88 - THEORY AND PRINCIPLES FOR RESEARCH IN PHYSICAL EDUCATION: A CIRCUMSTANTIAL EVIDENCE OF INDICIUM'S PARADIGM

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Introduction

In "Mitti emblemi spie" analyze the Morelli morphologic posture in the tentative of the reconstruction historic phenomenon no knowledge - the subjective forms laws - personify and artistic personality, county from master art - by of the formal connection serial, whose perspective could to be control, eventuality corrected by from discovery or search at the another documents, where the legitimate maintain intact. Ginzburg revels then that, by turn of the final to century XIX, issue noiseless in the ambit for Humans Sciences an epistemologist model (an paradigm) yet that no explicitly theory, however, in complex description him, exalt the simply of the contraposition between "rationalism" and "irrationalism". Carlo Ginzburg, in "Mitti emblemi spie", makes us until admired Maquiavel - in force and baroque romantic courage, in him tom nobles and his manners that him design with an exceptional persona. All the literature Ginzburg described, show in dynamism and a convict strategies of the convincement, eminent voluntary and compulsive to product the analyze of the persona as Morelli, Sherlock Holmes, fictile figure that are between the sovereign, the prudent, the valorous and the cynic and Sigmund Freud, persona that had the distinction sense, to do practice at electives affinities and no believers in those equality stupid, in name of that a to human could to valor a another to ser human - the victim the proper hangman. Ginzburg put him while the aristocrat, who's that whose tension had how objective the passions to investigation excellence - his paradigm is the distinction and the difference.

*** Giovani Morelli**

The image described could to be eminent surrealist, imaginaries representation of the human fantasy, however, happened its, beginning, the extirpation of the emotional environment and to commotion in scene - the Morellian method that transformer the master of the art in a internal question that go to necessity of the experiences and cultural vivacious, social and psychology's of the researcher, without to stay lead in a leash at extern and absolute concept. Ginzburg revels that the construction of the paradigm (term utilized in acceptation proposed by T.S. Kuhn, *La Struttura delle rivoluzione scientifiche*, Turim, 1969), a side that: "Between 1874 and 1874 appear one serial of the articles about Italian picture signature by at russo studier unknown, Ivan Lermoieff". Treated of Giovanni Morelli, an Italian medic. The articles proposed a new method to attribution of the ancient pictures that unleash between the studier historic of the art, reaction contraction and discussion lives. The Morellian Method, yet today propose theory discussion of the studier historic how E Wind (Milan), R. Wolheim (London), F. De Sanctis (Bar), Jacob Burckhardt (Bologna) between another. The functionality of the method consist attribution each picture for true master and, those condition would were indispensable to can distinction the origins of the copy, that for Jorge Coli "The falsification can a big admiral mind. The ability of lie, the power of the illusionism; the know-how in the imitation, to make of the falsifier an artist, capable of prodigies unaccustomed, capable at smile in the specialists bear and that have the merit, at right mode, our complicity at this respect". (Coli, 1983).

Said Morelli:

(...) is need don't have base, with normal to do in best characteristics, however more facility imitable of the picture: the do up eyes of the personages Perugino, the smile its Leonardo and so on. Against, is need to make exam of the negligent detail, and that of the least important influenced at schools characteristics to that from painter pertain: the earlobe, the nails, the hands fingers form and of the toes. (Ginsburg, p. 144).

The Morelli books, write Wind;

Its is splash of the fingers and ears illustrations, dates carefully of the minuses that to betray the presence at determinate painter, how a criminals is betray by digital impressions (…) anybody arts museum studied by Morelli acquire immediate the aspect to criminal museum (…) (Ginsburg, p. 145).

To Giulio Carlo Argan;

By turn in the second media of the past century disappear the difference between the figure of the know maker and the historical student, the first was a empiric researcher, whose dote is a perspicacious and the experience and the second was a erudite of course. (Argan, 1988.p.58).

