spirituality and self-identity in the interdisciplinary context of science and art, we can observe in modernism and contemporaneity the unlimited opportunities for the means of expressing and promoting universal values.

Analysing the studies on the manifestation of multiple forms of energy and patterns, the processes underlying energy formation and patterns repetition we experience in the real world, I test a reasoning and personal visual language with which I explain the causes and effects, that generates the cyclic order of the encountered events and which are related to my personal experiences. This principle, which I aim to develop in each pictorial project, helps me to reflect upon milestone moments, as reference points, in my personal life and to expand my understanding on self and own persona.