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Intuition in artworks compared to the Kant's theories in the Critique of Pure Reason

Reza Alipour*
Marjan Sheikhzadeh**
Mohammad Reza Sharifzadeh***

Abstract

“Intuition” is one of the most salubrious and mysterious parades of human being religious life. Recognition of essence and its spirit, value of knowledge, evaluation of pureness from spurious among critique masses of theories, brought concerns to many thinkers and intellectuals. An artwork becomes unique and everlasting when from one hand, rooted in transcendent and sensual intuition of the artist and from other hand through the understanding of its addressees. The “intuition” reveals the truth in the mind of artist and finally the truth of the artwork. The “intuition” is one of the most fundamental concepts of Immanuel Kant’s philosophy and to the extent of an infrastructure; it plays a key role in Kant’s knowledge system. Kant emphasizes on sensual intuition and put the subjectivity as the main theme of his work and this attitude has been instrumental in the formation of the great artworks and schools in the era of modernism and even postmodernism. In review of artworks, we observe the presence of intuition in triangle of artistic work, artist and addressee.

In this article we intend to determine the intuition status in creation of artworks and based on Kant’s first critique (critique of pure reason) to explain and emphasize its place in artworks. This paper is based on hypothesis that artworks output of disposure and intuition, and artist has created an art by using his own unique act of mind such as precedence intuition. Based on Kant’s first critique the intuition is nothing but, the direct understanding of the meaning that exists at the present and has essential role in Kant’s intuition of art that along with artist’s ability will communicate with audience. This paper has been emphasized and compared the descriptive analytical methods by using books and articles.

Key words

Kant’s first critique (critique of pure reason), Kant’s intuition, artwork, intuition in artwork.

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* . Islamic Azad University, Abadan Branch. Abadan. Iran. Corresponding author. alipourart@yahoo.com

** . Islamic Azad University, Abadan Branch. Abadan. Iran. sheikhzadehart@yahoo.com

*** . Islamic Azad University, Central Tehran Branch. Tehran. Iran. m2.sharifzadeh1@yahoo.com

Introduction

In the mystics' language, Intuition or observance, means "fall and unveiling, and it's beyond the revelation" (Telmesaani, 1992: 513). Abdolrazzagh Kashani writes: "the intuition means observation of right to right (Kashani, 1991: 153-154). In literature, the synonyms for intuition are as follows: consciousness, guess, discovery, illumination, perception, inspiration, existence and likewise.

From the Islamic philosophers' point of view, the intuition meant as "guess" but in the course of time, this meaning changed to intuition among Iranian thinkers. This concept owns a sublime status in philosophy and was discussed by philosophers in existential divisions, in science, scientist and definite discussions, and also in epistemology and ontology context. Significant discussions on "intuition and "presence" have been raised in mysticism too. In the ethics and the philosophy of morality discussions also some key thinkers had pay attention to the issue, and in the late 19th century the intuitionism school is flourishing in ethics. In most cases the "intuition" and the "presence" have the same meaning and could be replaced in different contexts. The intuition as a term, is derivative from the word "shaded" in Arabic language which means "presence" and "presence" is also derivative from the infinitive term "hazr", which comes against absence. Anytime intuition and presence meant the same the antonym meaning of both is absence. When one object is absent from other object (physical or spiritual absence), no or intuition happens, and when the absence is finished and the two objects juxtapose with no obstacle, the two objects are regarded as present. Intuition, for different philosophers has different meanings. For example, in Plato's philosophy what is called "equivalent intuition" is different from what is said to be "absolute intuition". It is for sure that the ambiguity of this term was increased in the thoughts of thinkers and philosophers who believed in intuition from "Plato" to "Husserl".

Meanwhile, what is focused in this essay is the intuition impact on the conception and creation

of the art work and this is explained by studying the impacts of intuition on an artwork, and more important by studying the addressee' intuition in realizing the artwork based on Immanuel Kant's ideas and viewpoints in critic of pure reason and his emphasize on sensitivity intuition. The life of an artwork is started from where the artist creates it by its own mind and the artwork then finds an independent identity.