Giovanni Morelli propose fundamental scientific the activity of the know maker, conceded a definitive finality and the efficient method. The final is to attribution that already is the judge of the "beauty" and the "ugly" or of the "authentic" and "false", but the insertion of the master of the art in the coherency of the artistic personality. Here the coherency is understand by Morelli with constancy of the figurative model or, more needful, with recurrences of the some "style of an artist or writer" (artist view), with by example, the figurative draw manners the hands or the eras, in that the habits force prevailed into invention. The limit this procedure, that hand the base of the judge in factors that of the least important or vitals of the art master and many times to take to confuse the master with copiers, was noted by Morelli, whose discovers more interests dependent of the perspicacious and the experience such as of the method. However, this epoch (by turn at 1860) was already confirmed the principal of the research about of art it make by direct analyze of the art masters, into stylistic context and technical them. About this scientific criterion issue a development the "Vienna Art Histories School", inside into of "Österreichisches Museum für Kunst und Industrie", that Morelli was in contact, witch the initial propose of the scientific catalogues of the material and, relationship witch the classification and protection Monumental and Artistic Patrimonies Austrian Stately Works.

The Morelians Method was must critical and o almost contemporaneous of the Morelli first essay (1873) Thausing and at once after F. Wickoff, dominants personality in the first phase of Vienna School, to inside to art history the efficient methods of the textual analyzes, exempted with the Wiener Gênesis population. Before this, another decisive pass in the critical elaboration against Morelli was Cicerone (188550 and "The Civilization of the Renascence in Italy"(1860) of J. Burckhardt that, independence of the Vienna School, showed with all a culture had been elaborate in the art and how, by this, was impossible to make the civilization history without make the art history, to take the blind-fold from the eyes the Morellian morphologic analyze. Into final of the XIX century and begin in to XX, with biggest rise of the studies about art, show up two tendencies: a historicist of course - to the art master is a phenomenon pure and view documental, to that is few relative importance to establishment no only the paternal born how the artistic quality. In Italy, the pass of the Morellian Scientifics' to historicism more articled and penetrated; é signed by G.B. Cavalcaselle that no only was a research investigator and catalogued, executed the first tentative of the

systematic cataloguing of the artistic patrimonial, but also attention know maker, more of that at affinity of the "models", at quality of the artistic patrimonial. At his cultural components and material composition. If the historicism line prevalence into Italian and Frances studies, into Germany prevalence the scientific line, that have at origins in the anti-idealism aesthetic to J.F. Herbart and in positivism de G. Semper. What we can to put here, is that the art history to germane no confirmed with artist history, whose personality is define needful by cultural formation, by intellectual and morals interest, by fantasy impulses or of the felling, but with forms histories. But is need no unknown that in principium of the attribution to stay up the inserted, and that the definitive decision depend, in final analyze, of the authority act: confide or not in the specialist?

That can to make reference, how the preliminary critic, is that the art categories can its differences for valor's judge in relationship at artist feeling, an intention of the created of the art and of it historic and sociological interpretations. Already the abstract transformer in real pertains at another subjective categories of interpretation of the representation of image. The "paint", how cultural work, put in exposition the feeling by of the artist hands that believe expresser, at form, those that the thinking extraction this moment. The human's dichotomies in it whole into paint of the art and the significations that her represent, embrace the passion, love, dram, history, imaginary - abstract and concrete and, the more important - the quotidian. The artist permit that the observer to go through continue the figure for by some point, or so repair with the all simultaneous of the paint. This not signifies that the paint to been closed into it, thus that the representation of the space to stayed prisoner at theme, at literal characteristic to leave out of the classicisms when the life and movement sensations to come in exact this antitheses (life movement, explosion and classicism): the paint vibrate, transmit dynamic to chaos installed, transcended the representation of the space that not finish by it only, take it a view simulacra. J. Johns cited by Ginzburg in introduction of the "Mitti emblemi spie", priories the intriguing question: "One object that speak of the lose, of the destruction, of the disappear of the objects. Not speak to it. Speak of the others. It would include to them?" Ginzburg, 1989,p.143).

