had the intuition that it was necessary to see things for themselves and no longer blindly follow the ancient precepts. Greek society did not impose the same constraints on its people as Egyptian society did, which prided itself on a more perfect, more hieratic art. The excavating Greek artist was the first to dare to question, once engaged in experimentation of forms with everything that this spirit of discovery requires of success and failure, and put to work new ideas and a process of innovation taken up later by artists of all the generations.

In the twelfth century the great adventure of art unfolded side by side, no longer only with the action of philosophical thought but with that of scientific and technological thought. This brought about a fruitful artistic revolution, doubtless the most important since those of Greece and the Renaissance. To the revolution of the gaze was added that of a new language established in favour of the fulgurant development of the human sciences. Nevertheless, an interrogation was soon to arise. Science continually refines on experiments and discoveries: it progresses. But can we speak of progress in art when history has firmly established the everlasting greatness of masterpieces that can be equalled but never surpassed by the best works of the present and the future? Suzi Gablik approached this problem by considering the history of art as the question of quality not in research of a kind integral part of the development of civilizations, since it is one of its chief means of knowledge and has the properties of a forerunner in its best experiments. Finally, the debate remains whole. For many persons it is quite out of the question to speak of true progress in art, each period having its peaks of excellence. On the other hand, the progress in the knowledge of art and its functioning opens new perspectives on the creative act itself that results from many achievements and from a will to transform the perception of reality according to its structures and its share of intuition, a reality that, according to Piaget, is built by intelligence and comes from close collaboration between thought and the surrounding world.

To-day's works are understood better if we take in account the evolution of contemporary psychology. In the same way, the movement of iconographic representation from more mystic aspects to the abstract, conceptual formulae of our time is explained only by the complex development of mental structures, dominated by rational scientific thought. But art lives also from the irrational and never allows itself to be imprisoned in formulas; therefore we must not be surprised that periodically it makes a clean sweep in order to fashion the world anew.

3. Idem.

Translation Mildred Grand