In this essay by analyzing the intuition concept in the Kant epistemology structure, and achieving artistic intuition based on his viewpoints, the data have been analyzed with descriptive-analytic method. I also benefited the books and essays written in this field. The questions for which, this essay is looking for answers are as follows: 1- does intuition play a significant role in creation of an artwork? Or in other word, is the artwork a product of discovery and intuition? 2- Is the intuition in artworks, based on Kant's viewpoints in priori critics (the critic of pure reason) acceptable?

History of the Research

Although there is no article overtly discussing this issue, but there are valuable essays and books on the concept of artwork and its origin, and also on the structure and concept of intuition in Kant's viewpoint,. These books and essays could help us on raising and analyzing some concepts and were decisive on achieving the goals in this study.

The artwork reflects a version of absolute beauty in the human mind and is a sample of real beauty which the artist makes it to be felt and to be understood by human sense through discover. The artist represents the beauty of it artwork by its intuitional knowledge and it would be appeared through its maturity. What is regarded as genius and creative imagination is intuition which has no connection to the real past experiences and even to the world experience in general. Khoei (1993) in an essay titled "Kantian genius and Beethoven", works on the adoptability of the Kantian concept of genius with the Beethoven music creation. In this article, it is shown that genius

is the primary basis for artwork, and enthusiasm would develop it and would create the form of the artwork as the final product. What Kant has said about creation of the impact of genius on artwork, could be seen in many eternal music artworks such as Beethoven's artworks.

Justus Hartnack (1967, interpreted by Haddad adel, 2014) in his book "Kant's theory of knowledge" works on theoretical philosophy of Kant and in his theatrical discussions, achieves two things by analyzing recognition and knowledge: first the intuition and the other is the shed of statements on what has been observed. In his book, Hartnack explained very fluently and simply the recognition theory of Kant and emphasized on the point that the intuition concept is a high respected concept and this concept is one of the most basic content of the Kantian knowledge grounds.

Dibadj (2009) in an essay titled "place in itself and object in itself" works on transcendent interpretation of Kant about place and analyze the positional intuition in the place and the object in itself.

Jalalvand (2009) in an essay titled "investigation of intuition issue in Plato's studies", by investigating the Plato's studies and his successors, tried to find more exact meanings for intuition. It was concluded that by reflecting on the allegoric Plato's Cave, which is said to be his most important work, on its rising movement towards the absolute goodness, we can see the mystic intuition, but in the reverse movement towards the Cave, he benefited the rational intuition. The concept and the content of intuition in Kant's writings has a very key role, in Pure Reason Kant (interpreted by Adiboltani, 1983) worked specifically on the issue and his other book the Critic of Judgment (interpreted by Rashidian, 2014), mediates and connects the other two books (the Critic of Pure Reason and the Critic of Practical Reason).

Intuition Definition in the Illumination Era up to Kant

Intuition; in western philosophy and mysticism and also in logic, mathematics, western philosophy of

ethics, ... is used as "intuitive knowledge" and in Persian they call it: "intuition" or intuitive knowledge. The study on its concept and meaning in intuition believers' philosophy, demonstrates that no straight or obvious meaning could be found and philosophers had different ideas on the exact meaning of this term. The real meaning is still ambiguous.

Considering the function of this term (intuition) in philosophy during the illumination era, we can see that from Descartes up to now, there were too many up and downs. Although in this essay, the intuition is discussed from Kant's perspective, but in order to better understand its concept and meaning, we would also consider the ideas of some key philosophers from Descartes to Kant.

Understanding the truth by human perception, is the key issue of philosophy of knowledge and from the time of "Descartes" and the time through which, ripening of rational thought reached its climax. After Descartes some philosophers came who focused their energy on discovery of the pure knowledge of sensual phenomena.