The technical can to be oil over canvas, sculpture, draw, photographic - the original and beauty of the colors is comptometer with the complex, with the alienation of the social, economic valor's (ostentation of the proprieties) and cultural valor of the moment. What do I say, is that the create freedom, the compulsion, the instant, the compromises them take dimensions that make the representation an instant of the artist only him. Against, the paint - the canvas, the art, the image, with to been - when finalized, her distanced of the artist. The moment image of the inspiration instant and artist created is unique, expressed to remembers - locals, places, thinks, persons, feelings of identify of the goods and bad moments, fantasies, dreams and reality that can compose until the people memory. This manner, the art paint never will repeat by hands at proper artist, but will can to be copy and emitted. Ginzburg speak that:

One thinks is to analyze footprint, step, excrement (animals or humans), catarrh, cornea, pulse, lugs, snow champs or smoke cinder, others thinks is to make analyze of scribe, paint or discourses. The distinction between natures (inanimate or live) and culture is fundamental - certain more to that this, infinity plus superfitial and mutable, between the individual disciplines. (Ginzburg, p. 171).

The originality of the a art paint is recognized when ultra past and disappear, but already to pertain for posteriori and his economic valor never always corresponded at cultural and historic finality of societal or of the living époque by artist. Or been, transformed in consume object, the art paint past at represented a privilege and few will can posse, how by example, the sculptures and paints that aren't popular and, with past time, turn much more expensive and it to take refuge of ostentation and/or decoration and, by end, haven cultural and historic valor differential.

**** Sigmund Freud**

Up point the aesthetic figures produced by art exacerbate an energy of the application or the tentative of the realized of the a equality between Dionysus (the exuberance) and Apollo (the form). All in godless of the a individuality, of the a exception: the figure eminent Faustian. Fustians were the painter, the sculptor, the rocks brake, the bronzes, o singer, the gentleman, the engineer, the electricity, the poet and the music, etc. All them put the energy at accord with feeling them and, those energy to realize art an it written into structure whose destine is domestic the weather and the space, the material and the real. Faustian also is the ethics, those that practice at moral without morally. In Freud, before of the phase pre-analyze, we meting a little date, however one example contuse of the "Morally", expressed of the original form by Ginzburg:

Before to make the tentative to understand that Freud can extract of the lecture of the Morelli textual, will be opportunity determined the moment, or best, the moments, to have the Freud view when him speak of the two differs meeting: some times before that I could listen to speak of psychoanalyze, I come in to know that a Russo Art Specialist, Ivan Lermoieff, went after more interest for me to know than about the Russo pseudomonad had by in one Italian medic whose name would be Morelli… (...) By turn December this year, to fact, Freud talked in letter very long at fiancée him the "discovery of the paint" realized into an invite to Dresden Gallery. In the past, the paint no interest me, now, write, "Expunged to me the barbarian and I begin admiral the art". (Ginzburg, p. 148).

All we have in common the hard desire of the work to learn an essence of the dynamism, the pure vibration of the inform activity. Oh! In door this voluntarism appear of Freud optimisms, although of the evident potential of the tragic. But we no ignorance the exigency formidable of the needless, the biggest oppressions of the destine put up the individuality. About this theme Ginsburg believe that:

How much more individual marks (individual propriety of the paints and of the calligraphy and the common propriety of the century) were considerate pertinent, than more evanesce the possibility of the rigor scientific knowledge. (...) This point, open two ways: or scarify the knowledge how individual element for generalizations (so more or few hard, so more or few formable in language mathematic), or to look for to make elaboration, perhaps some footprint, a different paradigm, whose foundation into scientific knowledge (but the global scientific line will define) of the individual. The first via went through by nature science, and only many times past this way went through by human science. (...) The tendency to delete the individual trip of the object is direct proportional for emotional distance of the observer. (Ginzburg, p. 163).

