

Disappointment, Composition or Research

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Abstract

Paper material will be composed of :

Concepts about the work of visual art and its parameters. Philosophical and scientific thought which are related to visual art such as: starting from philosophical aesthetic, the history of global art and its permanent criticism up to contemporary and conceptual art that we enjoy today.

Which are some of the essential principals of an art work, such as the art of movement, surface, color, composition, volumetric forms and the interpretation as one of the artist mean. Particularly, composition as a component of visual art work expresses its own visual aim. It comes as a necessary internal source, forming the whole tabloid. Through composition it can be noticed a sort of mysticism, melody or tonality vibration as so soft as powerful. The fluency and easiness of brush strokes fix moment's special condition, where colors game gains natural spacy extension.

References about visual art from Vasili Kandinski, in its book "Beyond spiritual in art...", where he says that – "... the most important is art work in its own not the ethics it holds,..." The suggestion of an art work, which is an expressive mobilization in a composition and a philosophical abstraction throughout the philosophical – esthetic spirit. Throughout the actual painter David Hokni (1937) we have a reference in our study as an important contribution in movement pop art (1960) and as one of the artist which mostly influenced British art of XX century.

How conscious is the artist as contemporaneous of art and art work, focusing all his energies in this direction, not only just like a researcher but also as a creator in order not to get disappointed for what he creates and introduces to the audience.

DISAPPOINTMENT, CREATION OR RESEARCH

Art as an image creates an effect at the human beings. As a product of such an importance it is conceived as part of the spirit being cultivated in a special way inside it.

There are nowadays many human thoughts, becoming more appealing and attractive about the concept of a work of art.

The research of these men of science in this field to enhance the developed so far, definitely avoid disappointment leading to the concept of the artwork.

At this point interlaced with philosophical aesthetics and art history, criticism and permanent until his empirical psychology, what we mean to address the findings of observational invisible through reproductive control and consideration of hypothetical ideas All these materialize through concept testing system - theoretical, in analogy with our findings...

"Human remains always something to learn about art. We always have new things to discover... . We are dealing with a world full emotion itself, with its own laws strange and full of surprises.... . It's much better not knowing nothing of art than have half knowledge of snob. "

Cambridge-History of art, page 36

So the man as a human being creates two roles, the role of the creator, which it means of the artist and the role of spectator, Him Who is the audience and consuming art. Both these roles are investigated by art psychologists. This investigation involves the process of creativity and expression, as well as motivation for artistic expression.

A work of art is a mysterious puzzling that arises from the artist. Once this work is detached from his subject becomes an autonomous and breathes like a being.

A work of art is not born accidentally and remains indifferent to the spiritual life, but what it carries as a being, is a creative force that actively participate in the spiritual atmosphere. So art in its entirety is intended to serve the human soul speaking the language and its tools. Art and study research focuses on the expression of the sensitivity of movement, color, shape, space and surface composition.

The concept of internal perceptive of a reality appear outwardly, but never identical or synonymous with it. The artist proposes precious circumstances of his archetype as conventional and direct, and as intimate. He demonstrates independence, compromises of life in a way to be admired and challenging.

Each artist must constantly feel that art is not simple formalism but a sense of interior indisputable that determines the shape of something formal. So, the artist is supplied by nature as a " consumer" but art is not nature, is a reversal of its borders, as two completely independent areas.

Movement is a different concept of life, but intuition to express it in a work of art by visual through points, lines and shapes, dependent on demand and deep impulses of each artist.

If you look closely at some of the artwork have a concrete existence of its feature, entering the frame surface to a depth of layered spatial sense. Generally linear signs show clearly, possible movements and outline that suggest direction and pace-line or line-color stain.

Moving through the lines within a texture creates forces more than forms, by putting it all in a harmonious rhythm. Drawing and painting with lines through color on a given surface, makes a certain distance to see forms, as in landscape.

Lines used in a work of art sometimes present and sometimes blurred cannot be understood without reference to the art of geometry, joining together consistently points to a string that creates the line, what is so thin in width that cannot be shared.

Since we have multiple lines right or curved along as they relate to the fabric fibers creating the desired work area.

Surface is the outer boundary of an image that is known but not the depth and breadth and height is another component of the artwork. Some surfaces may present themselves to the eyes of viewers, when in fact forms are duplicated. One of these forms we know from external side which surrounded the area. This outline consists of several variations rights hatched circular or curved.

The surface of the frame in a work of art creates a stretch and unlimited spatial dimension, so that lines within the picture create a field of forces, we can say that even considered, strength in action.

Interest in the content of the artwork has remained closely linked with formal" analysis" of its elements, such as lines or forms tones. It consists in the perception of emotional expression as an integral part of understanding the perceptual process driven and not pondering the lines, color or its tonalities.

