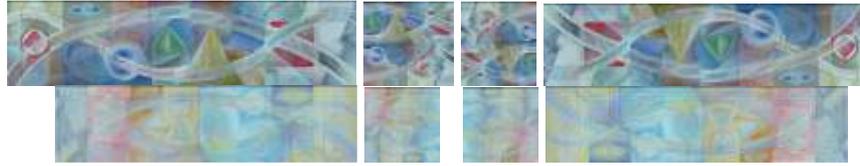


THE UNIVERSITY OF ART AND DESIGN, CLUJ-NAPOCA



**PRIMARY AND DERIVATIVE FORMS
- SYMBOLIC CONFIGURATIONS**

PH.D. THESIS
- VISUAL ARTS -
ABSTRACT



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PRIMARY AND DERIVATIVE FORMS. SYMBOLIC CONFIGURATIONS

Abstract¹

¹ n.n. I dedicate these thoughts and accomplishments to all those who, directly and indirectly, through their efforts, have guided or responsibly supported knowledge as a whole and in detail, ensuring the consistent appreciation and the increasing with abnegation of the manifestation of harmony through any lode of its expression. Especially for the young *apprentices*, a series of comparative visions can thus be of real use to them, regardless of the laic or religious meaning of some own artistic orientations.

When a truly elevated joy occurs, inside the ones who create it as well as inside the ones who witness it, painting also becomes a factor of subtle but effective therapy, for the need of restoration of the human soul.

*

1.,,Painting is mystique's younger sister."

Horia Bernea

2.,,...Any creation repeats the cosmogonic act through excellency: The Creation of the World..."

Mircea Eliade

3.,, The entire world subdued to the senses is hidden in the spiritual world..."

„Man, you owe it to rule over the symbols, not them over you!..."

St. Maxim Mărturisitorul, St. Nicolae Velimirovici

4.,,Man created joy, and saw that it was good."

Constantin Noica

5.,,...reality is not represented by the outer form,

But by the idea behind it, by the essence of things."

6.The artists' reason for being is that of revealing the beauty of the world."

7. ,, Art should be only joy!..."

Constantin Brâncuși

The Ph.D. Paper in Visual Arts, entitled **PRIMARY AND DERIVATIVE FORMS. SYMBOLIC CONFIGURATIONS**, the **Contents** of which is presented below, is structured into 2 volumes totaling 396+401 = 797 pages, enclosing 5 chapters, with 21 + 57 subchapters, between the Introduction and the Conclusions. The Vth Chapter includes the presentation of my own artistic and exhibitional activity, with cycles of papers and critical references. The unit of the paper also encloses 386 + 130 = 516 footnotes, 388 + 131 = 519 bibliographic references, a CV and the CD of the Vth Chapter, **PLASTIC FORMS AND CONFIGURATIONS IN THE PERSONAL CREATION**.

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The cumulated contents of the paper volumes, representing the structuring and the contents of its whole, precede the following references as a synthesis, which explains the intentions of the thesis and of the varied visual exemplifications that it includes. They represent natural as well as artistic forms, especially paintings, the references to the basic geometrical forms also drawing attention to some methods of writing and ambiental forms along with other visual expressions. The existence of a primacy of

„... By **form**, I understand an organism living its own life
And endowed with an unrepeatability in its singularity,
independent in its autonomy, exemplary in the value it has,
completed and open at the same time in its definite character that closes an infinite,
perfect in the harmony and unity of its coherence law, whole through the mutual
adequacy between the parts and the whole...The form is physical and spiritual at the
same time, because if formed matter is physical, the forming manner is the spirit...”²

Luigi Pareyson

In the „...evolution of the universe as a whole
...our pocket-universe is nothing else but one
of the infinity of the existing pocket-universes...”³

Mario Livio

„Beauty would not exist without historical memory.”⁴

Theodor W. Adorno

The Ph.D. Thesis entitled “**PRIMARY AND DERIVATIVE FORMS. SYMBOLIC CONFIGURATIONS**” is elaborated in the spirit of the title, with initials and derivative assertions, having informative and formative intentions at the same time. They propose, especially for the support of the *apprenticeship* stages, an overall and a detailed view, visually polarized between the macrocosmic and the microscopic, over some primary and derivative forms, organic and angular, natural and artistically created by the human being.⁵ Intending to make some inductions, which give the possibility for manifesting a creative continuum, for the emitter as well as for the receptors, I have thus conceived a wide corollary of some various visual ideas and expressions, for some symbolic configurations, which can be continued and developed on their specific coordinates, in a theoretical and applicative sense.

the sacred geometry appears as a structurative endeavor especially in the frame of the forms and configurations created for the cult, and in the same way, finding intrinsic ordering harmonies for other types of visual forms and compositions, as symbolic messages for ulterior concepts and constitutions.

² Luigi Pareyson, *The Esthetic. The theory of formativity*, Ed.Univers, București, 1977, pp.31, 90

³ Mario Livio, *The golden section*, Ed.Humanitas, București, 2002, p.254

⁴ Theodor W. Adorno, *The esthetic theory, On the cultural landscape*, Ed.Paralela 45, Pitești, 2005, p.95

⁵ n.n. In order to not add to the paper’s amplitude with series of documentations on the evolution in time the of natural forms, I have concentrated to the level of indications, a series of images and theoretical presentations that either explicatively deepened or widened a part of the concerned problematics.

*

Art, science and religion are the three main directions through which the human expressions attempt a comprehension and an understanding of the universal realities and of the human perceptions and deductions, in order to be transmitted as messages that render differentiated awareness of the formations occurred over time. Generally compared, their meanings can have convergences and divergences at the same time, which, separately considered, usually alternate in the histories of the respective pathways. As the visual forms are an important presence in the concrete and imagined realities, the attention given to them should be more and more extended and deep. In fact, it is noticed that through artistic images and methods it is easier to mediate to the public knowledge even the scientific aspect and the religious aspect, these thus becoming more accessible to a wide reception and for longer periods of time. The works that include and express them become known and preserved especially through patrimonial transmission, the cultural and educational aspects being on common ground in this sense. In addition, in the sensitive way, through some chosen methods and subjects, the artists often anticipate various aspects that are going to be produced and that crown those quintessential accomplishments that their works usually are.

*

Primary and derivative forms. Symbolic configurations is metaphorically constituted as an expression of an ideatic and applicative endeavor, that joins other previous ones, made in an artistic or cultural sense. They can all remind us that in the visual field there are forming structures, subsumed or included in the figurative and highlighted as existence through the nonfigurative, structures that also draw our attention to the existence of synthesis superstructuring, imperceptible to the naked eye.

Through the attempt to highlight what is defined as the idea of form referred to the ensemble of the natural and artistically created forms, the first three chapters of the Ph. D. Paper draw attention to the constructive characteristics of the primary forms and of those derived from them, by presenting some variations on the same theme. Then, considering some of the significations attributed to the basic forms, especially geometrized, as well as to their becoming in the frame of some configurations, the argument referring to the mentioned subject also comes as a plea for the creation of

Harmonies in The Visual. Overall, my own theoretical and applicative preoccupations thus propose a look over the creation of form in relation with a conceptual triad that we consider to be defining for it and which we have named, individually, *The beginning of the form*, *The diversity of the form* and *The transformation of the form*. For the third stage, a consequence of the *transformation of form* in the sense of the transcendent expression of the *harmony* would be *the sublimation of form*. These sections are followed by those that enclose, in a fourth chapter, some *Case studies* from the field of religious and laic painting, to which is associated a didactic investigation of the preferences and meanings for forms and colors (chosen, in different states, by a group of students). The fifth chapter includes a presentation of some personal works, executed in various techniques (mural mosaics since 1979, 2003 and sequences of personal and collective exhibits, enclosing personal paintings and installations with an experimental sense).

The main coordinates that induce and motivate the entire theoretical and applicative endeavor of this Ph. D. in The Visual Arts consider the following three premises:

1. The holistic consideration of forms, visible expressions of the expression methods of nature and of the existence of the energetic continuum, which determines their primary and derivative aspects, organic and angular, mutually co-including them structurally;
1. The art-science-faith relation, as a transdisciplinary conceptual substrate of the visual creations;
2. The creative-symbolic responsibility of the plastic artistic forms regarding the meanings of the psychic and social inductions, whose specifics sensitively form human knowledge;

This entire approach, overall and in detail, can be seen as a point of view over what we could consider for *the form* as a *source, relation and result*. Actually it is the problem of *the relation* between *the source* and *the result* or the situation *creation of the form*, starting from *the source* to *the artistic result*.

Being placed between the microcosmos and the macrocosmos, in the visible surrounding universe, we constantly wonder about the *beginning*, *the diversity* and *the transformation* of the form, which, from the microscopic to the macroscopic, on each of the three levels mentioned, joins the two, as in an *orchestra* in which each of these levels

has a double status, of *conductor* and of *interpret*, who can differentiate as a *soloist*. Therefore, *the beginning of the form* includes in the seed *its diversity and its transformation*, *the diversity of the form* implies a beginning and it initiates *the transformation*, and *the transformation of the form* comes as *a result of the diversifying of a beginning*. However, all these stages can also be seen separately. Visually, they, in fact but also through their quintessence, can be expressed harmonically but also disharmonically. When dealing with the ecology of the visible, the forms that we propose or create seem to feel that they owe it to assume a role of sanogenesis. Once launched to the public, the created forms acquire an independent power, their relation to those who watch them becoming creative in itself through their reactions to them. For the human nature it is perhaps more necessary today than in the past that in its moments of crisis and tension, not to visually reverse only a dissipative result of some painful emotions (which can psychologically propagate their effects in-chain) but to try to counteract the obvious tendencies of violence and dislike by inducing balance and with the help of plastic, unstressful, harmonious forms. Thus, as the design of some configurations that also determine conceptual recoveries, the non-invasive visual symbols can produce a state of spiritual elevation through their methods of artistic constitution.⁶

The way in which *the form* appears or the way it is structured, as well as the ideatic load attached to it, permanently remain an open subject, that any receptor or creator can investigate through his own point of view, discovering every time more and more facets, depending on old and new coordinates available to him.⁷

⁶ n.n. Relating to some references to *harmony* and *the golden number*, the present paper comes as a theoretical and applicative continuation to an endeavor prior to it, an essay on *Matila C. Ghyka and the visual beauty*, conceived as a re-highlighting of some human and conceptual values which offer a creative opening for the beneficial meanings of the visual expressions. Concomitantly a determining factor in *the harmony of the world* and a result of it, *visual beauty* depends on *form*, on its visible aspect as well as on the meaning attributed to form at a given time.

⁷ Progressively wishing for an expansion of his conscience and not a being stopped by something restrictive, man lives concomitantly, since prehistory, with laic and religious options, exteriorizing the beliefs that animate him through the expression methods. Therefore, the laic and religious art have from a visual point of view much more similar aspects of structurative language than differences, which in their essence mainly are indoctrinations. They guide the artists' actions in a symbolic meaning, actually indicating the laic or religious egides under which the visual expressions are produced. Independently from them, there also are the transfers of artistic elements and procedures, fact that highlights the reintegration into the general unit, where *the primary forms*, conceptual and material bond, are found included in the different visual aspects that form in an ideatic and applicative manner that which we generically call *ALL in EVERYTHING*.

The offering of some information and the intercepting of it can be considered a stage of *primary form*, the *derivative form* being the action triggered as a result of these premises. *Symbolic configurations* can exist in everything, with similarities and differences depending on the role of each stage and its meanings.

Between The *Big-Bang* and *an unknown macro-cosmic stage*, which continue to incite plenty of questions and assumptions, or between *The Creation* and *The Judgment Day*, from a certain religious point of view, forms appear, develop and transform, or disappear in order to transfer to other forms, independently and dependently on humans. They permanently charge them with varied meanings and label their becoming stages, considering them as per their conceptions. The theoretical and visual flashes, inserted in this entire plea affiliated to the idea of *kalokagathia*, are mainly an invitation to see and enjoy *harmony*, existing and in the process of becoming, in everything that surrounds and constitutes us, in order to then increase their manifestation through everything that we think and accomplish. Not necessarily wishing for a strictly historical presentation of some developments or a chronology of some first and later steps, *Primary and derivative forms. Symbolic configurations* is a point of view un-separated from context, from which it would result the wish of harmonizing that which already exists and can be creatively developed through interlinking, attempting to highlight concordances and attenuate discordances or contrasts that produce tears. At the same time it is the wish for education and balance within itself, of reconsidering the importance of those curricular areas that develop artistic sensitivity.

Returning to the balanced EVERYTHING and to the awareness that non-cooperation and extremisms are not the best solutions for living in harmony and implicitly for inducing it around us, *Primary and derivative forms. Symbolic configurations* reminds of the fact that in the space-time continuum there are always resonances, cycles, status takeovers and meaning attributing that can modify their meaning based on the same formal fundamentals (the example of the modification, from positive to negative, of the symbolic of the swastika sign). In the spirit of the title, the paper encloses both primary and derivative aspects, of some symbolic configurations that show us that, on the same formal base, man creates meanings or they are revealed to him, and then he imagistically develops artistic variants that give him the possibility to express himself, more freely in the laic environment or more coordinated and conventional in the religious one.