Minder to will be prisoners of the narrow and rigorous laces, the artists know the lowermost zone and fine determinate that offer for our view. Is the seduction game in all feeling, a effect of the just between the exigency of the real world e o imaginable - the fantasy. To Vico;

The fantasy é a form to give the change process and social development making the correlation with, or watching, at fact, to go transferred by parallel change or development of the symbolism by of that the men search expression, already that the symbolic structures to form part and they are parcel of the reality that symbolized and with that changed them. This discovery method, that had initial it in the comprehension of middle expression and search to arrive reality view that them believe and articulate, this is a specie of transcendental deduction (in Kantian mind) of the historical true. Its no is a method to arrive an immutable reality through of mutable appearance them, but to a reality in continua changes - the men history - through of the manners systematic mutable of the expression. (Berlin, 1982, p.10).

Human, a lot of Human (Nietzsche, 2000), with certain, anybody get out to be an artist. Anybody get out this condition and the desires no exclude the necessity and the recoil, the impotencies and the limits that posed nude of it dignities. The chaos, the disorder and the fragment are the law and the human lose in the innocent dances. The Faustian tasks are demiurgic. It is originate through activities that need of the deprive dexterities, of delicate aptness for us to put in perspective, without to tall of the capacities to make of the quotidian energy a potency. But what it can represent to Freud - this moment - a young yet distant of psychoanalyze - the lecture of the Morelli essay?

Marginal notes considered revels (...) little literatures normally consider without importance, or until trivial notes, lowers, to give the key to accede at best products to up level of human spirit: "the adverse mine", wrote ironic Morelli (the irony to Freud very nice). (...) And so on, these notes, for Morelli, would be revels because constituted the moments in that the artist control, connected an cultural tradition, distended at to give place a individual pure trip, "that escape it without that he takes mind". Yet too much of that the allusion, no exceptional those epoch, the nonsense activities, impress the identification of the intimae nucleon of the artist individuality with elements subtract of the conscience control (Ginzburg, p.149-150).

The sign with inform us permit to base and the fundament, extract at nothing and make to arrive in identify subject. All this it inscribe in the history, a variation about the weather theme. Ability, sensibility and dexterity it is necessary. Without this trip that permit the softly, no there are virtuosity possible or if want imaginable.

***** Sherlock Holmes de Conan Doyle**

The criminal investigator, master of the dialectic, weather kings, promoter of the seduction games with duration of the feeling. With him to come upon the intensives and the magnify potentiality and the virtual fluxes. The virtuosity is the artist soul transformer in art. The artist, want or not, construct the history. Holmes gambles in the susceptible singularities to will be integrate in the relationship above in contract of the elective affinity, he choice, selection include the relation that conserve with Watson, his a treasurer's assistant. In the tentative of the equilibrium, the individuality is capable of the product a feeling of the distance. However, uphold us the look in the modalities of an aesthetic of more just of course, that it put in scene "bodies, persons, to be human" in situations wished, fabricate through language. Transfigured the attitudes them in forms and extracted of the aesthetic of existence at life aesthetic. The contemporaneous art, in the Dionysian version, are a laboratory to experimentation of the news ways to be, to live, to act, to thing or to consider the human. Are practices that identify with the weather, the language, the action and the space, the integral real and they are consider material that is need extract the forms. A dynamic that animate the real with some fluxes of the deviate in advantage of the aesthetic - to use the real with it is to approach of the other instance - the abstraction.

In consequence this, the ideas make appeal at sensations, at emotion, a pathetic dispensed the words, the unique of the sign, of the trip, of the silence, of the a expression or of the happen, of the personality, of the temperance or of the a moral conduct of the figure to make the art, this hap axes (think tall it in first once) issue emotions that consent though enchantment, or been, safe points to structure a identify, the search and/or understand the subjectivity. The inter-relationship, the inter-dependence between the weather and space é inherent any image, so how the combination between the individual time of the artist, the relative time an articulations of the culture elements and the experience (living) of the observer and the referent time an collective memory of the social ambient when of observation of the image, no there are, than, the possibility of the instance apprehension, immediate, of the paint art. However the space of the Sherlock languages comprehended convergences, unification, concentration (already that imply in localization) and the time pertain a universe of the divergences, of the dispersion, of the distribution (by to imply in development between past and future by comprehended memory), the binomial space-time no can to be saw how a dichotomy but how unify constitute of the reciprocal entity, one make action with others and no one up others. Than, we can affirm that the contemporaneous folk tale time, many times, mixture an unique composition, when will be there here the introduction of a relative time at memory - while that it see is different so that it know. One time that the representations of the paints of the language incorporation elements of the individual experience, of the quotidian happen, will remit the observer for fables and articulations connects an arsenal of the knowledge, the cultural luggage, show up, than, in a alteration in analyze an in absorption of the art, as that the time now left to be attached exclusive an unique reference to make incorporation with collective experience, transfer the images of the a time for other, in the renovation and invention of the symbol that mark the history when form part of the human culture.

