

TEXT0 1**‘Hilma Who?’ No More**

If you like to **hallucinate** but disdain the requisite stimulants, spend some time in the Guggenheim Museum’s **staggering** exhibition, “Hilma af Klint: Paintings for the Future.” The museum’s High Gallery — the name has added resonance in this context — displays the show’s **rapturous** overture, a series of 10 paintings by af Klint (1862-1944), a little-known Swedish painter, modernist pioneer and erstwhile spiritualist. Collectively titled “The Ten Largest,” **they** may induce **disorientation**, not the least for the way **they** blow open art history.

These game-changing works envelop you in hues from dusty orange to pale pinks and lavenders, tumbling compositions of circles, spirals and pinwheels, and unfurling ribbonlike lines that sometimes form mysterious letters and words. In **their** wit, ebullience, multiple references and palette, “The Ten Largest” seem utterly **contemporary**, made-yesterday fresh. But prepare for label shock: **they** were created in 1907.

The year 1907 is **imprinted on the minds** of many people drawn to modern art as the year it all began — when Picasso opened the path to Cubism with the splintered forms of “Les Femmes d’Alger (O. J. R. M.).” Equally startling, 1907 is several years before the triumvirate of European geniuses viewed as the primary innovators of modernist abstraction — Wassily Kandinsky, Kazimir Malevich and Piet Mondrian — had their breakthroughs, primarily during World War I.

The idea that a woman got there first, and with such style, is beyond thrilling. Yes, I know art is not a competition; every artist’s “there” is a different place. Abstraction is a pre-existing condition, found in all cultures. But still: af Klint’s “there” seems so radical, so unlike anything else going on at the time. Her paintings definitively explode the notion of modernist abstraction as a male project. Despite several decades during which modernism’s history has been expanded and diversified, there is something towering about the emergence of af Klint, which really began in earnest in the 1980s. (She knew she was ahead of her time and stipulated that her work would not be exhibited until 20 years after her death — but it took even longer.)

She supported herself by painting landscapes and portraits and also illustrated a volume on equine surgery. But the true center of af Klint’s art emerged elsewhere, furthered by her scientific interests (Darwinism, subatomic particles) and by spiritual pursuits she shared with many artists around the turn of the 20th century, including Kandinsky and Mondrian. She had long studied occult and spiritualist writings, including Rosicrucianism and Buddhism, and in 1889 she joined the Swedish Lodge of the Theosophical Society. In 1896 she began meeting regularly with four other female artists to pursue occult practices. They called themselves The

Five, prayed, made automatic drawings, kept notebooks and through séances attempted to communicate with other worlds.

Since 1986, in this country of Klint's art has been seen in only a few group shows and a solo show at MoMA. But this landmark exhibition is the first comprehensive overview. Her century-old paintings come to us relatively unencumbered by critical or historical baggage. Their spare planes of color and stylistic diversity tie them to the present, underscoring how many painters, especially women, are reinvigorating abstraction by making it flexible and worldly. However of Klint's achievement alters the past, it belongs to us. Its history begins now.

FONTE: Adaptado de: R. Smith. 'Hilma Who?' No More. Disponível em:

<https://www.nytimes.com/2018/10/11/arts/design/hilma-af-klint-review-guggenheim.html>. Acesso em: 20 fev 2019.

TEXT0 2

Viktor Frankl's Search for Meaning: An Emblematic Twentieth-Century Life

The Library of Congress once ranked Viktor Frankl's Holocaust memoir *Man's Search for Meaning*, published in 1963, as one of the ten most influential books in the United States. Translated into twenty languages, the work not only recounted Frankl's ordeal in various concentration camps, but also introduced the world to logotherapy, the so-called third Vienna school of psychotherapy, which sought to 'overcome' Sigmund Freud's and Alfred Adler's alleged 'materialism' and 'individualism'. Also known as existential analysis, logotherapy emerged at about the same time as *Daseinsanalyse* in neighbouring Switzerland, whose proponents Ludwig Binswanger and Medard Boss also maintained that therapy was about the search for meaning in life rather than the alleviation of specific symptoms. Timothy Pytell's comprehensive guide to Frankl's life allows the reader to trace the way in which central European intellectuals came to apply existentialism to non-philosophical fields, and in the case of Frankl how the Holocaust reinforced this approach to psychological thought.

Viktor Frankl's Search for Meaning is strongest where the author details the development of logotherapy as a response to and rejection of both Freud and Adler. It thus complements Alfred Längle's and Alice Holzhey-Kunz's more theoretically informed *Existenzanalyse und Daseinsanalyse*, which remains the best systematic analysis of existential therapy.

Despite an early interest in Freud, Frankl, the medical student, soon disowned the psychoanalytic project of uncovering unconscious desires. Like many other critics at the time, he believed that analysts were one-sided in their aim to unmask human behaviour, leaving no room for genuine 'authenticity' (p. 22). This holistic approach, which sought to accentuate self-

conscious choice as part of an assertive personality, did not square well with the potential loss of self-control that the psychoanalytic notion of the unconscious implied. At the same time, Frankl joined the predominantly bourgeois campaign against a purported psychoanalytic 'materialism' that threatened to undermine the 'spiritual' side of human nature.

