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XX

Huxley showed how throughout the history of art the element of FORM had changed from age to age under social + economic pressures.

I wish to emphasize the constant factor in all this change, which is the ORGANISM of man himself.

No doubt minor physical changes in the structure of the body & its cells since the Palaeolithic age, but by comparison with its environment, ^{the} in contrast to this environment, man's organism has remained static.

An important consequence for ART is to be observed, for one of the essential factors in art, (as I have indicated in my ^{preliminary} contribution to this discussion), is man's sensitivity, by which I mean his sensitive manipulation of the materials of art.

It is true, as was emphasized by R. Huxley, that we have entered into a fundamentally new phase of civilization - the machine age - which demands totally new concepts of art.

These new concepts will be expressed in new forms and we already see such forms emerging in modern painting, sculpture & architecture. They are distinguished in general by their anti-naturalism, or abstraction.

But we must still insist on the element # of sensitivity, & the problem to which I wish to direct your immediate attention is this =

To what extent is it possible to preserve the essential element of sensitivity in the products of the machine age - i.e. in those objects which constitute the very substance of "la vie quotidienne".

In my summary I distinguished three stages in the creation of a work of art :

1. Sensibility the formal values emphasized by previous teachers, notably by R. Huyshe
2. The inner articulation of the forms of art which we call style, decoration, mannerism etc
3. The sensitive element which is the artist's relation to his material.

Possible to make certain distinctions, e.g.

1. Between industries or processes which reproduce a hand-made prototype, and industries or processes which assemble machine-made elements.

(a) Molded objects - e.g. glass vessels, pottery, hardware, plastics.

(b) Electrical equipment, railway engines, airplanes.

In the case of (a) the formal qualities of a man-made object are multiplied without loss of serious qualities; nevertheless it is a man-made prototype that is reproduced.

In the case of (b) the formal qualities are to a great extent determined by the physical dimensions of the parts to be assembled. Even this process leaves room for the exercise of an aesthetic sensibility. Apart from the beauty of "logical" arrangement, dimensional modifications may be made in the interests of all-over form or style - the process known to industrial designers as "styling".

2. Between functional structure and ornamental elaboration or emphasis.

Ornament not to be confused with decoration. Decoration is added and may be appropriate - e.g. frescoes, wall-paper, colours. Ornament is an elaboration of an essential element - e.g. the shaping of a column, fluting, carved design of a capital. The ribs of a Gothic vault. Shuttering marks in modern concrete construction.

and autonomously shaped) with an external situation - the 'insight' that such forms fit a given situation. The inner articulation of the archetypal forms (as style, ~~xx~~ mannerism, metaphor, imagination).

The 'external situation' may be a feeling situation (e.g. emotional relationship to another person or group of persons, or to a landscape), but in art "the myriad forms of subjectivity" (Susanne Langer) need an objective correlative in formed materials. In the fine arts and in the handcrafts the artist may begin with a feeling he needs to express, but more likely he begins with the manipulation of materials and the construction of forms (sensation plus cognition) and the emergent creations are then associated with a feeling situation. But the same work thus created may have different emotive significance for different people (e.g., an African mask has one significance for the tribesman who made it, and another significance for the European aesthete). But its sensuous and formal significance is universal.

→ On the basis of this summary analysis of the artistic process, it may be asserted that objects in daily use must possess the sensuous and formal qualities that are basic to all works of art, but that their relation to an external situation (in this case, la vie quotidienne) is not necessarily a feeling-situation. We should not look for emotive expression in the products of the machine. The ^{*of the work of art*} adjustment to an external situation (the third stage in artistic creation) is satisfied by a sense of fitness - fitness for purpose. This 'insight' of fitness is sufficient to give an functional industrial product aesthetic justification, always provided that the basic

requirements of a work of art (sensuous exploitation of the virtues of the material) exist. It may be questioned whether there is any adjustment of the materials ^{of machine art} to archetypal patterns of human perception, but one has only to analyse the typical forms of modern architecture, for example, to demonstrate their presence. The "modulor" ^{and Le Corbusier has demonstrated in theory + practice} is never arbitrary: it is an archetypal form based on the experienced proportions of the human body. (It is possible, as one critic has maintained, that all formal values in the plastic arts relate to the human body.)

— Herbert Read

Other speakers may have other aspects of the problem to bring forward for discussion, but I hope we shall not lose sight of what I consider the essential problem, which is the presence or absence of the basic sensuous qualities of the work of art in the products of the machine age —