Descartes used "intuition" as reason improvisation. Foroughi in "The History of Philosophy in Europe writes": "Descartes knows real evidence, as what is evident by reason, and from this perspective, he chose alternative terms such as consciousness, discovery or "intuition" (Foroughi, 1998: 127). Thus, intuition, in Descartes' viewpoint, is direct rational knowledge of the evident truth.

"The rationalist philosophers, such as Descartes, Leibniz, and others, justify the source of knowledge from the rational intuition perspective. (Craig, 1998: 78) Espinoza, like Descartes and as one of his follower, believes in "intuitional knowledge" and respects it as the supreme kind of awareness" (Paya, 2003: 478). Jon Lock also believes in intuitional knowledge (which is a non meditative knowledge), but unlike Descartes, believes that the intuitional knowledge is come out of sensitive perception paraphernalia and not from reasonable Notea. Hume also believes in intuition but unlike Lock believed that in case of abstract truth like mathematics matters, the intuitional knowledge

works.

“Intuition” works as an infrastructural element in Kant’s knowledge system and has a pivotal role. “In his philosophy, Kant, tried to define the intuition as a midpoint between the rational world (Norea) and the empirical world (Aesta). In the Critic of Pure Reason, he considered intuition in the same level as sensitivity, and discussed it under the title of “aesthetic”. He valued a priori quality for intuition and emphasized on the sensible and immediate element of intuitional knowledge without repeating Lock’s or Descartes’ viewpoints”(Ibid: 479-480).

An Analyze on “Intuition” in Kant’s Knowledge System

Intuition as a term is one of the significant keys in Kant’s philosophy and could also be regarded as its essence. In Kant’s point of view, human’ knowledge and recognition of the objects is based on two columns: 1-“intuition” and 2- “perception”.

The accomplishment of “intuition” is dependent on sensitivity strength or sense. The intuition level and its accomplishment start with sensitive strength and are considered as the base, ground and the content of knowledge. “Intuition” happens in the clash of sensitive strength with the phenomena. But “perception” happens by intellect or the perception strength. In Kant’s viewpoint, the objects could be known by human only when the “intuition” and “perception” or “sense and intellect” work together. As a result of this interaction, the world could be understood by human.

“In the first and second edition of his book, Critic of Pure Reason, Kant studies “the essence of intuition and perception”, their influence area and the way they coexist. The dividing line between intuition, perception and sensitivity is important only in proving phase, while in science, intuition and perception shares content existential links and couldn’t be helpful in knowing the phenomena separately. In his knowledge system, the “perception” is rooted from “sense” and its function is “intuition”(Sepahi, 2011: 150). Kant in the first pages of his Critic of Pure

Reason, has a especial interpretation of “sense and perception” which says “ the thoughts and perception without sensual content(intuition) are null and sense (intuition), is blind without perception and is nothing(Kant,16,A:51,B:75). “ The Kantian concept of intuition is retrieved from Aristotle’s concept of intuition which is a sensual and temporal (Fleckenstein, 1995:104).

• Intuition’s Definition in Kant’s Viewpoint

“In Kant’s point of view, the intuition is a kind of perception which has two qualification: the first is that it’s direct and immediate, because the sensitivity relates to the phenomena and observe them without mediator. The second qualification is that it’s slight. The relation between the sensitivity and the “phenomena” is slight. The generality belongs to the concepts. Intuition couldn’t be general and in Kant’s thought the mediated or general intuition don’t exist”(Sepahi, 2011:151).

Regarding the conventional principles of intuition, Kant says: “anything which is visual in experience, provided that could be visualized in time and place. If the time and place, as the priori form of intuition disappear, nothing could be achieved through experiment. But what exists in place and time would obey this rule: all objects are extended amounts” (Hartnack, 2014: 72).

• The Different Kinds of Intuition in Kant’s Viewpoint

In order to determine the rank of intuition in human’s knowledge, Kant implicates to different kinds of knowledge. In his point of view, knowledge has two kinds: 1- Divine intuition 2- human intuition.