****** Final Considerations**

In "Mitti emblemi spie" we can see how the psychoanalyze constructed in around of the hypothesis that - the little details apparent negligence - to can revels obscures phenomenon of the notable interest for science. The aphorism literature (signs) that, by definitions, is a tentative of the formulary judge about the man and society a side of symptoms, of indicium's paradigm. The actors analyzing in Giznburg constitutive the essential point of the indicium's paradigm or semiotic, that entered in the various cognitive ambits, modeling profound the humans science, once the paleographic particularizes employed as trip the permit reconstruct search and cultural transformation - the Morellian Method and your analyze of the minim indicium's (once the disconcerted representations in Florence painters of century XV, the neologism of the Rabelais, the cure of the scrofula sick), the minim indicium's once upon assumed as revels elements of the phenomenon more general: the world view of the determinative social part, of the writer or of all society. Thus, Berlin and Ginzburg, conspirator literals, exacerbate yours erudition - the art as sign, as indicial of the epistemological paradigm and decode of the rationalism and the irrationalism and that no quit to be divine. For Berlin:

If at painter permit exceed, the impression is exalted up to detriment of the historic detail, thus "all us are artists". The real figure only had feeling in measure that it solicited primordial genealogies that was, by so only, invites at stimulus to product new inspiration forms. On the side, the model rationalist and the mind of that an future metaphysic will can present sub the argue of the rigorous discipline and ethic with a axiom complex, of postulated, of demonstration, of scullions, of fable and the prepositions. At others side, the model of the intuitive form, irrational, that the aesthetic construct though peremptory, attitudes, exacerbations, by affirmative, by ineffable perfidies. The humans creations - laws, institutions, religions, rituals, artworks, language, sings, conduct laws - nothing are artificial products created for nice, exalt or transferred knowledge, nothing are guns propitiated invent for dominium or manipulate the others, or promoted the safe or social establishment, and as nature forms of auto-expression, this is, of communication with others human be or with God. (Berlin, 1982, p.9).

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THEORY AND PRINCIPLES FOR RESEARCH IN PHYSICAL EDUCATION: A CIRCUMSTANTIAL EVIDENCE OF INDICIUM'S PARADIGM

Abstract

This essay has as central theme the theory and principles that usually command the researches - circumstantial evidence of indicium's paradigm. Sigmund Freud, initiate in studies of the human comport mental and conduct, Sherlock Holmes, heroic and romantic invention's Conan Doyle writer, plus at both, a art critic Morelli, Giovanni Morelli, pseudonymous Ivan Lermoieff, characters Carlo Ginzburg of "Mitti emblemi spie: morfologia e storia" (Original Title). To going away this names, Ginzburg elaborate discuss about the paradigm of the "to know circumstantial evidence", one knowledge method, whose force are particularity revel observation, plus at that in the deduction. In "Mitti emblemi spie", the writer to applicator the methods for themes apparent despairs: the history of the popular culture, the theory and the art history, the history of the master art at psychoanalysis, fructiferous a judicial inquire detective investigation that, to bear at light negligence details, revels surprises perspective and to have a right to text epigraph: "God is in particular".

