

CONSIDERATIONS ABOUT FORM IN ART

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Summary

„Work of art - writes Henri Focillon [1, 22]- is an attempt to unique it is asserted in the mass, as an absolute and the same time, it belongs to a system of complex relations. It results from an independent activity, transposing a superior and a free dreaming, but at the same time, the energies of the civilizations converge toward it. At last, to respect the terms of an above-ground opposition, the work of art is matter and spirit, form and content. The one devoted it definiteness, do it depending on an exactingness one's nature and of the severalty nature of his researches. The one who creates it, when he passes to it analysis, is placed into another plan than who comments on it and even if he use the same terms, do it another sense...”

- Focillon describes and systematizes the life of the forms, but is kept away from those “piori essences”, ultimate, relating to art experience

- The art forms constitute an order and this order is animated of the motion life

- The fundamentally content of the form is a formal content

- The form don't acts as a superior principle to model a passive mass, because it can considered as the matter enforces to form his own form

Key words: art form, imagine, sign



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1. INTRODUCTION

Focillon considers as anybody want to knowledge what is going on with the life of the forms, must else to freed of they – “any science based on observation, chiefly which is devoted to the activities and the creations of human spirit, is in substance a phenomenology, in the strict sense of the word. He describes and systematizes the life of the forms, but is kept away from those “piori essences”, ultimate, relating to art experience, don't visa in phenomenological spirit -“the disclosure of the essences”, but the option for” science based on observation” shall disclose, an “original philosophy of art” which shall conceive art experience and the relations with the civilization and culture from another view:

2. THE WORLD OF THE FORMS

1. 2. Form, image and sign.

“We are entitled to believe, notes Focillon as they (the art forms) constitute an order and this order is animated of the motion life. They are submissive principle always regenerator of the metamorphoses and principle of the styles, which in general progress, tends successively to verify, to fix and to cancel reports among they”. [2, 15]

You can apprehend else clear the conception of French art historic about art form, signalize the two theoretical principles which substantiates it, the position against antithesis of “pure logic”:

“We are always tempt notes, Focillon, to grant form with another sense else formally is in itself and to confound the formal notion with the image which involves the representation of the object, and chiefly with that of the sign. The sign signalize, form auto-signalize”.

Art form doesn't point out, therefore a report as sign to signification. The art forms are not signs, because they are expressed through themselves; they are more and something else as images, because they are expressed through themselves and certain in the meaning for the sense, the



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signification (“content”, “the background”) appear in and through formal reports. Form puts us in currently of an incarnate signification. To express a feeling, an emotion, an idea, mean to build and to establish the form.

1.3. Illusive dualism.

The sense of the first thesis got on with the second, more difficulty to mean and seeming paradoxical: “the fundamentally content of the form is a formal content.”[1, 26]

The term “itself form” and the idea in conformity with it—“the fundamentally content of the form is a formal content” don’t be interpreted, notices the historian of French art in the sense as the form is empty, as it is depicted as a digit getting lost through space in quest of a number which flees her way. On the contrary, form has a sense, which holds entirely of it, a personal and particular value which doesn’t be confounded with the attributes which are enforced it. The form has a signification and receives a number of acceptations. An architectural mass, a report of tones, a touch of color, an engraved line, exist. And they have first a value in itself, they have a physiognomic quality which can to present a strong congeniality with the one of the nature, but which don’t confounded with it.

To identify form with the sense, means to admit default the conventional distinction between form and the background, which distinction can us get lost if forget as fundamentally content of the form is a formal content. The art form, finishes Focillon, isn’t and can’t be the accidentally vestment of a background, notion pre-eminently ambiguous, vaguely, still more selected, confusedly nor yet the vehicle of a concept, because it don’t be addressed to the discursive reason, but sensibility. Form is after an expression long ago entered into the ordinariness—a sense formula”, that is the mode through contents is caused and gets a sense and a value.

The form content consists in form. The destruction of the form trains after rails the disappearance of his content. The content doesn’t survive to the form. Otherwise said, form is aesthetical consistent itself of the content. Different aesthetical reasons from formal organization: Impressionism, Fovis, Cubism, Surrealism, is attached of an affective values, plastically and symbolic irreducible values.



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3. CONCLUSIONS

To illustrate the both thesis, the French historian goes through whole history of art, in her key moments when the style passes through the four old of his. Only that fit thesis in conformity with “the fundamentally content of the form is a formal content”, receives substantiate it through the study of the triad: *Matter-form- technique*. Between matter and form exist “a fact agreement”, a constant agreement, indissolubly and irreducible. The metaphysical concept is denounced: “the form don't acts as a superior principle to model a passive mass, because it can considered as the matter enforces to form his own form. It can't be word of matter and form in itself, but of matters, in the plural, numerous, complex, changer, getting an appearance and a weight, matters issued from nature but not natural”.

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