

# **ART OF FORM. Spatial Structures in Romanian Sculpture of Twenties Century**

ORATOR Publishing House, Bucharest, 1993 (336 pgs. text, 58 pgs. Illustrations)

## ***Foreword***

### **INTRODUCTION**

## **Part one: ART AND SCIENCE OF FORM**

### **Chapter one: LEARNING TO PERCEIVE SCULPTURE**

An invitation to knowledge. Initiation and contemplation. General guidelines for decoding sculpture

### **Chapter two: REALITY AND ARTISTIC IMAGE**

Visual perspective and its perception. Sculpture "*una cosa mentale*". Plastic instinct. Talent, genius. Knowledge. Competence. Aspiration. Ideal

### **Chapter three: BASIC LAWS AND CONCEPTS OF SCULPTURE MORPHOLOGY**

Form. Volume. Sculptural aspects. Composition. The *spatial* concept. Axial structures - spatial structures. Sculpture as such. From *Venus of Lespugue* to *M-elle Pogany*

### **Chapter four: PSYCHOLOGY OF SCULPTURE**

Aspiration and creative force. Sculpture - a work of art, creation, communication and reception. Sculpture - an assertion and insight into itself. The psychology of signs. Psychological effects of sculpture. Form - civilization - style. The force of the masterpiece. The creative act - an act of culture - an ethical act. The sculptor and his integration within mankind. Old Greek sculpture teaches us to be Europeans. Sculpture - a means to annihilate the human destiny. Sculpture - an instrument of liberty and liberation. The creative personality and conscience of value.

## **Part two: SPATIAL OVERTURES IN ROMANIAN SCULPTURE**

### **Chapter five: END OF A CENTURY, BEGINNING OF A CENTURY. THE NEW AGE.**

#### **ȘTEFAN IONESCU - VALBUDEA**

Spatial concepts. From Romanticism, through Impressionism and Expressionism. Impression, emotion, state of mind - subjects of the sculpture. Axial composition. Dynamic structure. Dismantling of homogenous space. Crossing axes. Spatial shears. Divergent insertions.

Inference of essential volume and spatiality in sculpture. Shaping the envelope. Morphological markers and plastic solutions. Perspectives and overtures toward the modern era.

### **Chapter six: BEGINNING OF THE TWENTIES CENTURY. THE GREAT TENSIONS. UNIVERS OF DEPTHS. *DIMITRIE PACIUREA***

Drama in Paciurea's creation. The modern character of his works. Romantic pathos. Spiral structure. Dynamic insertion. *The Giant*. Fabulous and fantastic. Expressionism and surrealism. *The Chimeras*. The feeling of floating state. *Chimera of Air*. Dynamic expansion in space. Complex structures. Winding insertion and double bifurcation. Open space. Empty and full. Open composition. Fraternal space. Monolithic structure. *Chimera of Waters*. Branched structures – treed structures. *Chimera of the Earth*. Sculptural volume – modular volume. Genesis and outlook

### **Chapter seven: SCULPTURE AND THE PLENARY PLASTIC SPACE. *CONSTANTIN BRANCUSI***

The Titan and his century. His work - a system of plastic references. From Rodin to Brancusi. The crisis of the form and solutions to overcome the crisis. Triad of early masterpieces. The era of essential volume. Axioms. Sphere, half - sphere, ovoid, cone, cylinder – primordial volumes. Hermetic volume. Compact volume. A fraternal dialogue with light and space. Matter and light. Mono - axial structures. Dynamic elevation. Plural- axial structures. Axiomatic structures. Ascending structures. *The Infinite Column*. Feeling of infinite space and the meditation theme. Symbolic zoomorphy. Sacred symbols. Synthesis, number, philosophical essence. Day and night. States of mind. Light, an inner mood. Harmony and the great serenities. The Apollinic Symbol in Brancusi's art. Romanian spirituality versus universality. The testamentary work - an aspiration towards sublime and absolute

### **Chapter eight: MEDITERRANEAN CLASSICAL IDEAL. *ION JALEA***

Heroism and *poesis*. Bourdellian influences. Synthetic architecture: pyramid. Dynamic insertion. Crossing axes. Curved space. Carved volume. Interfering structures. Multiple articulation. The complex space. The ascending sinuosity.

### **Chapter nine: CALM HARMONY. FEELING OF BALANCE. *CORNEL MEDREA***

About the monumental. Sculpture - synthesis of form. Pyramidal composition. Axes shift. Counterpoint. Asymmetry. The nude - inner movement, rhythm. Concentric structure. Monolithic structure. Ball composition. Continuous sinuous circuit. Volume - an architectural mass.

## **Chapter ten: ROMANIAN HARMONY. LATIN RULES. UNIVERSAL HARMONIES. ROMUL LADEA**

Pleading for seeking of form and style. Sculpture and monument. From life to history. The Hero as a martyr. Poly - axes. Centripetal insertion. Dynamic balance. Pyramidal composition. Stable equilibrium. Closed structures. Concentric composition. Open structures. Open sine. Curved space. Eccentric composition. Lyric and dramatic. Love - an ethic and poetic revelation. *Appollinic* and *Dionysian* symbols. Form - a decoded volume

## **Chapter eleven:**

### **SCULPTURE - AN ASCETISM OF FORM. ART - ETHIC RIGOUR. GHEORGHE ANGHEL**

Anghel's human model. Conscience and moral law. Ethic elevation. Axial structures. Frontal space. Symmetric composition. Asymmetry - counterpoint. Angles. Contiguous structures. Space, a continuous flow. Metaphysical trance. The feeling of Anghel's plastic space. Form, matter and spirit. The concept of monument. The concept of portrait. Amarnian stylization. The masterpiece and its creator. Art - a mean of spirit elevation. The cult of light.

## **Chapter twelve: CONTEMPORARY SYNTHESSES. STYLISTIC MATRICES WITHIN THE SECOND HALF OF THE TWENTIES CENTURY**

Monument, background, epoch. Contemporary requirements. Decorative approach and ambient space. *Ion IRIMESCU*. Perennial matrices. *Ovidiu MAITEC*. Vertical sinuosity. *Iulia ONITA*. Interpretation of a new plastic space of figurative expression - a generalized aesthetic principle of young generations sculpture. Sculptural volume. Carved form. Vitality. *George APOSTU*. Monolithic form. Expressive three-dimensional shape. *Paul VASILESCU*. Diverging axes. Crossed element. Sheared space. *Constantin POPOVICI*. Ascending curves. Dynamic space. *Grigore MINEA*. The spatial shape. *Dinu RADULESCO*. Hermetic volume. *Dumitru PASIMA*. Moduled volume. *Mihai MARCU*. Multiple faceted volume. *Al. GHEORGHIȚĂ*. Crossed structures. *Gh. ILIESCU - CĂLINEȘTI*. Empty and full. Centripetal form. *Ion GHEORGHIU*. Tragic expressionism. Cut-off forms. *Mircea SPATARU*. Expressionism. Modern baroque. *Vasile GORDUZ*, *Geta CARAGIU*, *Ioana CASSARGIAN*. *Silvia RADU*. Semantic simplification. Sculpture workshops. Syntheses. Searches. Openings. Nowadays tendencies.

## **CONCLUSION: RETURN TO SCULPTURE. FROM STONEHENGE TO THE INFINITE COLUMN.**

## **POSTFACE**

### **BIBLIOGRAPHY**