If science prospects step by step, theorizing and experimentally verifying assumptions till proving the validity of the emitted laws, and religion considers them all as given in order to reveal to us the divine supremacy, art joins them through its continuous search and through the inspiration of its expressions. There is an art of science and an artistic religiousness, there is spontaneity of discovery in a scientific meaning and a permanent and rigorous use of the artistic forms in order to express and support religious beliefs.

According to the triad and balance principle which must be entirely maintained, art has quality valences equal to science and religion, an aspect which should also be reflected in the percentage of their presence in their dialogue, which through the simultaneous participation of all of them becomes a triologue. A transdisciplinary approach, not in the least utopian, but realistic can favor this fact, a harmonized future implying reconsiderations and conciliations, and not oppositions and wishes for hegemony of one expression manner or another.

Thus the *Primary and derivative forms. Symbolic configurations* theme pleads for such an endeavor, the theme also having a didactic connotation for the general education in which we also find the one produced through the harmony of the visual factors. Painting, as a component of the plastic arts, as offered us an opening not only to a wider self-awareness, but also to the sensitive remediation and the recovery of the human emotions towards balance and harmony. Integrated in the laic and sacred art, painting correlates color to form, or the color becomes a form that stores unknown potential for reinvigoration when the substrate of its message is also based on a positive intention to transmit towards the beholder. This leads us to the abstract art and to essentialization, to syntheses that it obtains, searching in the forms infinity for those generative patterns or for the primary forms of constitution, that are attributed the meanings that are thought to be suitable. Thus the symbolic configuration is also, along to the artist's freedom to assign personal meanings viewed from laic stands, the observing of some principles and methodologies accepted in a professional sense, especially when dealing with canons and thematic specific for the sacred art.

The fascination of the form contemplating and producing is a continuous challenge for a plastician. The incipience of its creative act always contains primary forms, the proper forms from which

*

Let us assume that we have some visual elements available. We can associate them in various manners. Those imaginary *mosaics*, formed by their correlation, give us, along with a compositional diversity, various overall images in which we find the same basic elements, but displayed differently every time.⁸

Just as an overall flash over the content and meaning of the Ph. D. paper, its very title, *Primary and derivative forms. Symbolic configurations*, can visually suggest the stages and composition of some intersown mosaics of aspects, from which we have the opportunity to identify various forms composed of other forms, the initial components⁹ being as the mosaic stones that associated reveal the ulterior forms and configurations.¹⁰

the steps of the work accomplishment are then derived. The conceptual and technical step an author stopped at can represent, for another author, a step in the development of his own and different creative act.

However, viewed in general, the primary forms are considered to be the elementary forms, geometric and random, and their derivation would lead us to the forms resulted from the plastic elements: the dot, the line, the spot, the value etc. Colored and textured, or represented in a different technical manner, what can be obtained in a plastic sense from dots, lines and spots?! We could say that, represented plastically or decoratively, spontaneous or geometrized, they, since their primary stage, or individualized, can give us through the derivation creativity an infinity of hypostases, subsumed to some artistic representations or accomplishments nonfigurative but also figurative. The said creations are actually Forms (*with a capital letter*), constituted as *configurations* from the elements of plastic language, which are also *forms*, so-called *basic forms*.

We thus notice a certain relativity of the meanings, and the fact that the term *form* reunites in its generic frame, depending on what we wish to enclose, sometimes very much and also very little when we consider it restrictively, punctually. It is as if, starting from an atom or a molecule, we see the content, which surprises us when it shows us something more, but also its unity, which we can consider a simple constitutive element, in relation with those that structure a form. This relativity and implicitly infinity of steps or constituents can be restricted when we are located on only one level and we do not probe towards others, in a vertical or plateau sense of understanding, in detail or in general, but we related horizontally to the interaction within the respective level.

Therefore, it is neither simple nor simplistic to deal with primary forms, because they are in fact derivatives of others, and their derivatives amplify the areas of development even more. However, in order not to be entirely absorbed by a dazzling relativity, let us look at the primary and derivative aspects through the perspective of spontaneity and geometrization, observing their angular and organic characteristics.

⁸ n.n. The impulse impression that art is supreme freedom is however just an illusion. In the privacy of its vast creative freedom, without subsidiary rigors or methods, without toilsome passing through the study efforts or through the stages of search-discovery-assimilation of some expressions, that can then fundament the differences in a personal sense, art cannot exist or impose itself as a rendering of an expressive perfection.

⁹ n.n. In Chapter **I. THE BEGINNING OF THE FORM. SEARCHING FOR THE FORM. RANDOM AND ORDER IN THE VISUAL EXPRESSION - 1.1. Chaos and order in the visual; 1.2. Conceptual premises. Defining the plastic form; 1.3. Searching for the artistic form;** 1.3.1. The dot, the line, the surface, the volume, the value, the color, the texture; 1.3.2. Artifact, sign, symbol – ideatic characteristics. Primordiality and recurrence ;

¹⁰ n.n. In Chapter **II. THE DIVERSITY OF THE FORM;** Chapter **III. THE TRANSFORMATION OF THE FORM;** Chapter. **IV. PRIMARY AND DERIVATIVE FORMS IN**

In the history of arts forms are symbolically configured and diversified in multiple and varied executions. The presentations included in the paper include comparative exemplifications and compositional analyses of some graphic and pictorial works, in which we can see certain defining or primordial stylistic characteristics along with a series of recurrences of some signs and symbols.¹¹ Their images can migrate in time and space, remaining independent sometimes or undergoing conceptual and visual modifications depending on specifics of the terrestrial areas in which they are and on mentalities and beliefs of the humans that use them. Independently but also dependently on meaning, in the structure of the visual arts imaginary paths are identified that make up various forms, as invisible armatures of the figurative and/or nonfigurative representations which they unite. For an essentialization and rigorousness of the conception of visual units and details, the compositional structures are usually based on geometric forms and/or their derivatives, all these aspects highlighting those intrinsic patterns and harmonies that induce the formation of images.¹² Therefore, it can be noticed that the traditions of taking over and respecting certain forms, through rules, procedures and patterns, as well as the novelty which can also become an example to follow, reveals

SYMBOLIC CONFIGURATIONS. CASE STUDIES; Chapter V. PLASTIC FORMS AND CONFIGURATIONS IN THE PERSONAL CREATION.

If in any mosaic we obviously see the basic constitutive elements, which are not chromatically identical but only similar as a marginal aspect, the modular principle through which they constitute forms is like one of their intrinsic bond, which induces unity in diversity. This Ph.D. paper is conceived in the same manner, theoretical and applicative, as a *modulated* plea for plurivalent and harmonious artistic accomplishments, creatively stimulant for a benefic sense of the visual interceptions and expressions.

¹¹ n.n. In the thesis: p.92 -1.3.2. Artifact, sign, symbol. – ideatic characteristics. Primordiality and recurrence, etc.

¹² n.n. In the thesis: p. 143- 2.3.1. The circle, the triangle, the square and some derivative forms; p.158 -2.3.1.1. The circle, the mandorla, the spiral; p.193 - 2.3.1.2. The triangle, the rhomb, the pentagon, the hexagon and stellar aspects; p.209 - 2.3.1.3. The square, the pyramid, the rectangle, the cross; p.223 - 2.3.2 Cosmic forms and forms from nature. Interceptions and reflection in artistic visions; p.228 -2.3.2.1. An invitation to the joy of the form perception and creativity; p. 234 a) Forms from the cosmos, nature and microcosmos, reflected in pictorial visions; p.257- **3.4. The Figure and The Form – Where to? Spontaneity and conceptual-symbolic determination of the plastic image**; p.264 - 3.4.1. Forms inspired by nature; p.266 - a) The hand; p.276 - b) The tree; p.284 - 3.4.2. Conceptual forms: a) The Vessel and the Chalice; p. 294 - b) The column, The Pole and The Cross; p.305-3.4.3. Synthesis creations. Perennity and avatar; p.312 - 3.4.3.1.Symbolic differentiations. The Center, The Labyrinth, The Minotaur; p.317 - a) The Center; p.319 - b)The Labyrinth; p.325 - c) The Minotaur. Varied connotations; p.345 - **Chapter IV. PRIMARY AND DERIVATIVE FORMS IN SYMBOLIC CONFIGURATIONS. CASE STUDIES: p.346 - 4.2.About image, composition, proportioning, constitutive forms and relations. Iconographic exemplifications**; p.471 - **4.2. A didactic of forms in contemporary iconography**; p. 483 - **4.3. Harmonies and meaning in plastic configurations**; p.610 – **Chapter V. PLASTIC FORMS AND CONFIGURATIONS IN THE PERSONAL CREATION;**

that, in primary or beginning stages of some natural phenomena and artistic expressions as well as those that develop along the way, or are considered to be evolved, there is the presence of some defining patterns or of some elementary forms in a visual sense, whose main characteristic is the connection to a universal harmony, that each of them expresses, as in a fractalic sense, on the coordinate it is on. Thus, the diversified and ramified primordality gains Unity in Totality, and this permanently reinvents itself, each stage in its evolution being incipient for the following one and a derivation of the previous one. This kind of *continuum* also occurs in an artistic sense, because the performed works are like open gates for the mental and applicative interpretation for the potential receptors and creators, who, depending on age and training, social and historic conjunctures, can appreciate them differently, up to the superlative of considering them to be inspiring models.¹³ The artistic reality, symbolic through its manifestations, is an integral part of the reality that man builds in relation to the natural one, impregnating it with emotions and concepts, dreams and discoveries, recurrences and novelties. Accomplishing an equidistant triologue as well as a circular relation between art, religion and science, without any particular supremacy, can give, from the start, the possibility for durable harmonization, of some informational transfers and professional potentials that support becomings, ennobling the human being through positive reorientations, benefic recuperations and energetic restorations. *Primary and derivative forms. Symbolic configurations* is, therefore, also a symbolic plea for a visual *continuum* in the support of man's restoration through art, on the historical path of a natural and manmade *continuum*. The educational role of the artistic visual appears to us more pregnantly when through the works we discover undiscovered *realities* rendered by the artists' revelations, who express themselves in the way they feel and think or as intermediaries in a religious meaning. Weather they are received as visual information or they are deduced or conceived, the image-forms have stages of formation, derivation, amplification or development, as well as transformation, their meaning being maintained and modified depending on individual perception as well as the contexts that patron the symbolic

¹³ n.n. Their direct and indirect messages are thus configured in the perception of their beneficiaries, stimulating some of them to creatively continue the artistic examples. The idea of a responsibility assumed for what is propagated to the public implies or induces the need for an increased attention of the visual creators for the content meaning and the impact of the works they execute.

configuration and the reception of the included messages. A holistic consideration of forms can easily offer the possibility for some creative understanding and discoveries, stimulating with amplitude and consistency, imaginative and effectively, the amiable searches for some solutions that rediscover, maintain and induce harmony in the multiple and diverse environments in the vast visual universe.

*

In the *Introduction*, with the role of an abstract of the intentions for the Ph.D. paper, turning to an imaginary kinetic model of the *Möbius strip*, I have mentioned, in a metaphorical sense, the existence of a *continuum* of questions and searches, to which the creative man attempts to find answers and solutions depending on his native and knowledge possibilities. All the ones that refer to *form* and so many natural *forms* and forms executed in an utilitary and artistic sense constitute only one part of the immense variety and multitude of the problematics reunited in a WHOLE. We can also imagine the continuous effort of the searches as a permanent *back and forth*, similar to a *perpetuum mobile* moving in itself and simultaneously moving on a *Möbius strip*, which also continuously turns in different environments, thus supporting their influences. We find references to the principle of moving on a *Möbius strip* in modern visualizations as well as in ornaments conceived previous to the mathematical revelations and expressions, fact that supports the evidence that the geometrical perception and rendering is in fact intrinsic to the human being, regardless of space, time and conceptual motivations. There are sufficient artistic aspects that remind us of the existence of the *sacred geometry*, with its intuitive and deliberate incidence in man's visual expressions.