Frankl systematized 'logotherapy' in the early 1930s. Moving away from sexual desires and inferiority complexes, the 'Third Viennese School' turned to 'responsibility' as the be-all and end-all of human existence. Reminding patients of this sense of responsibility, Frankl averred, would force them to take sides and endorse values, irrespective of the ideological content these choices entailed. As Pytell shows, this position mirrored the widespread outlook, prominent among National Socialists and conservatives alike, that neurotics were to confront their problems with 'will and responsibility' (p. 70). For Frankl, however, will and responsibility remained neutral categories that precluded a hierarchy of values. Even so, this relativistic stance offered no grounds to criticize the identification of 'authenticity' with National Socialism or Communism.

In *Man's Search for Meaning*, the reader is left with the impression that he spent an extended period of time in Auschwitz. Yet as Pytell demonstrates, Frankl was interned in the camp for two or three days; his ordeal then continued in various sub-camps of Dachau. After his liberation, Frankl worked for two months as the head doctor in a displaced persons hospital in Bad Wörrishofen. Upon his return to Vienna, he immediately began to lecture and write, publishing his most famous books within a year of the war's end.

Reading *Man's Search for Meaning* today, the reader cannot help but feel disturbed by many of its central passages. Frankl stated, for example, that 'the prisoner of Auschwitz, in the first phase of shock, did not fear death. Even the gas chambers lost their horrors for him after the first few days' (p. 115). Pytell is certainly right to conclude that this is an odd claim 'not only because Frankl was in Kaufering III after the first few days but because it defied what we know about living and dying in Auschwitz' (p. 115). Even more disturbing perhaps is Frankl's belief that, in such extreme circumstances, individuals were to overcome apathy by choosing to place meaning in the suffering. Here and elsewhere the uplifting message of Frankl's version of logotherapy is not at all so uplifting, projecting as it does a heroic, Nietzschean self-image onto the rest of humanity.

Fonte: Adaptado de: Kauders, A. D. **Viktor Frankl's Search for Meaning: An Emblematic Twentieth-Century Life**, by Timothy Pitell. <https://academic.oup.com/gh/article/34/3/493/2237727>. Acesso em: 17 abr 2019.

QUESTÕES

As questões de 1 a 5 referem-se ao TEXTO 1:

1) Assinale a alternativa CORRETA:

- (A) Ambos, *staggering* e *contemporary*, destacados em sequência nos 1º e 2º parágrafos, referem-se ao Museu de Arte Guggenheim.
- (B) A expressão *imprinted on the minds*, destacada no 3º parágrafo, é empregada em sentido literal.
- (C) Os termos *hallucinate*, *rapturous* e *disorientation*, destacados no 1º parágrafo, têm conotação negativa.
- (D) Os pronomes *they*, *they*, *these*, *their* e *they*, destacados em sequência nos 1º e 2º parágrafos, referem-se às obras em exibição no Guggenheim.

2) O trabalho de Hilma af Klint

- (A) emergiu em 1907 como inovador.
- (B) foi precursor no campo do abstracionismo modernista.
- (C) foi considerado muito comum pelos modernistas da época.
- (D) sucedeu os modernistas abstracionistas Kandinsky, Malevich e Mondrian.

3) As mostras das obras de af Klint

- (A) foram autorizadas pela artista em 1944.
- (B) foram exibidas durante a Primeira Guerra Mundial.
- (C) mantiveram-se restritas até meados dos anos 80.
- (D) foram abertas ao público nos museus MoMA e Guggenheim em 1986.

4) Segundo o texto, de onde se originou a verdadeira essência motivadora da arte de af Klint?

5) Ao longo do texto, quais são as qualidades atribuídas a af Klint e a sua obra?

As questões de 6 a 10 referem-se ao TEXTO 2:

6) Trata-se o Texto 2 de

- (A) uma crítica às obras de Viktor Frankl.
- (B) uma resenha sobre uma releitura de uma obra.
- (C) um artigo acadêmico sobre Logoterapia.
- (D) um prefácio do próprio autor de *Man's Search for Meaning*.

7) Assinale a informação INCORRETA sobre Viktor Frankl:

- (A) Foi o fundador da terceira escola vienense de psicoterapia.
- (B) Tornou-se conferencista e autor de livros importantes logo após o fim da Segunda Guerra.
- (C) Acreditava que o “materialismo” da psicanálise enfraquecia a espiritualidade humana.
- (D) Enfocava a falta de sentido do sofrimento nas situações adversas da vida.

8) Analise as informações abaixo e assinale a seguir

- I. *Man's Search for Meaning* vai além de uma autobiografia.
 - II. Viktor Frankl passou meses em Auschwitz.
 - III. *Daseinsanalyse* significa Análise Existencial.
 - IV. A Logoterapia também é conhecida como Terceira Escola Vienense da Psicoterapia.
- (A) TODAS ESTÃO CORRETAS.
 - (B) Apenas I, III e IV estão corretas.
 - (C) Apenas IV está correta.
 - (D) Apenas II está correta.

9) O que o texto destaca sobre o pensamento de Viktor Frankl em relação ao projeto psicanalítico de Freud?

10) Segundo o texto, por que o leitor se sente “perturbado” ao ler as partes principais da narrativa de *Man's Search for Meaning*?

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