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TOPIC OF DISCUSSION II (1)

FORM IN DAILY LIFE

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Specialization, in particular in the history of art, has hindered an understanding of the link that exists, for a particular environment and period, between the way of seeing which defines the limits of art, and the way of life and thought which are an expression of the existing social environment and of the state of mind. Everything contributes to the evolution of the system of forms, from the direct influence of technical conditions and their various related factors to the entirely ~~isolated~~ inner bond between vision and the work in progress. The main stages of their progressive discovery throughout the ages follows the vital changes in civilization. While the hunter of pre-historic times had discovered hardly anything more than the silhouette, i.e. the isolated form of the body, the tiller of the soil of the neolithic age and the first dynasties conceived the idea of background ~~and~~ and of the composition of the space where the body or objects are situated, the discovery being linked with that of surveying and geometry. The spread of the use of metal gave rise to another system of forms, mobile and dynamic, where the spiral played an important part. And so on.

Our age, where the liberation and use of types of energy unknown yesterday is putting an end to the conservative habits of dominantly agricultural civilizations, will have to replace the old form of regular geometry by dynamic outlines which are arising at the same time in architecture, furniture and sculpture or painting. Hyperbola and parabola are gradually replacing the

geometrical forms such as the square, the rectangle, the circle, etc. Perhaps we are achieving a new stage of evolution, a new broadening of the repertory of familiar forms, at the very moment that civilization is indeed manifesting all the signs of a profound transformation.

René Huyghe.