With reference to the recurrence of some motifs, an example is given to us by the antecedence of the entrelacs in the labyrinthine pathways of which we can find *in nuce* the intent for the *Möbius strip*.¹⁴ Therefore, for the Romanian space also, the conceiving similarity of a frontispiece, at 1508,¹⁵ with the composition principles of some older ornamental Celtic and Armenian motifs, etc., and later with those of some computerized modern replicas, indicates the presence and the resonance in time and on an extended

¹⁴ n.n. In the thesis: p.8 – INTRODUCTION. Prologue

¹⁵ n.n. In the thesis: p.14 –fig.14;

area of the idea of form accomplished from linear paths overlapped and intercalated.¹⁶ We find their antecedents a long time ago, in prehistoric overlapping of lines or directions like in the cucutian meandric motifs.¹⁷ Inspired by this constitution manner, the *Primary and derivative forms. Symbolic configurations* paper is conceived in the sense of an *intersown* plea for those plastic forms that do not cause harmful effects on the mental of the human being. That is why it encloses only one part of the multitude of aspects of forms, with a certain didactic highlight that motivates the reconsideration of the study of forms from basic planes, forming in the sense of the concomitant development of mentality and manuality. The presentation, among other aspects of forms, of some symbolic configurations, which are intended to be stimulating for the intellect on the direction of spiritual elevation, brings into discussion the sacralization area of art, the examples being chosen mainly from the Christian art, especially from the Orthodox iconography¹⁸. Also with a spiritual and functional charge there are the ones from the laic art, universal¹⁹ and autochthon²⁰, some artists being selected from the Romanian painting who have educational and cultural preoccupations, directly or indirectly manifested. Not only in the case studies but also throughout the entire thesis there are integrated various references to and images from works. In an optical manner and in a compositional sense, the noticing of primary geometrical forms within the chosen images is also an analysis with didactic incidences. Therefore, attention is drawn mainly upon the role and

¹⁶ n.n. In the thesis: fig. from the INTRODUCTION. Prologue

¹⁷ n.n. In the thesis: p.50 – fig.22; p.284 – a)The Vessel and the Chalice;

¹⁸ n.n. In the thesis: p.346 - **4.1. About image, composition, proportioning, constitutive forms and relations. Iconographic exemplifications**; p.384 - 4.1.1. God the Father; p.387 - 4.1.2 The Holy Trinity; p.394 - 4.1.3. Various iconographies; p.397 - 4.1.4. The Birth and the Baptism of the Lord (in the Primary Church, in orthodoxy- icons, miniatures and mural paintings, and in the Western art – miniatures, drawings, gravures, paintings); p.429 - 4.1.5. The Transfiguration; p.448 - 4.1.6. The Last Supper; p.449 - 4.1.6.1. The Last Supper in Orthodoxy; p.459 - 4.1.6.2. The Last Supper in the Western art; p.471 **-4.2. A didactic of forms in contemporary iconographies**

¹⁹ n.n. In the thesis: p. 257 - **3.4. The Figure and The Form – Where to? Spontaneity and conceptual-symbolic determination of the plastic image**; p. 483 - 4.3. Harmonies and meanings in plastic configurations; p. 495 - 4.3.1. The constructive highlighting of harmony; p. 496 - 4.3.2. The „*Bauhaus*” Model, educational marker for the study of forms; p.504 - 4.3.2.1. *Bauhaus* (1919-1933) – A few aspects of the activity correlated to the study of form and color; p.511- 4.3.3. Primary and derivative forms, organic and angular, in pictorial configurations; p.513 - 4.3.3.1. Kandinsky and *The Spiritual in art*;

²⁰ n.n. In the thesis: 4.3.3.2. Sequences from the Romanian modern and contemporary painting: p.534- Ion Ţuculescu ,p.539- Marin Gherasim, p.548 - Horia Bernea, p.556 - Gheorghe Şaru, p.564 - Ştefan Sevastre, p.567 - Alexandru Chira

importance of the aspects of the plastic language elements²¹ that visually and symbolically form the artistic expressions in the history of humanity. The meanings given to some forms at certain times, which thus become symbols, can be replaced at other times, some forms being maintained as such or adapting their look to the new ideatic charges.²² Often considered relevant, but also issued by the human being, symbols can have a collective and/or personal incidence. The sacred art and the laic art include, along with similarities of plastic elements and technological processes, sufficient differences in reception, conception and rendering, coming from larger or smaller populations. In modern art symbols are individualized, almost each artist forming his/her symbolic code that the art critique attempts to locate and mediate to the public. The public, receiving collectively but also in a personal sense through each individual, gives signification openings for the perceived works, validating the designation of art to offer itself as a source for imaginative stimulation and creative interpretation stimulation. Thus, on a mental level, sensitizing and moving its being with the artistically transposed problematics, the works potentiate in the receptors their artistic resources and predispositions. In a time of information technology development, the digital experiments are more preferred by the ones who care for computerized creations²³ rather than manual works.²⁴ The role of these *prime* realizations remains a defining one regarding the transmission, maintaining and development of practical abilities.²⁵ Lately it is less considered that without a direct, manual exercise, of rendering some witnessed and thought images, man loses some of the dexterities of plastic representation and implicitly the subtle communication with the used materials, depending more dependent on that

²¹ n.n. In the thesis: p.79 -1.3.1. The dot, the line, the surface, the volume, the value, the color, the texture; p.126 - 2.2.1. The artistic form –laboratory and expression of the plastic language elements.

²² n.n. In the thesis: p. 138-**2.3. Primary and derivative forms, geometrical and random. The symbolics of the part and the whole**; p.143- 2.3.1. The circle, the triangle, the square and some derivative forms; p.158 - 2.3.1.1. The circle, the mandorla, the spiral; p.193 -2.3.1.2. The triangle, the rhomb, the pentagon, the hexagon and stellar aspects; p. 209 - 2.3.1.3. The square, the pyramid, the rectangle, the cross; p. 223 - 2.3.2 Cosmic forms and forms from nature. Interceptions and reflections in artistic visions; p. 228 - 2.3.2.1. An invitation to the joy of form perception and creativity; p.234 - a) Forms from cosmos, nature and microcosmos, reflected in pictorial visions.

²³ n.n. In the thesis: p.338 -3.4.3.2. Digital expressions

²⁴ n.n. In the thesis: p. 119 – **Finding or discovering the artistic form. Spontaneous and deliberate forms. Symbolic connotations**

²⁵ n.n. Man can help himself with robots and advanced technology, but all these cannot fulfill him energetically, no matter how impeccable the accomplishments of some programs may be, these also being mainly conceived by the human being.

technology that facilitates, mainly virtually, their desired visualizations. The risks of deviating from an organic reality and slipping to illusory worlds, some of which are super-technologized, are thus maintained, also by a progressive detachment from habits, traditions, legacies, not only conceptually but also in fact, often being considered that the plastic methods and techniques of artists from different times are obsolete. However, through its very designation, progress implies many replacements, modifications and innovative courage. Even though every stage has, through the logic of becoming in itself, its own contribution of novelty and transformations, the consideration granted to the antecedents widens knowledge and offers the possibility for the awareness of the connection bridges between various expressions and correlations that may exist between them in a subtle manner. They are also found in the organic model, of a sponge, of an immense Universe that extends and compresses, it absorbs and restitutes matter and energy, through a multidimensional canvas, with filaments of super-hives of galaxies, over an immense stretch of space-time. Just as in incipient unsown canvas, apparently random and anterior through the ordered one through the rigorousness of the braiding of the weaving and woofing strings, the cohesion of the whole is also present in the Universe, responsible for it being the network of dark matter, which is not seen directly but is only indirectly deduced through the seen effects, its wideness supporting the extension of the visible matter.²⁶ In a much too far away future it would be progressively concentrated by an over-extended dark energy, which the astrophysicists consider to be determining and responsible for the total disappearance of everything visible. Would it then be a return of the entire Universe to an insignificant and immaterial state of primordality?! According to the cyclicity, forgotten by the pessimists, after that foreseen universal collapse a new Big-Bang should then occur and the Universe would be reborn, the spectacle of *the primary forms*, *the derivative forms* as well as of *the symbolic configurations* thus being reprogrammed.²⁷ By who, how, when and how much, remains a mystery of an *eternal return*.

²⁶ n.n. In the thesis: p. 58– **1.1. Chaos and order in the visual** - fig.4 (from Chapter. I – **THE BEGINNING OF THE FORM. SEARCHING FOR THE FORM. RANDOM AND ORDER IN THE VISUAL EXPRESSION**)

²⁷ n.n. If in the virtual reality all the estimations and assumption of the can be compressed in brief presentations, in the physical or concrete reality everything is much more difficult to detect and comprehend, the human being needing time and technological performance to validate its scientific

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We are conditioned by form. We go from one form to another. The content of the formation and transformation has creation and destruction along the way, or better put, the creation-destruction binome or bipolarity, because any creation implies a certain destruction which we call transformation, any destruction being the opposite sense of creation or the creation of destruction.

Astrophysicists estimate the duration of our universe to three billion years...the survival of man would imply the tracing of a *worm hole* and the access to a parallel universe, in which the human existence can be continued on another *earth*. Compared to the universal scale and even to the galactic one, terrestrial history seems less significant, however we spend our lives in it and it is usually through its values that we form ideals.

The primary forms are not only aspects invisible directly to the human eye, the microphysical particles or the microscopic forms of the chemical compounds, they are not only the energy forms for which we imagine the representation step by step, but they are also the concrete forms to which we refer our concepts or pattern forms from which derivations are obtained. Descending on the history ladder to moments when we find the first visual representations, we continue to wonder about their meaning. According to the relative consideration are these *primary forms*, *derivative forms* or *symbolic configurations*?! Is it not that they appear to us, one at a time, in every hypostasis, and in all three at the same time, depending on the ways we look at them and analyze them?! Especially in art, in this way differentiation and synchronicity can be simultaneously accessible to us, and for forms there also is the possibility for the variety of the points of view from which they are investigated.

In the same way, analyzing human thinking, we search for a turning point or an inspiration point, let's call it divine, when it is realized that everything is a harmonic orchestration, and our role is to know it, understand it and be a part of it, increasing its positive, creative potential, or turning away from the opposite one, obviously negative

assumptions and intuitions, in order to confirm the correct functioning of the theoretically foreseen laws. In the plastic arts, as well as in other visual artistic branches, there is the chance of the concomitant conceptual issuing and the effective accomplishment of the thought project, matter itself being impregnated with the reflection of the artist's ideas through the manner the work itself is processed in, from one stage to another. Personal symbolic examples for the *Continuum* concept thus are the proposals for visual variants of a double-faced modular unit, painted with *Shadows* and *Lights*.

and destructive. This would be the very passing through the *worm hole* which would save life in a distant future or the road chosen by each one of us, from stage to stage, to contribute to a wider development of consciousness in a benefic sense for the self and for humanity. The plastician 's role in the visual field, as the one of the artist in general, is part or a primary form of this entire gear, because it addresses the sensitive connections of the human perception, creating emotions. As some vehicles capable to transport and direct information, the human states compete with the logical processes for the orientation that man channels towards one direction or another, benefic or less benefic for himself and for his people.

What do we select from the reality that we are being offered, be it concrete or virtual? Towards what do we orient? Which factors do we allow to influence and inspire us? All these choices actually render not only the forms that we like and that we visually produce, but also the more subtle, energetic forms that determine the ones directly noticeable.

The symbols given to the visual forms allow the substitution and the focus of information through representative signs, with a specific length. The freedom to change meanings is also available to the artist, as is the valuing or compromising of some images depending on the general consequences of the actions correlated to them. The representative forms development implies their derivation processes, not only in a visual sense but also symbolic, aspects that, in order to be studied, require the entrance in the labyrinth of forms and meanings attributed to them along the history of mankind and of the arts.

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Our life is an educational *continuum*, even if we are not always aware of this fact and we accept its evidence and rigors. We now exist in a time ruled by the visual, where image embraces, subdues and absorbs us. The visual artistic creation is correlated to the natural-geographic and biological context, but also to the historical, social, politic, religious and cultural one, the general context it occurs in reflecting, as an echo, the incidence of the environment over the artist. The visual forms, through which he expresses himself, are a result of the respective incidence, filtrated through the specific of one's own personality, each seeking one's own path through the entire cluster of virtual

possibilities. The respective path, of the accomplishment of the forms that ultimately define the specific of one style or another, can be obtained slowly, through successive, intuitive and/or deliberate explorations, in a theoretical and practical sense, or it can appear as a derivative of a concept pre-established in a certain time and space, an ideatic base that imposes certain regulations or rules of visualization (for ex. Egypt, etc.). Most of the time, the two alternatives intertwine when the artist decides, unconditioned or conditioned by the surroundings (more obvious or more subtle) to accept one canon or another, to adhere to a current, to subscribe to a certain fashion, to be subsumed to a certain style. Therefore the artistic forms also imply a sufficiently comprehensive view, which can expand the analysis from the independent, abstract mode, of the structuring of form itself, to the interaction, at least minimal, with other fields of the human life and knowledge.

When we search for the artistic state of primordially, in order to then see the derivative one, we can see that it is not only the valence of the organic form, of the beginning, or of the geometrical form corresponding to it in abstract, but especially of the concept or faith correlated to them, as a bond between the concrete expression and the absolute. The surprise and the fascination for the world of visible and invisible forms can also be concomitant or separate, all existing in the expanding environment that we live in and that conditions the human, mental and energetic being. There can also be a certain surprise regarding those scientific and religious attitudes that sometimes minimize art's contribution to man and society, marginalizing the need for it or its importance and implicitly the degree of attention granted to the support of the plastic education, especially the visual one. It is in its frame that we find the fascination of the creative universe of the artist, who discovers the novelty, the depth and the multitude of some special states in relation to the creative stages of the works he expresses himself through.