Sepahi (2011) reiterating Fredrick (2011) as saying that “in divine intuition, the observer creates intuition through observing. The intuition’s belongings don’t exist before intuition accomplish, but happen spontaneously. Thus, divine intuition is rational moreover than being allegorical. The rational intuition is an active intuition”. “Kaigil (1995) believes that divine intuition doesn’t happen in the context of time or place, because the time and place

are the creatures of such intuition. Thus, the divine intuition isn't a visual intuition (dependent on time or place)" (Sepahi, 2011:152).

The human intuition unlike divine intuition, isn't rational nor morale. Human intuition is proportional to the human's finite dimensions.

Kant recognizes two kinds of human intuitions: 1- sensual intuition and 2- absolute intuition. The sensual intuition happens while the definite object is exposed to human as a subject of one of human senses. It means that while the objects create a sense by impacting the human attentions, the assumption resulted from this impact is called intuition. Thus, the result of sensual intuition is the creation of subjective assumption which is called feeling. The absolute intuition is a kind of intuition which hasn't a sensual content and isn't a general or logic concept. It's a concept and it's a slight issue which is not regarded as sensual object, but the sensual data are known and accomplished by the support of them. The sensual intuition is a subsequent intuition and the absolute intuition which is the former form of time and place is called "former intuition" (Ibid: 152). Time and place are the former expression of intuition. Place is the necessary condition of all outer intuitions and time is the necessary condition of every outer and inner intuition." (Hartnack, 2014:31). Kant accepts the standard definition of intuition which is "immediate knowledge", but also emphasizes on the point that the human reason is a cognitive strength which is not as strong as the cognitive intuition" (Falkenstein, 1995: 31). In the Critic of Pure Reason, Kant writes: "The intuition is what directly connects the statics and what the thinking is built totally upon observation ... But the thinking whether straight or twisted, and being or not being dependent to the mediation of some signs, relates to observation and also to the sensual mechanisms; and all is due to the reason that none of the equal statics could be exposed to us from another way" (AdibSoltani, 1983: 99). He writes in the pursuit: "I call it the primary material of visibility; what is correspondent to sensitivity in

visuality, but what causes the visibility belongings to be adorned in determined proportion, is called the visibility form... thus although the first object of every phenomena is given to the object Afdum [posterior] but its form for sense should be Partum [priori] and for this reason should be investigated in separation from the sense" (Ibid:100). "Kant divides intuition to logic intuition and metaphysical intuition moreover to priori and posteriori intuition" (Ibid: 138). The concept and the term of intuition is also used in the work of Kant subsequent philosophers; but the only philosopher who referred to this term for several times and worked on it, is Husserl, Although he didn't discuss his understanding of this term directly enough (Bel, 1997: 67-74).

Husserl believes that: "the best way to define intuition is to put it against the rationality. These two concepts are the attention and providence aspects of consciousness, with the difference that the rationality is a null attention; this means that the conscious goes towards a belong without reaching it. But the intuition is the accomplishment of attention and the conscious represents as an appertain. The existence of experimental intuition which is the immediate understanding of sensible circumstances by senses, is acknowledged by all. (Roger and wahl, 1993:41-42). Based on what has been said, maybe we can say that the western philosophers understanding of intuition could be regarded as one of the followings; A) verbal perception B) feeling or the sensual perception C) improvisation or the science of improvisation; this latter is usually regarded as "rational intuition" which is against "sensual intuition". Regarding the difference between them it is said that: "the sensual intuition" represents the affairs and the events, thus rational intuition represents the meaning (Ibid.p.44). Kant believed in sensual intuition. "The perception of reason by Kant is different from Hume who knows the reason as the subsidiary of the sense. Based on the independence of human's reason, Kant equalized all human merits and evaluated this as a very important issue (Malpas, 2007: 63).

