

# Markus Gabriel shares his new philosophy of art with students in MTY



*“Art is **uncontrollable**. No one, not even the artist, is in a position to **govern** its history,”* noted German philosopher **Markus Gabriel**.

*“Art has taken hold of the **human spirit** and has made its way into our being as a computer program. Thanks to the rise of art, we have become human beings,”* he said during his talk, **“The Power of Art.”**

The creator of the **New Realism model**, who proposes that everything appearing in a **field of sense** is real, presented a series of academic activities organized by the **Alfonso Reyes Chair** at the **Monterrey campus** .



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During his talk to **students**, he stated that **works of art** differ categorically from **ordinary objects**. They are real **self-reflections** that exist in museums, in cities, and in design.

*“This ability to think about ourselves is manifested when we reflect on works of art, an example of which we can see in Rodin’s ‘The Thinker.’*

*“The bronze statue you see obviously doesn’t have the ability to **perceive itself**, but as soon as we ask ourselves what it means, it makes us think,”* explained the professor from the [University of Bonn](#) in **Germany**.

***“The artist isn’t a god; the artist is an observer of the production of something through his or her activity.” - Markus Gabriel***

According to Markus, as art **isn’t moral, legal, political, or religious**, he considers **the power of art to be an absolute power**.

*“Works of art are absolutes that defy God in claiming to be the **only** absolute.*

*“Art utilizes our nervous system and our spirit to become **real**,”* he said.

Markus Gabriel is recognized as one of **today’s youngest philosophers**, specializing in **metaphysics, epistemology, and post-Kantian philosophy**.



The activities he presented during his visit to the Monterrey campus, from **April 18 to 20**, included the **Seminar on Co-Operation and Sustainability: Towards a New Capitalism** and the talk **Artificial Intelligence: Its Ethical Challenges**.

### **New Realism model**

*“The new model I propose **replaces** the notion of shadow with that of a wave field where perception is not an external relationship between two isolated bodies but an intrinsic superposition,”* he said.

He added that this means perception is a **completely objective process** that takes place in the universe.



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The philosopher recognized that the act of creating a work of art **is not an act of production**.

*“The artist isn’t a god; the artist is an **observer of the production** of something through his or her activity.*

*“Works of art are autonomous in a very radical way, and this autonomy leads human life directly to a **paradox**,”* he pointed out.

He added that this paradox is a **manifestation of the power of art**, the radical autonomy of a work of art means that any **perception or contact** is automatically part of the work.

***“Art is uncontrollable. No one, not even the artist, is in a position to govern its history.” - Markus Gabriel.***

### **Developing the esthetic experience**

Gabriel also said that in order to **perceive a work of art**, one must interpret it, which means one must act it out or execute it.

*“The esthetic experience is something real. It is not a mere perceptual act within a subject. However, **each interpretation is an individual** at the same time.*

*“All interpretations are good in principle. The problem with the esthetic experience is that it completely **absorbs** us into the work,” he said.*

**The power of art lies** in whether or not we're absorbed by the work, he concluded.

[https://www.youtube.com/watch?v=9zfKzJ8WmTY&t=4268s&ab\\_channel=C%C3%A1tedraAlfonsoReyes](https://www.youtube.com/watch?v=9zfKzJ8WmTY&t=4268s&ab_channel=C%C3%A1tedraAlfonsoReyes)  
**Visiting the Cervantes Library**

The German philosopher's activities at the Monterrey campus included a visit to the **“Miguel de Cervantes Saavedra” Special Collections Library**.

Markus Gabriel had the opportunity to see works such as the *Adagia* by Erasmus of Rotterdam, a 1550 publication belonging to the George Robert Graham Conway Fund, as well as an edition of *The Ingenious Gentleman Don Quixote of La Mancha* by Miguel de Cervantes Saavedra, published in 1610 in Milan, from the Carlos Prieto Fund.



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He was accompanied by **Ana Laura Santamaría**, Director of the Alfonso Reyes Chair at the School of Humanities and Education.

Also accompanying him were **Ana Lucía Macías**, National Director of Cultural Heritage, and **Marcela Beltrán**, Director of the Library, who explained the history of cultural heritage at Tecnológico de Monterrey.

### **About the Alfonso Reyes Chair**

Founded more than **20 years ago**, the **Alfonso Reyes Chair** aims to strengthen the teaching of **humanities to faculty, students, and the community in general** through various events such as **panels and keynote speeches**.

*“Markus isn’t a philosopher who is locked in a metaphysical laboratory in an ivory tower but someone who has put philosophy at the **center of public debate**.*

*“He’s also present in the spheres of power where economic and political decisions that decide the future are made, always providing an ethical **perspective** and responsibility toward the future,”* said Santamaría.

*With information from Ana Laura Santamaría*

**Don’t leave without reading:**

<https://conecta.tec.mx/en/news/national/institution/tec-opens-community-access-cultural-heritage-cervantes-library>