The discovery that everything that is form includes and can be framed in determinative patterns is related to the fact that the components of the form as well as its general aspect can be approximated with essentialized forms, which we can consider to be primary. With a geometrized and/or random aspect, they can also be found in the composition of other forms, derivative. Both for a man and for a community, also primary is the beginning of the plastic expression or drawing, or the childhood phase or the one of

artistic formation. Chronologically, everything can also be referred to the mental evolution of the human being over time as well as to the visual products created by it on a historical route. This way, we experience the surprise of finding in the past forms that are also visualized as a plastic aspect in the present. Thus, in the prehistoric art we find plastic expressions with a disconcerting essentialization and a visual modernization, especially when we compare them to some of the ones contemporary to us. The fact that the appreciation of artistic value is not always conditioned by the preferences in a certain time and space proves to us that the artistic act itself holds something ageless in its essence, expressed through the structural bond or the constructive continuity that allows the transmission from one stage to another of what is found within the human being as well as in the environment. In a visual sense, the rendering of this fact is done through *forms*, which are themselves or they compose images.²⁸ The way we find in nature the same principles in the unit formation, in the components formation and in the intimacy of the matter structuring, in the same way, on the creative human level there are correspondences and similarities regarding visual expression, primary and derivative forms, elements of plastic language and their configurations appearing as similar in different cultural contexts, civilizations and historical stages. Therefore there is a *continuum* in rendering some common denominators from what, in fact, structurally

²⁸ „ André Leroi-Gourhan, analyzing a series of practical use objects (in *Le geste et la parole*, 1964) highlights that the form, their esthetic aspect are connected to their utility function. This he believes to be a true law – of the functional beauty – followed by an esthetic judgment. In the belief of the French anthropologist, each culture is characterized by forms and functionalities which interact, embodying two tendencies: *functional* and *figurative*, characterized by an ideal mechanic function, by the material solutions and the style that corresponds to a certain ethnicity. *“The labor for manufacturing tools was not automated. In it we find reflected both the desire and the pleasure of having a beautiful object.”* (André Leroi-Gourhan, „Ebauche de l’art”, in *L’art et l’homme*, vol.I, Paris, Larousse, 1958, p.35).

There is an indissoluble association of the somatic origins of the practical labor act and the spiritual one. Leroi-Gourhan highlighted the fact that the figurative behavior is indissociable from language, revealing the same attitude of the human to reflect reality in verbal, gestural symbols or materialized in figures. If language is linked to the apparition of the manual tools, then figuration cannot be separated from the common source from which man set out and produces.

...*Homo sapiens*, that develops the paths necessary for its existence by inserting itself in a laborious universe where the manufacturing of tools, of the objects necessary for life, is fundamental, fixates its thought process in material symbols. This way it is ensured the preservation of the individual and collective of the thought produces and, at the same time, the social transmission of the material and spiritual knowledge information of an historic period.”(Dan Cruțeru, „ The adventure of man’s space-time integration” in André Leroi-Gourhan, *The Gesture and The Word*, vol.I,Ed. Meridiane, Bucharest, 1983, pp.22-24)

forms us also, the connection from invisible towards the visible being permanent and energetically diffused on a universal level.

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As a theoretical and applicative fact, an overlook towards *the primary and derivative forms* is correlated to the stages of the form constitution, with the stages of documentation and study of the surrounding creation, inspiring for the human one, polarized in multiple fields and always on creative alert. *The symbolic configurations* are compositional results through which the attributed meanings transpire, humans particularizing their ideas through conceptual encodings. Such a theme, found at the interference of the concrete with the abstract, could include, by extension, creation overall, with the aspects that can be seen, imagined and recreated by man, also including among them the invisible that is yet unmanifested or unperceived as visible. Meanings granted ad-hoc or meanings granted over time influence the aspects or the structures of forms, thus becoming the promoters of some concepts to be transmitted. On the terrestrial level, in antique Greece we find the esthetic conception of the indissoluble union between *beauty (kalon)* and *good (agathon)*, the term *kalokagathon*²⁹ expressing the union between the esthetic and the ethical. I have conceived the message of the present paper according to such coordinates, the exemplifications used in it being chosen in the spirit of *kalokagathia*. Concerning forms and the states they induce, a simple evaluation over the elementary ones shows us that *rondures* appear to be less offensive than the edges or more reconciliatory and less trenchant, more alluring and attractive as opposed to the angular rigidity or imposing.

If the organic is correlated with curves and sinuosity and the angular constructivity with the specific of straight lines and angularities, in nature as well as in human works we will always find examples that, through harmonious proportioning³⁰, have the quality to delight our sight, corresponding to our actual human structure. These two facets, of the human realities and the human visual creations, usually intertwine and

²⁹ „Foresaw by Hesiod, the *kalokagathon* concept appears outlined by Socrate and Platon, according to which beauty can only exist as a manifestation of what is moral. *K.* appeared under different aspects and names in the esthetic doctrines of the Middle Ages and the modern age. In our country *k.* was supported by Petru Comarnescu.” (by Marcel Breazu, in *Dictionary of general esthetics*, Ed. Politică, Bucharest, 1972 p.193)

³⁰ n.n. In the thesis: pp.61-62 *The golden section*

support each other compositionally, even if in some circumstances only one or the other prevails. Symmetries and asymmetries, rhythms and progressions, lax structures or rigorously ordered are a constant source of inspiration, also proving to us the fact that where we see chaos as a whole, some relatively stabilizing markers can always be introduced. In the continuum of the universal creation these markers, with their ordering influence, are a part of the pulsating organizations.³¹

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The Universe is reflected in us – in our physical and psychic structure, in the order and disorder that are intrinsic to us and that we create, in the rhythms, in the symmetries, the asymmetries and everything that pulsates, appears and transforms within the being of each man.

Not necessarily fractalic in itself but only as a resonance principle, there is a metaphorical reflection of the universe in so many varied forms that unify through the fact that each is, in a certain way, similar to something from another side. In an extended informational field, the consonantist psychology also works independently from the directed intention. The resonance logic is everywhere and it is visually found in the forms of reality, as well as in those that make up the artistic aspects in time and space. However, symbols can also be punctual and specific, even if they often extrapolate their meaning, partially perpetuating themselves when there are the same intentions from one stage to another and changing their meaning with the changes imposed by new concepts and directions.

The reversibility law that governs the physical and the psychic, or of the reverse connection or feed-back implies balance in everything we do. Therefore, the visual creation is responsible for what it offers to us, because messages are induced through it and then return to humans, shaping their knowledge and actions. In an educational sense, the found and applied models have an essential role in a continuous formation, the plastic artistic information within the visual one being just as important and valuable as other informative offers in the unit of some generally educational and creative processes.

³¹ n.n. In the thesis: p. 52 – Chapter **I. THE BEGINNING OF THE FORM. SEARCHING FOR THE FORM. RANDOM AND ORDER IN THE VISUAL EXPRESSION**; p.58 - **1.1. Chaos and order in the visual**;

In the formation and information continuum, the co-inclusion of primordially into derivation and of derivation into primordially occurs continuously and on different and concomitant levels, the motivation and orientation of thought being essential for accessing some or others of these levels.³²

However, everything that we imagine is not always there or it is not always able to become real, or proves to be benefic for existence itself. The discerning of the orientation direction towards the direction that builds positively as opposed to the one that destructures, deviates or destroys progressively, is an attitude that is learned and that implies not only the responsibility for one's own individuality, but also for the living environment and society. It is also learned in the artistic visual manner, the knowledge of the patrimonial values being another source to be considered, besides nature, from the potential creative stimuli.

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If we were to reduce a formation process, that we could also apply visually, to a progressive scheme, we could rapidly see that *the primary forms* would be the constitutive elements and *the derivative forms* would be the results of the constitutive elements development, processing and assembling. *The symbolic configurations* would be based on the meaning and interpretations granted to them as a result of certain interactions occurred on the respective levels, on which compositional styles are also structured.

The fact that we can only separate one characteristic from another in a didactic sense, for a better understanding of stages, because effectively or practically they coexist, interfere, combine or overlap, makes primordially continue to be a concept to which an initial expression is granted, and for this expression there are permanent searches and fathoms in order to detect its *origin* or its starting *point*, or the triggering circumstance, *the beginning* of the occurrence itself. The definition and non-similarity for the *origin* and the *beginning* reveals to us the static connotation of the *origin*, as a starting/reference point in the formation of something and the dynamic connotation of *the beginning*, as a

³² n.n. Based on the way we perceive, consider or see one reality or another, we can minimize it or amplify its importance, depending on that specific individuality of our artistic attitude. It also explores in a visual sense, beyond the direct appearance, the corollary of meaning that can be extracted in relation with phenomena and forms of reality and imagination.

prime or virtual movement or concentration tendency of the program for a later development. In *The origin of the form in art*, getting beyond the youthful consideration of the artistic act gratuity, Herbert Read considered that art is *ordering*, through the creation of the form and beauty, and at the same time *a model* for the social conscience. The form is defined as a result of the entire creation process, from the idea that generated the work to the total number of language means that form the external aspect of the work of art – color, line, volume, etc., - since Ancient Greece until the contemporary age.

Even though the artistic fields, especially the visual ones, can be considered as distinct growths, with peaks that are individualized through the effort of succeeding on a certain path, they are fundamentally linked through their constitutive elements, that also make up the form variations in a creative sense. Therefore, we could consider the elements included in the visual language and implicitly in the plastic language as being the *primary forms* for the variations, in the same way that sounds and letters make up the spoken and written words. On the other hand, the aspects of the plastic language elements, organic and angular, guide our attention towards the visual hypostases that they can have and towards certain meanings correlated to the forms as such.³³

Granting man's survival, the spiritual power has impregnated it with motivations for resilience, as the creative soul is redistributed in *the art* of man's accomplishments, as a mean for elevation that allowed man to perfect himself. Thus the *creative continuum* is simultaneously a concept and an action, facts that are accomplished and ideas that are propagated, or *primary and derivative forms*, expressing and expanding *various truths*, detectable in *symbolic configurations*. In an artistic sense, all these permanently recreate a *continuum* of compositional stages.

Preponderantly contemplative or primarily active, humans are made up of the same matter, in which what we call *spirit* individualizes and inspires thoughts and

³³ n.n. In the thesis: p.109 – Chapter **II. THE DIVERSITY OF THE FORM. NATURE AND CULTURE, ORGANIC AND ANGULAR. SPONTANEOUS AND DELIBERATE FORMS. SYMBOLIC CONNOTATIONS.**

If in an optical sense all these are related to the image as such, to what it encloses and reveals, (imperceptible and directly perceptible to the human eye), when we look at the conceptual substrate and superstrate we find the meaning that the image or form has for the beholder that notices it or ignores it, appreciates or disconsiders it depending on his location and his mental and sensitive behavior towards it. In the cyclicity or rhythm of the modifications, the formal disintegration or dissolution stages are followed by the stages of recovery, reassembly and rounding.

actions. We find that the matter constituents come from the stars that we contemplate from afar. We also find them in the star dust produced as a result of the stars' disintegrations and transformations in relation to the gravitational forces that determined, over time, the formation of other celestial bodies, among which the planets are only a part of them, with their differentiations. Earth, which in a religious sense is also considered to be a provider of fundamental elements for the human provenience, thus obtains the scientific confirmation of being a part of a *celestial* part. In the amplitude of the Universe of *universes*, we physically pertain to an immense matter with which we form a *common body*, its structures reflecting constitution elements and principles for Earth and in the human microstructure. It is also this concrete background that has direct and indirect influence over us in a psychic manner also. We are permanently living in a perpetual mystery that we seek to solve, learning with each step more and more about what is within ourselves and in our environment.³⁴ In order to constitute it in the many forms of expression, we give matter, and the energies that act upon it, different meanings depending on the stages of knowledge we are on during the time passing that becomes history. The symbolic configurations that we create gather within them messages that we wish to transmit, through unions and concentrations of information rendered through pattern forms. However, there is the freedom of perceiving and interpreting meanings, in the way that the beautiful image of an agonizing star visually fascinates and delights some people and to other people, on the contrary, it produces a state of uncertain fear or sadness, maybe closer to a consensus with something that already occurred as a fact in itself, over a period of time. Beautiful forms can thus be mere pleasant appearances of some situations or phenomena, or destructive inductions, which in turn can include other formations, perhaps less spectacular but constructive on different coordinates. We are thus presented with the idea of the meaning relativity and of the becoming *continuum*, of passing from one stage to another, from primary stages to the derivative ones or the complexities of which are then re-divided and distributed again into primary forms. Simplicity and complexity become relative according to the manner in which they are understood or considered. If someone who looks at a random form or a circle, a triangle,