5. The Concept of Artistic Work

The meaning of art, artwork and its essence was discussed in philosophy from old times and many thinkers wrote about the art and beauty and its benefit and loss. We should be careful that what is considered as art among our predecessors was completely different from what we know as art today. In the past, the ability of manufacturing the industrial production was also regarded as art. During the history the concept of art and the criteria of evaluation of artwork were influenced by the thoughts of thinkers and critics. In the past the concept of art and artwork in Iran's culture was very different from what the western thinkers believed and of course what is called art today in Iran is based on western approaches and schools.

During the history despite the theoretical and practical advances in the field of human's mind, the process of which an artwork is formed is not obvious and certain. But the natural attractiveness of this issue is seen in the different viewpoints and approaches. The ancient people in their mythical approach to the world, believed that the Goddess helped the poets and the artists to have access the artwork. For instance, the Greek believed that bananas are responsible to deliver the Goddess' message to the poets (Zhiran, 1996: 86). They were aware of the difference between the literal text and the ordinary conversation; and believed that the Goddess had special attention to the poets. This kind of interpretation of the process of artwork creation was also usual in other ancient and divine religions. The Islamic mysticism believed that the pure sayings of poets are as a result of the moments the artists are experiencing special spiritual stimulation and enthusiasm, and the illuminated words are inspired through discovery (Feali, 1476, paraphrased by Ahmadi, 2015: 53). In all mentioned interpretations, the special spiritual status in which the artists experience at the time of creating the artwork, is important; that's why, only a few people had the power to create artistic and literal artworks. Nevertheless, after that Baumgarten, knotted the thoughts of artistic concepts to philosophic reflections, the theories about the process

of forming artwork could get a more practical form. For example, Kant believed that genius is the cause of artistic artwork and enthusiasm is the cause of judgment power and based on this theory, he believed that the cause of artwork should be quested through the authors (Ahmadi, 2015: 53).

The artwork and its concept are rooted in different schools and in every era it had a different meaning. For instance in Hermeneutics, in order to understand the artwork and its meaning, we should investigate the creator's intent or the addressee's approach. The message and the meaning is what the creator or the artist intended and in this context the intent and the aim of artist is very determining the artwork's meaning.

These days, it's believed that the desire for creation of an artwork is rooted in human nature. The artist, using the subjective and abstract data, achieves an intuitional understanding of the world and benefiting the pre studied methods, forms the artwork. What makes the artwork, is beyond the addressee or the creator, but is dependent to the immediate and straight presence of semantic knowledge which happens in human mind. The artwork is the visualization of artist's idea and owns a sensible form which derives from a truth named art. The source of artwork in this approach was the sensible manifestation of a truth of which the beauty is one of its original effects. The art and the beauty, which is a divine issue, naturally link to each other, and the artist in his work relevates the transcendent dimensions. Any artwork is the visualization of potential possibilities of the beauty that the real artist compose it. The infinite effects of truth, beauty and art opens an endless world of possible forms to the artist and the artists with different capacities and with different ranks in intuition of the nature of beauty and mystic perception of the spiritual artwork, create different forms of arts.

The Artistic Intuition and its Analyze from Kantian Intuition

As art refers to human's inner nature, it relates to instinctive science and not acquired science. In

principle, the art and beauty are not outer phenomena but understanding and feeling of the beauty roots in inner nature of human and his love for beauty. In other words, the nature of art and beauty is inside human beings and doesn't exist in the external building of art.

The art is based on a kind of science and inner knowledge which has divine sources. The art which is the act of beauty and creating, is linked to a kind of mystic self-conscious and inner intuition. The artist observes the whole world by this intuition. The nature of art, which is a enthusiastic and conscious or intuitional issue, links to sprit of artist.

