

COMMUNICATION pour la seance de Mercredi 23 Juin 1948

'REALISME et ABSTRACTION'

Since some years ago, a polemic was started between these terms Realism and Abstraction.

We think that the all matter is wrong because of the theoretical "Non-Consistence" of one of the two terms.

To use the term Realism and oppose it to the term Abstraction, is to oppose a perfect value of "representation" to an exclusive one of "presentation" in the Work of Art.

If we mention the term Realism, not as the imitation of physical nature, but as the creation that is born from the vision of nature and things which live around the artist, then the word must be limited to show and explain what is suggested to the artistic ~~transposition~~ transposition into the pure abstraction that is the work of art. Instead, if opposing Realism to Abstraction, we mean two different ~~ways~~ origins of inspiration, the first, exterior and physical, the second interior and psychological, then we must state that the arriving point, when a result does exist, is always the same. The dispute could arise only from a differences of inspiration: on one hand, the poetic interpretation of every day reality, on the other hand, the one which, starting from the inner self of the artist, his feelings, his "Ego", discovers enough motives to imagin and build a concrete reality more uncommon.

In this case we can see that, helped by the decline of objective-figurative art and the gradual weakening of the values of "representation" suggested by the physical nature in comparison with those of "presentation", as expressive means, takes the artist to base his interest more and more upon the object as created by himself.

That interest in the story, in exterior motives, gives way to interest in composition, in colours, as expressive means for the interior reality of men.

The poetical vision of nature and men, passed under the fierce surgery of cubists, of futurists, of Matisse etc. and having been anatomized and deformed unrecognizeably by the artist searching new possibilities of vision declined completely.

In recent history, the passing from one civilization to another one, the fall of the old contents, the increasing discovering of new and expressive forms, suggested to artists a formalistic vision of art.

History of art appears to day as the history of expressed forms. The form presents different characters, a plastic one in Giotto, a decorative one in Simone Martini as examples of two different personalities.

In both of them, the result is the best and pure pictorial form that identifies itself with the accomplishment of the artist's searching.

A madonna by Simone Martini has the same formal values as a composition by Magnelli.

So we can see each time the rise and decline of formal discoveries, the developing and the dissolving of pure pictorial motives which dialectically rise again under another aspect.



This movement can be traced from the time of Cennino Cennini to our days.

Only now the problem of a formalistic esthetic has been proposed by men like: Focillon, Baratonno, Clive Bell.

This people made the first proposals and found the first solutions, we call the attention of this congress to their research as positive and new points of esthetic inquiry.

We deny the existence of such a dualism as Realism and Abstraction because we think that it is a dualism between incomplete or non existing terms.

Signed by:

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