³⁴ n.n. In the thesis: p.34 - Argument; p.58 - **1.1. Chaos and order in the visual**; p.223 - 2.3.2 Cosmic forms and forms from nature. Interceptions and reflections in artistic visions; p.234 - a) Forms from the cosmos, nature and microcosmos, reflected in pictorial visions.

a square, etc., indirectly sees in it an infinity of imaginative possibilities, of potential meanings that await an assignment and a decryption, someone else may perceive them only marginally, in a limited sense, being satisfied with only a brief and direct observation. In the succession of the mental and reality states, in order to understand their rhythms and formation stages, what we are watching is not the only thing that is important, but also how we are watching it and imagine extensions from what is offered to our sight.³⁵ The creative action, which in an artistic sense can afford countless freedoms, is different from the creative contemplation, but it draws its fuel from it. However, for what we can accomplish there is the responsibility of building beneficially without destroying values, to form without irrecoverably deforming, to balance and harmonize contraries without altering their specific and contribution. In theory, all these ideas are elevating or beautiful, but in practice they imply much effort and adaptation, strategies and efforts that are not always successful in optimally obtaining a certain desired outcome. Thus the eternal disgruntle of the artistic typologies regarding the personal accomplishments becomes proverbial, which always determines other professional prospects and attempts for surpassing oneself.³⁶

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If during life one encounters plenty of disgruntles, pain and sadness, it is even more necessary to balance them through their counterparts, in order to counteract those defeatist attitudes directions that occur in existence and in art through positive attitudes and accomplishments. Experiencing a continuum of opposite states that resembles a transit on a Möbius strip, man has always needed ideals to distract him from the ordinary, the spiritual components to motivate and animate his becoming. Thus he detached

³⁵ n.n. In the thesis: p.592 - **4.5. Concept and application of a test of forms and color appreciation**; p.593 - 4.5.1.Questionary on forms and colors; p.594 – 606: 4.5.2.Comparative testing, on the level of an individual, group and situation, of the preferences for forms and colors. Questionary filled out in two different states, of stress and of clam or good mood.

³⁶ n.n. In the thesis: p. 483 - **4.3. Harmonies and meaning in plastic configurations**; p. 471- 4.2. **A didactics of forms in contemporary iconographies**; p. 610 – 728 Chapter **V. PLASTIC FORMS AND CONFIGURATIONS IN THE PERSONAL CREATION. ARGUMENT**; **5.1. Authored works. Exhibitional participations and critical references**; p.614 -622. 5.1.1. **I.** The „Germination” Mosaic - The „V. Lupu” Pedagogical High school, Iași, 1979 and The „Effigies” Mosaic- The „Petre Andrei” University, Iași, 2003; p.623 – 723. 5.1.2. **II.** Personal exhibits and small group exhibits; various cycles and works: ”Stop frame: OFF...” I and II - Iași, 1996, 1999; „Organic and Angular” - Elne, France, 2006; „TransFiguration” - Iași, 2006; ”UniVerse” - Iași, 2009; „Symbolic configurations” - Iași, 2009; „Continuum”, 2010 ; p. 724 - **5.2.The list of personal works** .

himself from animalism and managed to withstand all kinds of adversity better. By idealizing and mystifying, man mentally projected himself on unhostile and real coordinates, different from the ones that attacked him naturally and socially, searching, since prehistoric times, for durable dimensions to survive death and oblivion in. Man's beliefs have an artistic component permanently attached to them. Man has become more and more creative, exploring and becoming more and more aware of the fact that he is only a form of manifestation in an immense gear of natural forms, to which he can add his own accomplishments.³⁷ These new forms are conceived and created for multiple purposes of the human being, which can be good or evil, according to the relativity of the situations and the human interests.³⁸ A general and continuous education, where forms, including the artistic ones, are approached and studied from as many points of view³⁹ possible, can give the chance of stopping some skids and for executing a reorientation on route, preferably the holistic orientation, especially as it is already implemented in various fields of activity. As the visual ones are primarily related to most human thoughts and activities, even greater attention is imposed regarding their specifics and results, starting from elements and factors that join them, and then going through characteristics that differentiate them.

Primary and derivative forms. Symbolic configurations thus reunites a series of examples and deductions that foresee and metaphorically transmit the idea that in the vast and mosaicated natural continuum and creatively enriched by the human being we dispose of an infinite and divers visual potential, to research and develop in an artistic sense also. However, we find sufficient form and compositional principles similarities in its constitution fundamentals. From random and organic towards order and geometrization,

³⁷ n.n. In thesis: p. 79 - 1.3.1. The dot, the line, the surface, the volume, the value, the color, the texture; p.143 - 2.3.1. The circle, the triangle, the square and some derivative forms; p.158- 2.3.1.1. The circle, the mandorla, the spiral;

³⁸ n.n. In art, in science and faith we see various and sometimes extreme manifestations, exacerbating certain traits and experiments to paroxysm, till the breaking from the terrestrial reality, with the risk of some irreversible damages due to the lack of knowledge, communication and cohesion.

³⁹ n.n. In the thesis: p. 570 - 4.4. Primary and derivative forms in children's drawings and in works of pupils and students.

these formal derivations and differentiations cross a path of semantic multiplication and some distinct symbolisms, in a laic sense as well as in a religious⁴⁰ one.

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The tendencies for re-spiritualizing art, for searching and highlighting through artistic means the resources that coordinate our existence in a progressive and benefic direction, are faced with the option to prove their usefulness even more eloquently, especially when there are, on a global level, sufficient perturbations in the natural and economical gear, repeated destructions and regressions that destabilize and confuse the human being, also socially or politically teased by plenty of conflicts and animosity. The artistic visual can give back to the human being faith in pre-existing harmonies and in its own resources and potential for creative rebirth when the transmitted messages are also stimulating in this sense. That is why, not ignoring the lessons of the models that have opened such paths are a launching step in any endeavor that proposes the connection to the soul of the beholder through a harmonic spiritual connection. „We can respond to the movement of Reality or we can impose our will for power and domination. We have the responsibility to build a sustainable future, in accordance with the global movement of Reality.”⁴¹ In this future, the construction of which starts in the present, we consider that painting in the frame of visual arts has the designation of a stimulating sensitization, through an extra symbolic and comforting message.

When new research indicates the fact that for the human, the consistency of the visible matter is far exceeded in richness by the invisible energies, those special types of subtle *primary forms* that contribute through their intrinsic programs to the systems forming in the Universe, the idea of symbol in the terrestrial environment appearing to use more pregnant a type of convention accepted and supported in time and space by certain groups

⁴⁰ n.n. Appealing particularly to the visible which can be benevolent for the human being development, they try to protect themselves against an addition of harmful elements, that we often find in other attractive forms of presentation. This way the value relativity depending on interest interferes, because there sometimes is the disjunction between the aspect of the form and the real purpose, camouflaged through art itself. On the other hand, the mere thought of his non-permanence and exhausting as a physical entity, of the biological disappearance, determined man to create methods through which to physically remount the thought that he has no end, that his life is not over when his terrestrial one is, but it continues in a another plane, transcendental, which gives him revelations and spiritual support. Thus the human being considered itself to be a channel for information that it received and at the same time, through effort, accumulated it, in order to later share it with its kind, with the more discrete or obvious print of its creative personality.

⁴¹ Basarab Nicolescu, *In destiny's reflection*, Ed. Ideea Europeană, Bucharest, 2009, p.43

of people. When in the name of some symbols there are separations, conflicts and belligerent attitudes for imposing and defending them, they acquire the power to coalize human beings, to mobilize and guide them towards the advantage of maintain the symbols status as such. The disputes and animosities supported through some different symbols, considered irreconcilable, prove to be anachronic stages in relation to the realization that in quantic physics matter is more inconsistent (empty) than solid (full), that most particles are without mass, that the bosons, which are still searched for, would give mass to the other particles in space, that the photograph of an electron reveals a concentric vortex of light waves, circular, and that life or the bios exists as long as it is manifested through luminescent channels, that highlight the subtle fields, unperceivable directly to the human eye. Thus it is noticed that the vital soul, or the soul, is in fact light, the luminous channels no longer existing in the case of a lifeless body. „...Not only man’s body, but any body in the world, cannot stand by itself. The body can mean something in the flow of life only when The Spirit chooses it as its tool, as its symbol. The Spirit is reality, and the body is a symbol of the Spirit.”⁴² These considerations also explain, indirectly, the iconographic specific of the Christian art, and in the Ph.D. paper there are some plastic findings and analyses of some artistic expression of the sort.

Each being, with its flow of thoughts, states and actions, is only one part of a context of primary and derivative forms, where the symbolic configurations can also be considered as those corollaries that can esthetically educate through the visual – compositional manner in which they transmit the ciphered messages in their forms. „The entire world (spiritual) thought in a mystical way is presented through the picture of symbols in the world subdued to the senses, for those who have eyes to see! The entire world subdued to the senses is hidden in the spiritual world”⁴³...”Man, you owe it to rule over the symbols, not them over you!...The symbol is something durable, and the sign is momentary...Man in relation with nature is a symbol of God; but when anyone, though their life or their destiny, verbally warns other people, then it is not a sign.”⁴⁴

⁴² Sf. Nicolae Velimirovici, *Simboluri și semne*, Ed. Cartea Românească, București, p.19

⁴³ Sf. Nicolae Velimirovici, apud Sf. Maxim Mărturisitorul, în *Simboluri și semne*, Ed. Cartea Românească, București, p.14

⁴⁴ Sf. Nicolae Velimirovici, *op.cit.*, p.14, p.116, p.117

From the perspective of a contemporaneity charged with speeches that dissect the reality in process, in order to extract the meaning that is then remitted to the context through various interpretations, we also learn that „ Peirce⁴⁵ once claimed in an unusually relaxed manner that the sign „ is either an *iconic sign*, an *index*, or a *symbol*.”...” Once Peirce realized that the usefulness of his trichotomy is more intense when, in order to consider the differences in degree, not the signs are classified, but rather the *aspects* of the signs, he corrected his phrase as it follows: „ it would be difficult, if not impossible, to quote an absolutely pure index or to find a sign, any sign, completely without indexical quality.”...” Ransdell...justly highlighted that one and the same sign can - and, I would insist, should – „ function at the same time as an iconic sign and a symbol, as well as an index”; in other words that all signs have their share of a „ secondness”, even though this aspect is significantly potentiated only in certain contexts....

Signs, enclosing indexes, appear in their most primitive state at an unicellular level, as physical or chemical entities, external or internal in relation to the organism as a reference frame, which I can *show*, read, micro-semiotically analyze – in short, issue functioning instructions for it in the manner of an index. Such an index, which can be as simple as a magnitude change, a simple form, a geometrical change in the surface configuration or a certain singularity, can be significant for a cell because it evokes memories, meaning it exposes mass stocks of previous information.”⁴⁶...., Amnesia and the main error of our modern culture are the huge „ accumulations of knowledge that, instead of strengthening belief in reality, dynamite it when it is not accompanied by an integrative vision and exceeds the level of integrative understanding of the era, thus causing a false impression of chaos in nature...”(1) Are the valuable perennial qualities of the Greek „The golden century” towards which so many looks are turned and to which one must add the activism solution suggested by T. Vianu : „we are what our actions

⁴⁵ Charles Sanders Peirce (1839 –1914) - philosopher and logician American, believed to be the founder of pragmatism in philosophy and modern semiotics father with William James.

⁴⁶ Thomas Sebeok, *The signs: an introduction to semeiotics*, Ed. Humanitas, Bucharest, 2002, pp.117, 118

are”(2), and the action is „a symbol of the cult dedicated to creation.”(3) Thus, it is also absolutely necessary to revive the objective cultural actions.”⁴⁷

The art of visual forms and configurations implies creative subjectivity, which can adapt to certain objective needs and imperatives, especially when it concerns populations, with social registries that receive the artistic values and thus benefit from the contribution of the cultural messages included in their functionalities and symbolics. Even though the aspects of artistic technique are not part of the subject of the present paper, one must not overlook the fact that any form, even virtual, implies an expression based on certain technology, being also indissolubly conditioned by these in the manner in which it is visually accomplished. Matter and idea form a common body, in which they condition each other, being alternatively and concomitantly suggestion bases for personal becoming and induced becoming.