The source of intuition and its perception in artworks depends on genius and talent, creativity and innovation, freedom and authority and also the personal presence of the artist in the artwork which is described under the domination of artist's mind. This approach to the mentality, was very important to Descartes and one and a half century later to Kant. Kant believed that the science is born as a result of a relation between the sensible perception and the mind. This is for sure that we" in artistic intuition omit the mediators and translators and understand the original reality. Only by the support of intuition one object could be known as a total". (Bergson, 1992: 28). Kant believed that the stimuli of original artworks are not as a result of predetermined laws but are manifested in the creation process of an artwork. In his viewpoint, the artwork roots in an egocentric genius and manifestation of its beauty doesn't need to be conceptually expressed or conformed with a determined ending. The artwork manifests in place and time through the sensible intuition of the artist and with the help of genius. "Place like the existence is an evident issue and we can even say that the evidence of place is more than the evidence of existence." (Dibadj, 2007: 5). Moreover than being visible and evident, the place in artwork is observed in the space of artwork and in the form of artist's presence.

When we observe an artwork, the presence and the proximity of artist is also observed and the artwork

takes its meaning in relation to its addressee and to its creator. Thus, we observe the addressee's intuition beside the artwork intuition. "The concept of presence and proximity even in its spiritual meaning is combined to the concept of place. When we say that God presents in the mosque, it seems that such a presence is combined to the concept of place.

In other words, the spiritual prolongation appears united and also distinguished "(Ibid: 17). The artistic intuition takes shape in the locality and non locality of the artist's imagination. The imagination which is grew up in the social, historical and cultural context of the artist and with the help of genius, the artist's mind and his rational freedom, this imagination changes to be a sensible intuition in the artwork through the symbols and schemas. Kant emphasize on the sensible intuition and believes the mentality is the main theme of the artwork and this approach was very solvent in formation of different schools and artworks during the modern and even post modern era. Kant believes in art for art and influence Parnasse's school and romantic literature and its successors. By investigating some artistic masterpieces such as Beethoven in music and the French painter's artworks, Paul Cezanne, Barnett Newman and Anselm Kiefer who are contemporary painters, what has been told by Kant about the creation of an artwork by intuition and genius, is visible in the artworks of such artists with its Kantian meaning.

"The intuitional environment isn't a system but it's a product of artist's instinct in using the formative possibilities of the environment" (Ocvirk, et al, 2012: 291). A creative and original artwork can express something which doesn't exist. In Barnett Newman's painting, the American contemporary painter titled" who is afraid of red, yellow and the blues" the artist showed the outburst of colors in an unbalanced scheme. In fact in normal status we don't see such an issue in Husserl's language. Here, a phenomenon, an expression and an apparition happened in the territory of aesthetics perception. This art could be counted as

one of the symmetrical, equal and ornamental style in painting. Here, the spirit of painting attracts the addressee, the spirit which is visible in the territory of expression and visuality. The mind and the genius of the artist work on the formation of the artwork in order to capture the addressee. The mentality which has been observed in place and time could make the artwork eternal. Kant also in his critic of Pure Reason knew intuition nothing but the direct knowledge of a meaning which is present in the mind.

The artwork which is rooted in the artist's mind would make the addressee admire it as an artistic artwork. The artistic intuition is mixed with the addressee's intuition and a new world will be created for understanding it. Thus, the artwork is the product of intuition and discovery. In justifying the intuitional nature of the artwork besides the artwork itself and the artist, the addressee and the kind of his approach are also determining in what has influenced the artwork. Meanwhile, in order to better understand the issue, let's have a short look on the artist-addressee-artwork triangle as the source of any artwork. Every angles of this triangle is introduced as the source of artwork by many art theoreticians and philosophers. Is true that what makes an artwork eternal was made in the artist's mind beforehand and the intuition helped him to overcome it? In other word, is the artist's perception the evidence of priori intuition?