The colors are a prevailing dominant element in a work of art and whether visible or blurred considered manageable force that can approach or removed as appropriate, by irrational impulses. These tonalities of colors and movement through the line, can really be perceived as exciting, joyful, gloomy or Gentile, being part of a qualitative understanding of the integral.

Moreover the construction of direct impressions but with a dimension or level in all the design work of the artwork can enable modification of their test on those most appropriate context. In cases where the object is not considered "image", but in a deliberate abstraction tend to give importance to the effect that creates the picture within the report line - color.

For the purposes of this study referring to the history of world art (p. 570), related to the painter Vasil Kandinski in some of his works, the findings in the book:

... *"On the spiritual in Art (1912) he emphasizes the psychological effects of pure color, how a bright red can excite us, as against excites us a trumpet alert.*

Conviction that it was possible and necessary in order to create a spiritual communication between people,

"Likewise, it is likely that" abstract art "can be turned into art movement only through Expressionism" ... It is important work of art itself and not holding ethics. ...

"Just that Cubism was not intended to remove the items reflected, but only to reform.



Vaili Kandinski – Kozakë 1910 - 1911

Removing the element of convenience is not subject to painting because the artist brings great opportunities in the experience of interior painted form. And therefore evolution must be absolute necessary. In keeping analysis we can say that, all in conjunction with the notion of spatial linear elements and colors to create the task force considered in their entirety in a work of art a constructive dynamic system.

This arises from the inner vitality of lines being developed in this picturesque dynamic action. So when we are dealing with a work of art we notice that the image becomes increasingly complex, more controlled rhythmic movements, the harmony of color on-line interaction become more present.

The notion of movement, color and dynamism in itself is somewhat associated with the form. Harmony of colors on the surface of the framework we need to create an ensemble out in conjunction with lines through brushes treatment.

So when the ratio between line interactive, color and shapes create a mutual interaction inevitable, all this indicates a need interior principle of visual art. Looking closely to realize a work of art with all its parameters and then provide compositional concept note for between analysis, emotion, or may have and romanticism through the image within it, the game between figurative, but silence or noise and when it lacks rational decorative sense.

The composition also as an ingredient in a visual work of art expresses its intention visual. It builds on harmony as a fusion of forms, lines and colors, comes as a source of inner necessity which forms the whole picture.

We can distinguish the composition of the work through a kind of mysticism, melody or vibration as soft tonalities and powerful light that passes may seem brushing canvas. Fluency and fluidity of brush strokes able to separate fixes the moment when color wins the game with a natural spatial extension. Explanatory detail or line thickness setting forms on the surface so fluid are examples of expansion of space in painting. So everyone stands on

the principles of harmony contrast as a key principle in the art, it is logically associated with its expressive means. Line a necessity remains a significant element assertive and main shaft design of works.

All this is the result of several years of artistic experience and insight of the experiences and emotions fantasy tense, inner artist. It is an outline of concerns reflected in changes where imagination with abstract or geometric elements.

Suggestion also gives a warmth to focus in front of the work, when generally appears as a expressive mobilization and philosophical abstraction. Through internal tensions have images in an irrational creativity through an aesthetic spirit. Also associated with the colorful expressiveness and virtue express line between the inner and subjective dilemmas implicit within the artwork.

Also, the current British painter David Hockney (1937) is a reference point of the present study as an important contributor to the Pop art movement (1960), he is considered one of the most influential British artists of the twentieth century.

In June of 2007, the largest painting of Hockney is: " Bigger Trees Near Warter ", measuring 15x40, was hung in large gallery at the Royal Academy's summer annual exhibition. This work "is a monumental meaningful work. He bases the background colors and lighting on the colors he sees, while listening to the piece's music.



David Hokni – Pemët e medha afër ujit 2007

But the forms and abstraction, is due to the filtering of images an experience, creating harmony, variation and pressure inside the visual fine arts. Also the structure and normalcy to the work of art is part of the artist's imagination. Reports of structural forms generally radiate a source compositional and expressive and poetic.

Eventually the "artist" being aware of creating, as contemporary art and focusing all energies in this direction, bullying is and remains the main works of art rather than simple trends or research. Even when they are not subject what remains is their formal analysis: the relationship between the elements created within the framework of the subject and the viewer in such cases generally ignore.

So in this case, we are dealing with an aesthetic opinion, a systematic and continuous effort to professional mature consciousness while meditating on the visual arts in general with contemporary integrity. We can say that creativity in art is a continuing process, is an evolution that moves progressively in subject and form, being enriched by aesthetic visions intuitively clear.

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References:

- Cambridge- History of World Art
On spirituality in Art (1912) ...