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For an artist, not just one accomplishment or another is an *form* of expression, but each of them includes *forms*, which have contributed to the structuring of the overall forms. Any dot, stain, line, surface, void, full, has a form that fits into *the great form*, through which things are perceived. The attentive beholder gives himself time to fathom them, finding that this way he creates himself culturally and can enrich knowledge around him when he transmits what he has received, rediscovering more and more interpretation facets. Therefore, without worrying about repetition, we can re-highlight what has already been mentioned, but each time enriching the form of the rendering with new hypostases.⁴⁸ Although we are similar as humans, we are not identical. We could even say that we are so different that each person is someone else, starting from a pattern. Some of us are mainly contemplative and we attempt to understand especially what surrounds us and what we are, being almost spectators for the ways of the world and our own lives; some of us are mainly active, enjoying the role of actor-director, of the one en

⁴⁷ Eugen Cojocaru, *Art – concept and history (Modern art)*, Ed. Clusium, Cluj-Napoca, 2003, p.134 - (1) – Dan Grigorescu, *Cubism*, Ed. Meridiane, Bucharest, 1972, p.23; (2) – Tudor Vianu, *Studies of cultural philosophy*, Ed. Eminescu, Bucharest, 1982, p.16; (3) – *ibidem*, p.17

⁴⁸ n.n. We start by attempting to coordinate our movements, and then to represent what we see, feel, imagine. We use natural and manmade models, we attempt to imitate them, and then to essentialize them. The paradox is that ultimately we, some of us, the less descriptive, the more intuitive or even mainly rational, reach degrees of essentialization that seem to be in fact the first stages we started from, only that they actually are the stages we have reached after an effort of learning and elimination...

charge, the one who takes action, who imposes his point of view and decisions. Also according to these coordinates we express ourselves plastically, the artistic creation being a toilsome development of the mental and methodological –procedural accumulations cumulated over time; experienced in successive stages, artistic creation can modify its aspects (Picasso, Mondrian) and even its coordinates, launching itself from bidimensional to tridimensional and reverse (Leonardo, Michelangelo). The primary, raw form, from which the painter or the sculptor etc. starts can later become, over time, the final form, intentionally raw, generated as an artistic message. Michelangelo's willingly or not willingly unfinished sculptures, in the last part of his life, rove this fact. This kind of reality validates the circle –spiral model, which graphically essentializes the perception of existence from different angles or the fact that it seems that we encounter similar experiences on a path that we wish to be developing, ascending.

Despite all the attempts to essentialize and idealize, we still cannot reduce reality to only the forms we like or the forms that we consider more appropriate for expressing ourselves. Because as humans we belong to different cultures, we have certain accumulations stored in the mental and material thesauruses of our ancestors. We grow up with them, use them for inspiration, so it is never the case for an artistic uniformization even if there are other needs for uniformization or globalization for survival purposes.

Artistic diversity is the food for the mental that is stressed and exhausted by the routine of some programs and repetitive actions of utilitarian production. The problem lays with the messages of this artistic diversity, of the impact generated in knowledge and of the modifications generated by them.⁴⁹ A formation that implies the drawing of attention over those visual aspects that effectively cause perturbations, not only esthetic but also mental, momentary and durable, becomes useful since infancy, and it should be maintained throughout life. What is the connection between visual education and the *primary forms, derivative and symbolic configurations*? In the manner in which they are

⁴⁹ n.n. If they positively rebuild the individual and society, then they should be supported, promoted, learned, but if they wear out the human being in one way or another, quicker or slower, then one wonders if they should be publicized and exemplified, even when their negativity is mentioned. It is a challenge that, in the visual field, mainly concerns the plastic expressions and the decorative ones, to some extent, so that they incite more responsibility upon the creative act in relation to human perception and the society formed of groups and individualities.

all produced, transmitted and received, we find the efficiency of the visual education for the proper functioning of the human being gear in relation to the environment it sees and visually models, foreseeing a future for it not only a past. Even though some theories claim the fact that the past, present and future are nothing but a continuous present, this does not mean we should temporarily ignore everything that was or that could be and only exacerbate the present, but that we should expand its value polarity in such a way that it becomes stimulatingly benefic for other present times on a terrestrial, planetary and even universal scale. Not only metaphorically but also structurally, the idea of *Cosmos* does not necessarily represent something far away, because it is manifested in every material and conceptual complexity existing in its immensity. According to what we say and do, we form not only our insignificant present, but also the *primary forms* of the cosmos we come from, energetically charging them with our thoughts and actions. Only this way we become aware of the fact that our responsibility for every thought and action is not only very important to us, but also immense, because it generates chain resonances not only in our own being but also around us, in time, in all the forms that comprise and enclose us. Our attention for the *primary forms* appears to be imperiously necessary, because based on origin, pattern, seed, program, as well as the connotations and symbols with which the basics or what we initiate manifests, comes the development, the becoming, the derivation, on a direction more or less suitable for each of us and the communities we are a part of, until the human species in general. This also generates the primary searching stage, at a particular time, the exemplification eclecticism, because the multitude and diversity of thoughts and forms on the terrestrial level also includes the variety of the primary forms from multiple points of view, the plastic artistic one being a cumulus, sometimes divergent, not only convergent, in the unity of other three cumulative types, which also have their own divergences and convergences.

The labyrinthine tree of some of such evidences should not scare us, but stimulate us to research it, each one of us being aware of the fact the not one of us would succeed in exhausting one subject and declaring it dead, but only to reach a level from which, for the moment, we do not see a continuity under the form that we find. The continuity is surely under another form, in another evolution plane, on another level, with other reference coordinates. That is why even the symbols that we have established at a certain

time can prove to be relative in another context, the derivative forms can appear as primary forms in some circumstances, and the ones considered primary appear as derivative or as a seemingly final result of others. In a continuum where we establish certain coordinates and taxonomies, only for procedural meanings, at a certain time relativity can place us on one plane or another, at the beginning or in the process of becoming, with one meaning or another, according to the information stored within us, which we had access to and have selected from the cluster of those that assault our intellect and shape our being. We should have the certainty that each one of us is not only an individuality, but that we are permanently interlinked, that we resonate and receive resonances and that uniqueness and solitude is in fact a form of interlinking to a momentary separation from a context in order to understand another. That is why our constant education is the actual condition or status of the human being, even if orientations are modified, or if it perseveres in certain meanings and deepens certain searches.

The primary forms, the derivative ones and the symbolic configurations are only a pretext for this kind of message, or a path that does not propose a historical approach, but a more sensitive one and oriented towards not only the punctual needs of a certain community, but also towards a spiritual and cultural evaluation based on an opening towards knowledge and the un-limiting of the possible connections, that would not affect the mental and the life of the human being.

The present paper is only a beginning or a phase with artistic implications of a beginning. It is an idea for a pattern or a cumulus of pattern-ideas and images, gathered from an artistic and conceptual visual ensemble, from which one can still select plenty of examples eloquent for supporting the introduced concepts as well as the deduced ones, as a natural consequence of the correlations that have been conceived in relation with the available information. Visual, bookish and of life, found and experienced, they become a source for personal plastic accomplishments, in which the preference for the geometric lode has certain motivations, associated with the idea of harmony.

From the perspective of the placement in the proximity of the sacred art and in the frame of the laic art, one finds that compared analyses of the respective contexts determine the awareness of the fact that one should not distance them, and that it would

be better to facilitate their communication, which reveals the common denominators and not just the differences that can generate damaging oppositions on both sides. After all, independently from them, the plastic language elements and the compositional armatures are found both in the laic art and in the religious representations, the aspects obtained through their rendering being of an artistic importance, aspects that transmit, in a pictorial manner, states filtered through personalized work manners, even when certain requirements made by the silent partners are taken into account, or when canons, rules or conventions for rendering and ordering some representations are observed, so that they do not violate dogmatic rules. One could say that in this kind of situations we are no longer dealing with art, as long as there are hedgings and directions. However, we still become excited today, after millennia, when put in front of the Egyptian paintings, which we consider to be works of art, because we do not always know how to decrypt them. We forget that in fact, at that time, the Egyptian frescos were not seen as artistic accomplishments, according to our current criteria, but as visual presets for rendering, with a mediating – religious and informative role, in order to ensure a return to posterity of the ones represented in this manner.

The maintaining for millennia, or later on for centuries, of some canons or visualization rules granted continuity and resilience over time to the images protected by a sacred location, that kept them from being replaced or annihilated, with some exceptions, by punitive political modifications and conflicts. Usually, the vandalizing with material damages affected the ancient artifacts more, archeology continuing to have enough questions awaiting an answer, including some regarding research in Romanian areas⁵⁰.

By only using the basic geometrical forms, the ones immediately derivative from them and the natural elementary forms, we have focused in their smaller labyrinth, where we have generally explored only a few paths that gave us only an idea of what it encloses and its meaning. Therefore, *Primary and derivative forms. Symbolic configurations* does not plead for certain formal aspects, but also for the acceptance of proof that there is concomitance and resonance in diversity, as well as formal co-inclusion of organic and

⁵⁰ n.n. In the thesis: **2.3. Primary and derivative forms, geometric and random. The symbolics of the part and of the whole**, pp. 139-227

angular nature, in the intimacy of the microscopic and macrocosmic constitution of the forms of any kind, if we take into account not only the directly visible aspects, but also the ones invisible to the naked eye.

„It becomes clear that the current science non-critically implies a possible kind of metaphysics” suggests Rupert Sheldrake when, during a questioning of the scientists with reference to where the laws of nature were before the Big Bang, he does not receive a definite answer, but only a presumptive one, which „is rather a metaphysical concept”. Thus, admitting the „transcendent reality”, from the position of scientific research he concludes that „the Universe seen as a whole could have a cause and a purpose only if it were created by a sentient factor that would transcend it. Unlike the universe, this transcendent consciousness would not develop towards a purpose, it would be its own purpose. It would not tend to a final form, it would be complete in itself. If this transcended sentient being were the source of the universe and everything in it, then all the created things would participate in its nature, in a certain way. *The completeness* of the organisms, more or less limited, on all levels of complexity (as well as of other forms in reality and produced over time by humans -n.n.) could be then conceived as a reflection of the transcendent unit that they depend on and from which they are derived.”

⁵¹ We can consider that this reflection also occurs in the artistic creations. In their case, the initial factors that generate them or produce them through associations and processing of independent elements, continue to be essential for creative programming and determination, even when, in the artistic accomplishment stages, technology and other life forms can sequentially replace man. Therefore, we find that, in its essence, creative expression does not mean giving up on the human decision and replacing it with technical solutions, but a connection of all the reality potentials, without minimizing or over sizing the contribution of one or the other. The fact that in the artistic sense we find forms apparently immovable and conjunctural, primary and derivative, according to the way in which they are accomplished and considered, determines us to remain equidistant from the relativity of points of view and to grant them the proper understanding according to the specific of the context that generates and supports them. Therefore, from a general

⁵¹ Rupert Sheldrake, *O nouă știință a vieții-Rezonanța morfică / A new science of life-resonance morpheme*, Ed. Firul Ariadnei, București, 2006, pp.243, 224

overview, one can detail what is forms as similarity and correspondence, the idea of *morphic resonance* from the sciences of life also functioning in the artistic fields, through the conceptual and grammar recurrences of the forms from the decisions, actions and accomplishments of the human creative factors. In this sense, the primordially of some visual forms implies the hypothesis of a *forming causality*, which acts permanently and independently from time and space. Through the idea of *morphic resonance* it is actually intended to complete, from biological research, the physical and chemical explanations for the phenomena of life, highlighting that the structure of the past systems influences the occurrence of later similar systems. In România, during the first part of the XXth century, in *The Consonantist psychology and the Logics of resonance*, Ștefan Odobleja anticipated and was already opening the path, not only for cybernetics but also for other possible deductions and connections. Holistically referring to contexts, we have the opportunity to see that the visual arts, actually in conceptual and applicative correlation with the relation between philosophy- theology- sciences, express directly and indirectly their belonging to the complex symphony of the forms, thus revealing not only their own constitution principles, but also resonances from structures in other fields. „*We are an integral part of the movement of Reality. Our freedom consists in entering harmoniously in this live movement or in disturbing. Reality depends on us: it is plastic*”.⁵²

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News channels announced that „Life comes from outer space”, as soon as scientists made it public that they had discovered in some meteorites the DNA promontory of chemical reactions, fact that demands historic and scientific reconsideration, including the organic-mineral cohesion and ambivalence. In a suitable environment, life developed on different coordinates in the same way Earth became after its formation. Thus the universe of gas, liquid and mineral forms was enriched with a bios of new forms, all of which became inspiring for the human being creativity, also a form in the context of the forms systems, being in a constant physical and chemical change. The psychic characteristics and spiritual orientations gave creativity bonuses to human beings, enriching the natural lode of a generic programming through a variety of expressions.

⁵² Basarab Nicolescu, *In destiny's reflection*, Ed. Ideea Europeană, Bucharest, 2009, p.43

In an immense system that we call the Universe we have the chance to become aware of our privileged place granted by the possibility for peaceful development, hence the paper's intrinsic plea for the attempt to create and promote noninvasive and non-stressful forms. However, they are not identical for everyone, because those that can cause pleasure for some, may cause discomfort for others. Only conjugated researches in multiple fields are able to quantify and establish the types of forms that are mainly appreciated and in what circumstances, as opposed to those rejected or disliked in relation to some factors of time and environment.⁵³

If the state of faith can appear to be primary and the artistic one-derivative, then the rigor and hopes of science is a necessary balance and communication between what is considered to be given or revealed and what allows for infinite freedom of interpretation. In fact, in all of the three hypostases we also encounter the other two, one at a time, the echo of each one being consecutive to the previous one, always giving the third a privileged possibility for expression. The coexistence of science with religion and art in the contemporaneity that desires a non-conflictive future implies the acceleration of some steps towards a congruent dialogue, creator of an actual and durable congruence.