The artwork doesn't make any sense and it means that it doesn't rule any reality or law; the artwork doesn't announce any information and what is exchanged is a form of artist's experience. In other word, it's a form of world that the artist experiences. The artwork could be influential only when it would be observed by the observers (Wahl, 1991: 575). The art permits the insight to result to artistic desirability, and the quality depends on the intuition. In poem, music, sculpturing, painting, architecture, ... the issue is finally dependent on one sort of intuition's perception. The artist, by creating the artwork, transfers the kind of feelings to the addressee he already experienced. About the artist-addressee-artwork triangle, there are

lots of different points of view during the history. In the romanticism of 19th century the role of artist was emphasized, in contemporary criticism the special attention was made to the artwork and in recent decades the artwork is in spotlight. What should be considered is the relation between the artwork, artist and the addressee and in this context the addressee's intuition is also considered. The addressee links implicitly to the artwork, fill the gaps and deduce it based on his assumptions.

Theodor W. Adorno, based on Kant's creative thoughts, expresses the artwork to the addressee in a way which isn't, by any means, achievable in theoretical knowledge. In every artwork we see that the truth isn't only a collection of realistic data, but unlike the natural beauty and the material phenomena, in these artworks we see "unconscious personal presence" expressing his intuition through the artwork. In every artwork there is a complicated human status whose reflection is expressed in the artwork. In Adorno's "aesthetic theory" the spirit of artwork, expresses in the visuality and visibility. This visuality shouldn't be considered as the final goal of artist. We can say that the human spirit express its status through diversified energies such as painting. "Adorno believes that the unconscious presence of the phenomenal spirit expresses and appears in the context of artwork"(Zeimaran, 2013: 5). In art and aesthetics, Adorno could be regarded as a Kantian philosopher.

In the relation between artist and its artwork, the artist's mentality is observed in the artwork and a kind of generality happens in artwork's place that charms the addressee. Thus, only by intuition the artwork could be regarded as a total. "Bergson and other intuitionists believe that the artwork's symbolic knowledge shows us only a limited part or aspect of the object. But the intuition represents the whole object. In intuition we see the original reality (Bergson, 1992: 31). "Erwin Panofsky" in his everlasting book "the Idea as a concept in art theory", refers to the preface of Kant's book and alleges that the artistic perception is the process of

knowledge and recognition (Zeimaran, 2013: 6). Thus, the artist's conception and understanding, is the evidence of priori intuition of space experiment.

In fact, in Kant's viewpoint; intuition is accepted in artworks and as a necessary generality expresses in artwork.

Conclusion

The base and the foundation of Kant's knowledge is "intuition", which is nothing but imagination of phenomena. This is the human's knowing style; understanding the objects inside the place and time- which are absolute face of intuition- and through the senses-which is the primary and basic material of "intuition". Kant believes that "intuition" is a kind of immediate and slight knowledge and perception. The art, which is defined as beauty and creativity, is associated with a kind of mystic self-conscious and internal intuition. The artist observes the whole world through perception of this intuition.

The artist analyzes the reality based on his interprets and interferes, and thus he recreates the truth by a new method and observes it, through its innovation, creativity and. In order to create a meaningful and transcendent artwork, the intuition should play a very key role.

The artist's presence in different hidden layers of the artwork could be felt through the observation of the artwork. The artwork which is rooted in the mind and spirit of the aesthetic artist, works as a perfect mirror of the artist through which the addressee observes the artwork.

The accepted principles of intuitional artworks are in conformity with the artist inner world, and these rules are instinctive in aesthetic art, and are considered as the artist's intuition and discovery, in its Kantian meaning. Considering intuition and maturity as part of his aesthetic philosophy, Kant, introduced intuition as the basic reason of aesthetic creation art. Investigating the everlasting artworks, such as Beethoven's artworks in music and also artworks of Paul Cézanne, Newman and Anselm Kiefer in painting and so on, we see that these artworks are created through discovery and intuition and not by sheer thought.

Based on Kant's viewpoints in first Critic, the intuition is nothing but direct awareness of the meaning which exists in mind, and this Kantian approach plays a key role in artistic intuition. Intuition is the general and necessary reason for artwork's perception and creation, and makes it everlasting. Thus, from Kant's point of view, the artistic intuition is acceptable.

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