Key Words: Physical Education, Researches, Art History, Evidences, Paradigm

THEORIE ET PRINCIPES POUR LA RECHERCHE DANS L'EDUCATION PHYSIQUE : UNE PREUVE INDIRECTE DU PARADIGME DES INDICIUM

Résumé

Cet essai a en tant que thème central la théorie et les principes qui commandent habituellement recherchent - preuve indirecte du paradigme des indicium. Sigmund Freud, initié dans les études du comport humain mental et conduite, auteur de Conan Doyle d'invention de Sherlock Holmes, héroïque et romantique, positif à tous les deux, un critique Morelli, Giovanni Morelli, Ivan pseudonyme Lermoieff, caractères Carlo Ginzburg d'art « de spie d'emblemi de Mitti : storia du morfologia e » (titre original). À aller loin ceci les noms, Ginzburg raffiné discutent au sujet du paradigme du « pour savoir la preuve indirecte », une méthode de la connaissance, dont la force sont observation de revel de particularité, positive à celle dans la déduction. Dans « le spie d'emblemi de Mitti », l'auteur à l'applicateur les méthodes pour des désespoirs apparents de thèmes : l'histoire de la culture populaire, la théorie et l'histoire d'art, l'histoire de l'art principal à la psycho-analyse, fructiferous un juridique s'enquièrent la recherche révélatrice que, pour soutenir aux détails légers de négligence, les revels étonne la perspective et pour avoir un droit à l'épigraphe des textes : « Dieu est en particulier ».

Mots clés : L'éducation physique, recherche, histoire d'art, évidences, paradigme.

TEORÍAS Y PRINCIPALES PARA EL PESQUISA IN LA EDUCACIÓN FÍSICA: EVIDENCIA CIRCUNSTANCIAL DEL PARADIGMA INDICIARIO.

Resumen

O actual ensayo trata de las teorías y principales que frecuentemente comandan la pesquisa - las evidencias circunstanciales de los paradigmas indiciarios. Sigmund Freud, iniciante in los estudios del comportamiento y conducta humana, Sherlock Holmes, invención heroica y romántica del escritor Conan Doyle, sumándose el ambos, uno critico del arte Morelli, Giovanni Morelli, pseudónimo Ivan Lermoieff, personaje de Carlo Ginsburg in "Signáis". Partiendo de los nombres, Ginzburg elabora el embate intelectual sobre el paradigma del "saber indiciario", uno método del conocimiento cuja forcé esta in la observación del lo pormenor revelador, mas do que en la dedición. In "Signáis", el autor aplica el método in temas aparentemente dispares: a historia de la cultura popular, a la teoría y la historia de la arte, a la historia de la obra del arte y la psicoanalice, fructificando la investigación "detectivesca" que, trasciendo la luz detalles negligencia dos, revela perspectivas sorprendentes y faz jul al epígrafe del texto: "Dios estas in particular".

Palabras Claves: Educación Física, Pesquisa, Historia de la Arte, Evidencias, Paradigma.

TEORIA E PRINCÍPIOS PARA A PESQUISA EM EDUCAÇÃO FÍSICA: EVIDÊNCIA CIRCUNSTANCIAL DE UM PARADIGMA INDICIÁRIO.

Resumo

Este ensaio centra nas teorias e princípios que freqüentemente comandam a pesquisa - evidencias circunstanciais dos paradigmas indiciários. Sigmund Freud, iniciante nos estudos do comportamento e conduta humanos, Sherlock Holmes, invenção heróica e romântica do escritor Conan Doyle, somando-se a ambos, um crítico de arte Morelli, Giovanni Morelli, pseudônimo Ivan Lermoieff, personagens de Carlo Ginzburg em "Sinais". Partindo desses nomes, Ginzburg elabora a discussão sobre o paradigma de "um saber indiciário", um método de conhecimento, cuja força está na observação do pormenor revelador, mais do que na dedução. Em "Sinais", o autor aplica o método a temas aparentemente díspares: a história da cultura popular, a teoria e a história da arte, a história da obra de arte e à psicanálise, frutificando uma investigação "detetivesca" que, trazendo a luz detalhes negligenciados, revela perspectivas surpreendentes e faz jus à epígrafe do texto: "Deus está no particular".

Palavras Chaves: Educação Física, Pesquisa, Historia da Arte, Evidencias, Paradigma.