

**Auteur(s) : Malaquais, Jean**

## Les folios

En passant la souris sur une vignette, le titre de l'image apparaît.

1 Fichier(s)

## Les mots clés

[Réalisme](#), [Théorie artistique](#)

## Présentation

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## Information générales

LangueAnglais

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## Description & Analyse

DescriptionCourt texte où Malaquais expose une théorie du rapport entre l'art et la réalité. Pour lui, "l'art ne se préoccupe pas de représenter la réalité mais de la transformer".

## Informations sur l'édition numérique

Editeur de la ficheVictoria Pleuchot (Société Jean Malaquais) ; EMAN, Thalim (CNRS-ENS-Sorbonne nouvelle)

Mentions légales

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## ART, KNOWLEDGE, AND REALITY

No thrilling life-experience provides the individual with the proper, or even the sufficient material for a work of art. Compared with reality, art is false but some true. Veracity and truthfulness are achieved, and necessarily so, through a peculiar technique of deformation and distortion. A photographic, turn by turn transcription of reality, could not even claim to be good reportage. The reason is to be found in that art is not concerned with picturing reality but with transforming it. On the other hand, experience as such is not translatable onto a canvas or in terms of a novel. As manifested in creative work, experience and reality always appear far above the actual, crude, "Let's face the facts." On the contrary, art is essentially a struggle against the banality of data. A thing, a situation, believed to be thoroughly known, "lived through", exclude themselves from the domain of artistic elaboration. The idiocy of the mystery stories is that they propose a riddle which is automatically resolved in the last few pages of the book, whereas a genuine work of art strives to express one thing in relation with something which is not that specific thing. Instead of translating bare facts, it is an instrument aimed at knowing them, an everlasting attempt of questioning the deeper meaning of reality. Thus, say, the writer's experience is his writing. The act of creating cannot be separated from what is created, and the artist's experience is his own work — a perpetual state of creating himself as an over reborn experiment. In the last analysis, inasmuch as his work is art, he expresses not his own reality and his peculiar experiences, but the objective reality and the common experiences of mankind.