In this sense the restoration of the goods of faith, the patrimonial ones, cultural and educational expresses an example of congruence between religion, science and art. However, in an equal manner, along with the evidence of some past histories, the recent ones are also important, including the contemporary accomplishments, which will become history themselves through the perspective of some ulterior manifestations. Developed collectively and individually, the plastic education for the visual-artistic ones has its role and forming value in this sense, correlated to some other cognitive accumulations produced at different levels of age and professional training.⁵⁴

⁵³ n.n. In the history of arts, especially in the modern time, we often encounter the circumstances when some artistic expressions obtain the public's adhesion only after they are produced, once the receptors' optics are toned in the context of technological development and they acquire greater abilities for understanding and acting. In a creative sense, once the industrial revolution started, even though artistic experiments were performed precipitately and in a string, the retrospective overlook is revived at certain times, especially when one finds in older artistic expressions some undiscovered formal correspondences and similarities to other new ones or distanced in space also, not only in time.

⁵⁴ n.n. In the thesis: p.570 - **4.4. Primary and derivative forms in children's drawing and in the works of pupils and students**; p.592 - **4.5. Concept and application of a test of forms and color appreciation**; p.593 - 4.5.1. Questionary on forms and colors; p. 594 - 4.5.2. Comparative testing, on an individual, group and situation level, of the preferences for forms and colors. Questionary answered in two

During each time, more discretely or more obvious, information from the performance of the scientific investigations act in art as creative stimuli. Thus, we recently find out that the importance or the role of the *black holes* seems to be an essential fact for the formation of galaxies in the Universe, that act with dynamics similar to the one of the human ages, the stages of intense activity and turbulences being followed by stages or relative calm.⁵⁵ If every galaxy has at least one *black hole* that consumes and rebuilds it, and as an overextendable skin, in its privacy one could locate at least one new Universe with galaxies of its own, by maintaining the principle of the existence of *black holes* within them, through successive inclusions we could encounter an infinity of Universes, an unlimited vastness through its derivation...

As everything is only on an assumption level, we metaphorically return to the *cronophage* and then *maternal black hole*. In a symbolic sense for this constant spectacle of the matter and light, absorbed and then returned to and from the darkness, we have proposed in an artistic sense a visual-metaphorical reflection in the bipolarity of a double-faced modular painting that we have entitled *CONTINUUM – Shadows and Lights*, making some intuitive sequences of visual paraphrasing regarding the transformation *continuum* that we are part of and that we attempt to know, understand

different states, of stress and of calm or good mood; p. 607 - **4.6. Visual education as a creative endeavor and stimulus of the patrimonial presentation.**

The natural reality and the manmade world are an “ALL in EVERYTHING” cumulus.

The elaboration of the Ph.D. paper acquired a mosaic aspect in its development, out of an effective need to provide a conjugated information to a series of young *apprentices* in the visual arts, who can later become mentors for apprentices similar to them (from the laic or religious environment). The intention to offer various premises was motivated by the desire to generate some receiving openings for those attitudes that still maintain in their objective the focus on an attention narrowing on a single register of artistic visual expression. In reality such an option can also receive a surplus of creative determination and amplification when it accepts other information that can stimulate and extract it from a potential or fleeting self-reclusion or marginalization.

⁵⁵ n.n. It is assumed that the mysterious *black holes* are a time of galactic nuclei, which can amplify their size when galaxies are merged or combined. This phenomenon is especially caused by the gravitational forces that determines systems of smaller amplitude to be absorbed by the larger ones, in the galactic dance that occurs in the Universe. Furthermore, it is believed that near the *black holes* space-time appears to be curved, and the matter and light drawn with an incredible power are absorbed as if through a funnel, by an unstoppable force. This would disintegrate any kind of composition, following that, through a *white hole* and an equally terrible force, the absorbed matter ignites and is launched through a luminescent jet towards the exterior. This type of model proposed by the astrophysicists would explain the Big Bang and its consequences, as well as a development cycle of the respective phenomenon, the inside or the channel of the *black hole* remaining a deep mystery. Only assumptions are made, including the one that a *black hole* could hide at least one entire Universe inside it, formed as a middle step and one of relative calm, balance and development, between those extreme violence of capturing and then returning matter and light through some extraordinary forces that disintegrate and reinvent anything they come into contact with.

and accept. The fathoms are the multiple compositional variants where one finds basic elements from a continuous and mosaic-like creativity.⁵⁶

„Symbolic configurations”⁵⁷

⁵⁶ n.n. As opposed to the awareness of the tension and cataclysms occurring on an universal, galactic and planetary level, from our human and protected perspective, being only virtual spectators to all that could destroy us at some point, we ask ourselves and we seek for the answer regarding whether in an artistic sense there still is a constructive and positive role of those decisions and expressions that facilitate direction and speed up the proximity to violent transformations and irrevocable ends of forms, generating the stating of the possibility for the *death* of art?! Without the real occurrence of some actual valuable stocks of artistic accumulations, the way the previous ones were formed over time, the future of the arts seems, of course, uncertain. Rather than some annihilated renunciations, for some episodic demonstrative replacements, it is preferable to maintain those attitudes and actions that manage to keep the already existing forms in harmony, that do not generate disturbances and dislocations or more direct or subtle traumas. they can maintain an amicable relation with the creativity stimulation of other forms, new ones, based on the model of Universe with Pocket-Universes.

⁵⁷ Excerpt from the text and images of the works included in the “Symbolic Configurations” personal Exhibit Catalogue, at the “N.Tonitza” U.A. P. (Plastic Artists Union) Gallery, Iași, 1-10.09.2009:

Corollary

...To figure means involvement or sometimes, by widening the meaning, only a presence. To configure brings to the realization game the relation between some aspects and the structure of some correspondences, references, meaning. Configurations can become symbolic especially when they invite us to receive them as a receptacle of meanings that open themselves to the meaning not only because of the induced suggestions but also the initiatives of the beholders to create in their minds their own ways of understanding. Through proximity, the continuum and the cycle are formed and reiterated, bringing the present into the permanent and the permanent into the objective of the present. Light is like a vehicle that climbs and descends on wishes, searching for its expression logics and a purpose for existing.

Light can be strong, medium and discrete. Any of these hypostases helps us understand The Form and to understand the Color of the included message, also adding other meaning openings, that through reflection, we can each attribute, by looking.

Light chases away the mystery and the pressure of the darkness, forcing *The Form* to discard of a figurative surplus. Therefore, *The Form* becomes lighter and more willing to accompany the Light on its journey. The transparence of *The Light* and the consistency of *Matter* complete each other, being not antagonic but mutually supportive. Even though there is a more obvious or subtle contract, that reveals the degrees of pressure of the world and of the self, a calm atmosphere, a quiet environment, seem to be more and more necessary for recollection and reviving.

Impalpable, *Light* touches the *Form* and charges it with *Color...Triangle, Circle, Square, Spiral, Hyperbola, Rhomb* and other that launch our lives, joining the different primary forms, organic and contingent. Their structure can possess or borrow something from the geometrical rigor or it is only random, in the visible aspects we notice and are inspired by. Overall, *Deliberation* and *Spontaneity* surround us in the world of forms and they express our creations, which we offer to the beholders as an image.



„Symbolic configurations”

VII. „CONTINUUM” -*SHADOWS* and *LIGHTS*

Modular compositions, linear and square shaped, etc., of 11 double-faced paintings, of 35 - 80 x 125cm, in acrylic on a wooden frame, 2009-2010.

In art there are multiple truths. One could say that they are also revealing for what is not always directly perceptible in the common reality.

Through our brief embodiment or passing through the stage of a visible form, we are subjected to a development and a regression of the forms that make up our being. During our lives, we carry a universe of forms with us, which in turn is divided into systems, and these are built from labyrinthine formal structures. By proximity, when prospecting the inside and immensity of matter, we find that we still have things to learn and that between the microcosmos and the macrocosmos we exist as consciousnesses that were given the possibility to notice correspondences, to notice differences and to discern how to manage with everything that exists and can be known. The responsibility to keep a balance of one's own being and of the environment we exist in, to not damage what has proven to be benefic for the human being integrity, also implies the creativity of artistic

forms. It is true that this creativity undergoes not only creative orientation modifications but also appreciation changes, each historical age decanting certain forms of manifestation. There is a *continuum* of growth and diminishing, of the peak stages, of accumulation and of those of loss, of emptying, of the maximum and minimum, as well as of the recurrence of some constitution and expression aspects through the forms visibility. In them we find the rhythm, similar to a sinusoid, the duality and the contrast, like the yin-yang, the inter-comprehension and the symmetry that a reflection reveals, as well as the novelty of the Brownian movement, the asymmetry differentiations, the gestural spontaneity, till the chaotic destructuring.

In this whole gear that forms and includes us, we always have inspiration sources, diverse, contrasting, so pregnant or very offensive as well as discrete or tacit. Out of all of them, for the „Primary and derivative forms. Symbolic configurations” theme, I have chosen, in an applicative sense, the organic-angular relation and the association of the visible spectrum to the geometrical and random forms, patterns for various plastic forms. From a back and forth *continuum* between the 0 moment and the moment of the universal expansion, the 1+7 sequences or forms in a linear sequence with symmetries and asymmetries, can recompose a square (by rebating), a symbol of balance and durable construction, where the pathway that brings together the beginning area to the end one closes or reunites. The varied placement of this correlation inside a square gives the possibility for some various compositional solutions with the same elements, parts or modules. By suggesting stability and the idea of construction but also of visor, the square gives the *Shadows* and *Lights* direction of movement a *chamber* or a *window* through which we can perceive them as reunited, interiorized, or as dynamic, extroverted details.

The organic and the angular of every color and every form associated to it brings the successive development, that can reiterate its circuit in a *continuum* of becoming, into the visible spectrum and the relation to the 7 days of the Biblical Creation, the 8th being the day of Parousia. Thus, The Beginning and the End are connected in a WHOLE. From a pathway that we have initially visibly perceived as linear and in plane, we can imagine that we see in space the circle, the cylinder or the tube (with different forms at the base perimeter), that can be formed from the succession of the 1 + 7 forms, placed as an *Uroborus* of the *inner light*, with a back and forth of the received information, charged

and returned. *The Lights* and *The Shadows* that we receive, as visible and invisible energies, we give back through our thoughts and actions, even if we are not always aware, convinced and responsible for it.

The square is an expression of the material level, or of the continuum of associating forms in a plane, based on the intention to place them on the border in a circular direction, which can group their space by inserting the virtual level of twisting the ring structure in the form of the Möbius strip. In this entire pathway of the forms succession, linear, rectangular, presumptively circular or another structure, in each work a form is suggestively associated to each color in the visible light spectrum, with a different organic-angular incidence regarding its overall and texture aspect.

The idea of the double-faced visual rendering, through *shadows* and *lights*, and of a double meaning regarding the expression of the light orientation, has compositionally determined the correlation of the series beginning-end on the one hand, through the black and white of darkness and light, with its end or restart overleaf, through the primordial oval and its lateral delimitations (semi-hyperbole of the expansion), suggesting the corpuscle and the wave, the interiorization and the opening. In the linear sense, green is in the middle area, an expression of balance and viability, or of the natural regeneration. After remembering the educational prospectives suggested by Bauhaus we return to the three basic geometrical forms, generally correlated to the main colors in the visible spectrum, meaning, the square for red, the triangle for yellow, the circle for blue, to which we could also associate the three circuit stages of the form existence. If we are located in the center of a square, *the search for the form*, that also implies a degree of rationalization, attempts to explore all the surrounding coordinates, in the front, in the back, (up, down), to the right, to the left, and to store the accumulations acquired along its labyrinthine pathway. Red expresses the vitality of the search. The blood and mineral flow tells us about the importance of matter and its power.

The becoming or the developing of *the form* is a perfecting process and even one of autosynthesis, the triangle expressing the impulse towards focusing the essence in its peaks. The action, the pithiness and volatility is expressed by yellow. Brighter, it elevates matter on higher energy steps.

The transformation of the form implies not only the changes undergone and its decomposition, but especially its spiritualization, meaning the return to an energetic circuit. The circle (or the sphere through which we estimate the formation pattern of the universe) encloses in its essence the square of the matter, as well as the triangle of its perfecting in a spiritual sense, blue expressing the sublimation of the form, its celestial and transcendent step.

