

Sunday, July 29, 2018

Art can not be described.

Questionable assertion.

The art, for Appia, is the feeling, the lived and therefore, the ineffable.

Appia saw light, space, and the human body as malleable elements that could be unified, and created a unified staging.

He was one of the first to understand the potential of light.

Moreover, in addition to wanting to exploit the vertical and the horizontal, he discovered the diagonal, the oblique.

Most of his scenographies were composed of platforms that were joined by several stairs.

In addition, he understood the importance of light in his work because it creates atmospheres that allow the actor to explore more in size the game.

The color was very important too.

They allow to create temperatures, places of the universes.

But all his additions and scenic elements were only intended to help the actor, not to harm him.

His scenes of Tristan and Isolde, and The Ring of Nibelung have influenced many future generations

Human art with three main branches.

He expresses himself by forms, by words, by rhythms.

So there are the arts of drawing, epic arts and rhythmic arts

They have their own means to each (...) But, the Arts penetrate into each other.

The three arts can help each other.

And to ask the question: is there a singularly complex and supremely synthetic art that can unite visible forms, ideas, rhythmic movements?

It's dramatic art.

So that everything could be combined, art of the matter and art of the sound, it was necessary that the man, that the artist made himself a means of execution himself.

So, the means of execution lent itself to all forms of art.

Art expressing the whole life has been found.

The so-called complex art theater does not have the impotence of the other arts.

Because the arts can penetrate each other, he uses them to associate them, but he has no need for one of the arts he uses to encroach on the other.

Where the poet would write a description of ten verses always incomplete, the dramatic art will call painting to his aid.

Where the poet, to express the pace, more or less languid or rapid of a movement of the soul, had recourse to the most fortunate artifices, always powerless, of his rhythm, the dramatic art will find the powerful support of the music itself.

The arts will keep their limits, and all their own strength within their limits.

Dramatic art will have all the benefits of these different arts and will have none of their disadvantages.

Being able to both paint and tell, if painting is a set in space, and speech, a set in time, dramatic art will have both a set in time and a set in space:

it will be able to present, and, in the eyes of the pictures which are

renewed, and, at the thought, an action taken as a whole in the space.

This art touches all the others and embraces them all.

The body is the only one to perceive, hear, live the sounds, react to them
His reaction is physical, mental, spiritual.

It can provoke movements, mutations, attitudes of all kinds.

The human body, if it accepts the modifications imposed on it by music,
takes in art the rank of a means of expression.

About the artwork to apply to the body, in connection with the music..

The work of art aims to manifest some essential and salient character,
hence some important idea more completely than do the real objects.

By the same means of expression, he will become himself a work of art,
position he will reach in the gesture of art.

The need for obstacles in order is to highlight the human body and
develop concentration and expression and this before the discovery of
rhythmic.

The movement of the human body requires obstacles to express itself
All artists know that the beauty of the body's movements depends on the
variety of points of support offered by the ground and objects.

Any physical support is at the same time an obstacle.

In opposition to H Bergson who deals with comic movements to definite
the human gestures or bodies movements (the review of Paris February
and March 1899)

Because the real impossibility appears when the decor opposes the right
presence of the human body and has its expressive fair value.

For the crucial double problem of the work of art and aesthetics, we must
denounce the artists who yield to the desire of an audience only eager to
know what it represents.

In living art, the very notion of representation disappears from the
spiritual to the art (the desire to base the work of art in the interior
necessity)

The expression: Art is an attitude.

Only the artist can assume the fusion of representative elements beyond the text such as space, light, ...

The human body is an intermediary between the playwright and the space and it is through the dialectical relations between the living actor and space that the space becomes alive.

Space can only become alive to the extent that the actor(ress) gives it life while it itself makes expressive the body of the actor.

Art is an attitude and this attitude is ultimately more vital than the artistic product to which it can lead.

Swiss Theater Society.

A.Appia.

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Will be explored:

References on Plastic Arts L1.

Surface Color Space.

Contemporary drawing.

Culture and digital skills.

Philosophy of Art.

Personal creation L1-2.

Practical image L1-2.

Posted by [Veronica IN DREAM](#) at 9:54 PM