

**Keywords:** Ștefan Lupașcu, logical experience, aesthetics.

**Abstract:** Ștefan Lupașcu (1900 – 1988) is a French thinker of Romanian origin who tried to find a solution for the crisis of epistemology through a new method of linking philosophy to science. This article aims at highlighting his original outlook. Starting from the belief that the sub-stratum of existence is *energy*, characterized by interacting antagonistic dynamism, Ștefan Lupașcu suggests that the dynamic logic of contradiction – which enlarges the possibility of understanding, including artistic creation – should be accepted instead of classical logic. Consequently, according to Lupașcu’s logic, crisis is the perfect background for art. Therefore, the message of art is tragic. Comic is degraded art and not a triumph of ethics over aesthetics. An artist’s ethics is that of the most intense contradiction, of the ontologic effectiveness towards suffering and joy. The aesthetic experience implies contemplation and, thus, a desire to avoid action. This is the starting point of the process of knowing the knowledge. As an example, Ștefan Lupașcu says that drawing a reindeer means the perception of the conscience not of the reindeer, but of the conscience of a reindeer. This is the resulting idea that any artistic event is a perception of knowledge, a conscience of conscience. The idea is that the work of art must not be absolutely understood as being either objective or subjective. In other words, the work of art is considered to be more aesthetic.

It is necessary, then, to overpass the current opinions concerning the understanding of the “concept” and recognising it as an essential synthesis of the physical world. Because, according to Ștefan Lupașcu, inside the concept, we must discover not only an abstract scheme, but a concentration of all the perceived achievings having as a final target the human brains. The core of the concept must not be neglected for the sake of the exterior. The aesthetic experience, in its turn, is defined as an escape from action and contemplation, which means putting an end to the development of one or the other of the two antagonistic dimensions, throughout a contrary becoming. This state means the starting point of the process of understanding knowledge. Even from this short presentation of the logical structure of art there may result some characteristics of the logic of the aesthetic fact. There results, first of all, the fact that art is “a desire towards liberty (of indifference), towards the unconditional”. Secondly, art has a characteristic emptied of any interest, meaning “an aimless finality” in Immanuel Kant’s opinion. Finally, a third consequence of the logic of aesthetics is that the history of art rests upon the becoming of knowledge. Anyway, Lupașcu’s logically formalised philosophy does not lose sight of the human. And that is why, proposing an original concept, we think that this philosophy stays at the beginning of its life.