

ARTISTIC CREATION IN MODERN TECHNOLOGY

EMERGENCY OF CONFLICT :-

A civilisation based upon the creation of applied art and an economy ruled by consumption, has determined a balance between artistic creation and technology, which is expressed by the kind of designation: craftsman (artisan) and product (artifact).

This state of balance has been destroyed by the academy, as it aimed to utilize art as an instrument of power. There appeared an idea of art as separated from that of technology.

AGGRAVATION OF CONFLICT:

The industrial revolution has assumed as a base an economic profit on the part of capital owners, commonly of agricultural origin. It aims at making the same items cheaper and standard produced. Forms produced by artisans however have been imitated by a different technology. The result is the spuriousness ruling the 19th century. It is found in the style of the industrial bourgeoisie, essentially romanticizing (novel, non-realism, but story-telling). The industrial ugliness condemned by Pushkin, Morris trying to revive Arts and Crafts. The appearance of the Arts and Crafts movement, turning back to history. The result: a social intention leading towards the manufacturing of luxury things.

THE FIRST TREND OF INTEGRATION.

Italian futurism and its direct consequences, "Realism" and Russian constructivism, are leading towards an admiration for industrial forms. Likewise functional architecture. In line with Behrens, Gropius utilized architecture for industry, creating industrial designs. Then Corbusier thought of producing the machine to live in, using as his designs ships and aeroplanes.

The idea of integration of art has been fundamental for the group "Der Stijl". It aimed at integration. Architecture has adopted the forms of Mondrian and Van Doesburg. Furniture was influenced by Arp and Moore. Architects asking for the collaboration of painters, sculptors, and photographers. Painters now suffer from a bad conscience on their work being utilized and rather ask for mural painting, etching, illustrating and ceramics.

On the other hand, architects such as Rietveld, Breuer, Saarinen are creating standard furniture.

OUR PRESENT STATE:

At the Geneva Convention (1949) on art in contemporary society they tried to study the problem without considering the close relationship of art with the changes of production means and labour relations.



ALEXANDRE CIRICI-PELLICER. (continued)

Vienot, who is reflected in French household art, would renounce mass education, believing rather in integration through educating the creators. The result might be: an industrial production based on the transposition of pure creative art.

THE INDUSTRIAL DESIGN produce by Loewy in U.S.A., tries to base integration <sup>on</sup> not the designers' art, but on the success of certain avant-guard forms among the public, in order to sell them what is in demand, according to the consumers' taste.

Combet suggested a synthesis of both positions, by admitting of a parallel between the evolution of art and that of taste. Art and technique would thus, off-hand, run parallel.

Francastel is noteworthy for having condemned these positions as negative. One could never talk about real artistic creation integrated in modern technology, but about an imitation of pure art concerning household art, an imposition of success of art, not of pure art, at an industrial design, an optimism unfounded with Combet.

Francastel clearly poses the problem as being one of unity between art and technique, and it is correct in our view, to discern between these two components, which he calls technical and figurative, within a synthesis complementing the formalist view of Woefflin with the expressive view of Croce.

Gillo Dorfles clearly sees that one has to accept an identity between the formative process in art and its technique. He is however too optimistic in assuming that this identification has become already a reality.

#### THE ECONOMIC SIDE.

One thing seems to be sure : the negation of art through art and the trend towards utility. That utility trend as a point of conscience among the artists and progressive immediacy of the public, makes one think of integration, very close, of most of the artistic activity within industrial technology, which is the method of producing useful objects.

Under this perspective one has to put the two branches of creative activity: construction and communication, within two very precise places of the economic cycle. Construction - as preparation for production - communication as central point between production and consumption, which makes the goods necessary for the consumers and which informs the producers about the needs and desires of the masses.

Mass media, graphic art, cinema, publicity, television, books, shows, communication through signals, constitute therefore the domain of the art of communication.



VIIIth INTERNATIONAL CONGRESS OF ART CRITICS - TEL-AVIV(ISRAEL)1963)

ALEXANDRE CIRICI-PELLICER (continued)

We understand that it is never the point to use as basis of constructive arts neither the arts communicating some list of contents nor forms corresponding to another production system, but such structures as are inherent in the employment of technological resources proper to their means. Then it may be said that one would not deal with the reproductions of prototypes, but, as already mentioned, of originals in large numbers.

THE BULWARK OF RESEARCH.

Contrary to this evolution, we state that painting and sculpture go more and more separate ways and turn within their own closed circle, from studio to gallery and from gallery to the collector. But at the same time we notice a growing interest of people in artistic happenings and their creators.

Thus painting and sculpture are going to become, necessarily organized, full of reglementation, limitations and uniformism, a refuge for pure creative faculty, which fulfils a psychological part, like that of a week-end, mass tourism or kitchen-gardens.

This will let us hope for an integration of free experience, personnal and still artisan-like, of the painter and sculptor, within the social cadre of research university laboratories, as wished for, in a felicitous pamphlet , by Dr. Oppenheimer.

One could thus foresee total integration of art within three technologies:

Technologies of industrial construction.

Technologies of mass media of communication

Technologies of the laboratory.