Thus the *search, the becoming and the transfiguration* of the form is corresponded to the square, the triangle and the circle, which are expressed through *red, yellow and blue*. This triadic association of trinitarian typologies receives a fourth hypostasis when it is also associated with the relation that is formed between *matter, consciousness, spirit*. From the line or row towards the triangle and square, the *Continuum* and recurrence are expressed more obviously through the circle situation, the one that encloses the spiral of becoming as well as the labyrinth of all undulating movement.

In the entire compositional context, through forms and chromatics one induces the association between the days of the biblical creation and the seven colors of the visual spectrum, enclosed between origin and expansion, or between what we actually do not see with our physical eyes in the radiation of light. Its duality, as a wave and corpuscle, as well as the fact that the emitted energy returns to the emitter in a certain way, is suggested by the doubling of the visible spectrum through its back and forth direction. In the *Continuum*, being derived as visual expressions in a conceptual sense, the forms for the beginning and the end come together, and the oval and the semi-hyperbolae that delimit it symbolizes the pulsating areas for starting, expanding and returning or focusing of matter and energies that make up the universe.

Of course, we cannot reduce the universe to an abstract scheme through a certain theory, because everything that we learn, deduce and suggest, are only small aspects in the vast universe of knowledge. With a holistic, integrative attempt we have tried to guide them towards artistic sublimation through some plastic means and a visual language that pleads for the return to harmony, order and dynamic balance in a time with many procedural deviations and pressures.

The form should be a cause for joy, not only optical but also spiritual. This way the meaning of life would express the joy of life in a more expanded manner, surpassing through direct or veiled positivation the idea of sacrificial immanence for purifying it. The effort of succeeding in creating the elevation of joy is sometimes considerable, especially when in most systems the priorities for immediate solutions are different.

From a certain point of view we could consider as *primary forms* the forms that we find in nature and that creatively inspire us, and the forms we create artistically - *derivative forms*. We can conceive *symbolic configurations* from both types, their semantic charge actually highlighting the reunited and decanted considerations of some groups of people and separate persons, in relation to the realities or the experiences of their existence.

On another hand, we could consider as *primary forms* the forms with depth or incipient in the frame of some systems, and as *derivative forms* – those stages of their becoming and transformation. In reality, each stage can be seen as *primary* in relation to the one following it and *derivative* compared to the anterior one.

The *continuum* in which the occurrence, the development and the regression or the transformation of the natural forms is repeated in a cyclic direction, gives us a pulsating model, linearly open on its path and marginally closed, when the extremities meet and join, the transfer between them being reiterated for a pathway that is similar but also different. The seed-tree-seed-tree-seed...relationship gives us a clue about what we can understand from the *continuum* affirmation, as the suggestion that water gives us, which freezes at a low temperature, then, at a high temperature, by melting, it once again goes into a liquid state, evaporates through heating, condensates by cooling and re-becomes crystallized or liquid in an environment from which it came and where it restarts its pathway in nature. From the medium or intermediate level, the one of human perception, to the infinitely small or microscopic, or to the infinitely grand or macrocosmic, the *continuum* is a state of fact, where the succession of some opposite cycles has different connotations according to the field from which we perceive it. If in an artistic sense it can appear to us as a DNA of light and the colors reflected by it, in a scientific sense this diagram can be perceived as a sign that indicates a blockage, a cancellation risk in the situation of the junction between the entirely contradicting

frequencies of a phenomenon. However, when they do not actually meet but are only helicoidally composed, the *continuum* does not stop and the rhythm maintains its cycle, reminding us of the fact that it expresses an universal law, of any types of *forms*, *primary* and *derivative*, as well that of the *symbolic connotations* granted to them.

Through the *continuum* of *shadows* and *lights*, co-included and reflected, the organic and angular aspects can appear to us as the sides of the same *coin*, and the form finds characteristics of the unity in the details of its composition, and in the unity – characteristics of the components that form it.

In the *Shadows* forms there is an outline and vigor, they are expressive. They are delimited, differentiated, independent, contrasting, and obvious. The *Lights* forms come together, unite, interact and are impressively homogenized. That same manner of plastic vibration diminishes their differences and blends them into its transgression.

The Shadow reminds us of consistency, of something with a certain weight, and *The Lights* reminds us of light, airy. However, the shadow is also protective, not only dissipative, a trait that, paradoxically, we find on a different level in the case of the light, when it highlights in detail not only the closed-open situation to which the shadow is also a separate part of, but also the texture variations of the forms surfaces, details which it, the light, reveals pregantly to us. On the other hand, both the shadow and the light are unifying, each in its register, their interaction revealing to us the fact that, in the way we now know the world, one preponderance or another introduces a certain visual tension, for which the beholder perceives an ideatic meaning, included in it.

The Shadow helps us to better understand the volume, the depth of a space and even a presence outside the frame of an image. With only *light*, the space already seems limitless, it is impregnated with vibrations and the contrasts become qualitative. The closed-open reduces its opposition, going in hot-cold on the same level of value intensity. Inside the limits of the shadowed forms, within their geometrization, light can shape their space and plastically model them, even when it not only exteriorizes their appearance or their visible shell, but it also enters the structure of their inside. For the forms in the verso register for the *Continuum*, mainly luminous, even if there are typological individualizations for them, the context of the vibrated touches unites and homogenizes them through the resonance created in the inner structures. We no longer encounter the

clarity of the facet with obvious shadows, but a crossing with more subtle fragmentation or vibration of the component forms, which reflects towards the outside. At a closer look at what initially seemed uniform, the contrast begins to seem better colored, simultaneously revealing to us a differentiation between the forms in the entire chromatic context with fragmented touches. It seems that this visualization paraphrases the scientific fact of considering the *cords* to be the essential primordially for formations and derivations in the Universe.

The preponderance of *the shadow* or of *the light*, and the balance between them, gives us (on the level of realities and the imagination levels) the possibility to form meanings, symbols with certain connotations that reverberate over time, even if time is also considered to be a dimension that we perceive differently, according to the entire natural gear, built and spiritual, where each entity appears as *a form* and transforms into a *continuum* filled with mystery and fascination. *The myth of the eternal return* reminds us of a time that becomes spiraled from linear and appears circular to us, according to where we are located in relation with the pathways that we consider. Therefore, perception is not only conditioned by the forms we are beholding, but also by the manner in which we each perceive the visible and the invisible that is offered to us and that encloses us.

Essentialized as a representation form, symbols can usually be individual and associated, going from form to symbolic configuration when it encounters a composition with a certain subject of reference and an exemplificative status.

Forms and their representations represent the means through which we transmit messages, and because they are presented visually, and we may or may not know their language, we can receive one piece of information or another, more obvious or more discrete, pregnant but also camouflaged by the symbol. Essentializing a message does not imply that a symbolic form has only one meaning, because it can alter according to the context, even becoming opposite to the initial one. It all comes down to conventions, each stage of life and history attempting to change them or at least to see them differently than the previous one. And when it is dry of experiments and power, when a direction seems to not hold anything new, it starts to recklessly sacrifice or destroy what previously existed, giving the impression that it is only in this manner that a gateway or an opening towards the new can be created. However, eventually something is rebuilt from the

pieces, a new esthetic is launched, it is divided according to its schedule and it waits for the strength to start over a new endeavor, and then it is found that the seed of this endeavor is a derivative of one that had been planted before. Pulsating, the recurrence makes itself presence in the *occurrence, development, decomposition* circuit, by restarting *the search, the becoming and the transformation of the form*, the respective circuit being rendered with assumptions, modifications and new elements in any time and space we may be in.

„CONTINUUM” -*SHADOWS* and *LIGHTS* (MODULAR PAINTING)⁵⁸



Ambiental Hypostases of the modular painting, double-faced, *CONTINUUM -Shadows and Lights*

⁵⁸ .n.n. Fronts, backs and compositions of the panels in the *CONTINUUM -Shadows and Lights*. The front the back of the 11 pieces ensemble = 8 are correlated with the colors of the solar spectrum + white and black, the geometrical forms associated to them and the days of the week and of the Creation + Parousia. The varied display of the works gives new semantic openings to the obtained compositions.



1. *Violet* - 8.*Violet*; 2. *Indigo* -7.*Indigo*; 3.*Blue* - 6.*Blue*; 4.*Green* - 5.*Green* ;



5.*Yellow* - 4.*Yellow*; 6.*Orange*-3.*Orange*; 7.*Red* - 2.*Red*; *Shadows* – square I ; N-A



8.*White-Black*,1*Black-White*;8 *White*,1*White*; *Shadows* – square Ia; *Lights* -square Ia; *Lights*-square;



„ENTITIES”

A - *Shadows* III

B - *Lights* a

Compositional display options for the pieces in the *Shadows and Lights* hypostases

In the A and B situations, forms are structured cruciform and they seem to be styled silhouettes that give the impression of distinctive persons, maybe even children. Their images are made up of the same types of *primary forms* that in different combinations generate *derivative forms*, similar and also individualized through their components structuring. The appeal to the memory of the human body areas allows for the accepting of element slips, which can be located instead of the head, the hand or feet, without the perception of the overall form losing its connotation of a human silhouette, in which the ludic-educational factor has a presence percentage. If we also imagine that we are acting kinetically and auditively so that each group of forms or part of each unit rotates successively and then simultaneously, then the auditive and chromatic moving spectacle would convince us even further that through art we can creatively transmit essential information, within general education, the respective sector still requiring protection.

The *Continuum* presented herewith is not only a compositional suggestion in itself, being double-faced, but also having a pattern of forms and colors, that have the possibility to generate other forms that can be constituted from its components. Almost modules, but still not identical as form, they allow for different assembling, in relation to one face or another, or with the both of them concomitantly, so that the obtained reformations, plane or space stylizations, allow us to imagine some natural and some manmade forms. Structurally, the continuities and discontinuities of the composing forms can exist within them concomitantly. The opening of a wing, the rhythm of a wave, the sensation of a possible human silhouette, a tree, a mountain, a butterfly, a cross form, a roof, a building, a boat, a book and other forms of images that could be obtained from the *Continuum* components shows us that the replacing of the direct representations, epic, with an indirect representation, allusive, highlights the symbol as a mean for ideatic opening and inciting of the perceptive and creative imagination. Thus, the symbolic configurations are not only the ones obtained from the concept's semantic interior towards the exteriorization to the receptors, but also in the other way around, from the results of the available elements association towards the mental re-creation of certain connotations, induced to the author of the works as well as to the potential beholders-authors, exactly through the re-composition plastic solutions of some forms that are

already formed. However, they are not decoupages or variants or associations of borrowed artistic visualizations, as they are personally conceived. The forms presented and recombined here remember from the post-modernism time the appetite for compositional experiments, used as ways of creatively visualizing and semantic enrichment of some personal artistic suggestions. The idea of pictorial modules offers the possibility for a variety of assemblies and connotation modifications, the generalizing and monumental *Continuum* initially ludicly transforming in particular assemblies. Each of them reveals a much closer meaning, through the same plastic elements as in the basic format, which are composed differently compared to its primordial specific, visual and ideatic. Thus, the crossing from *primary forms* to *derivative forms* also introduces, in addition to the symbolic connotation of the development, the connotation of the concentration and particularization, in order to visually confirm the fact that whatever is found in the WHOLE is also found in one PART, as essential elements that are also found in the respective constitutions, distinct *symbolic configurations*.⁵⁹

Through the fact that *art* has the most *possible truths*, we become aware of our place in the Universe, as insignificant *particles of information* that do not possess the key to the *absolute truth* but we are merely asymptotically attempting, to search for it and find it. As humans or terrestrial forms we can only aspire to the energy of this idea that this truth exists, that it comprehends us and it *in-forms* us. As it has multiple forms of expression, they also develop progressively, the transitory supremacy of one or another

⁵⁹ To *transcend* from a *wall* you were *trapped* in by the surrounding creation, which you continue to support for its integrality, is similar to a symbolic rebirth in another dimension, non-sacrificial or *primary*, an ideatic origin to the one that part of your being is already included. As a possible visual indication, the transformation *continuum* does not appear to us as referred to a closed circle, with two distinct worlds, on the inside and the outside of its perimeter, but to a Möbius strip of the spirit-matter and matter-spirit relation, where the formal variations occur along the completed pathway and at the same time with the energetic transfer, which always takes place between the two correlated paths in an infinite *continuum*.

In our time, when haste makes its presence felt in everything we think and do, information must be presented in a concentrated form. A detour or a widening of some endeavors may appear to not be strictly practically linked to a punctual and immediate objective. However, in addition to other perspective ones, it gives it a vision that transcends the present towards the future, without omitting the past from the time-form-symbol relationship. Therefore, as in an imaginary and transparent Möbius strip, with extended enclaves and spacing, we encounter the form spectacle everywhere, in a continuity and reflection of their existence, temporary and durable. The effort to bring the harmony and beauty of art into focus, rather than its socking expressions, could continue to be a reevaluated pathway on which the sacred art as well as the laic one can still find sufficient resources for their images and messages, transmitted from the past to the present, and from the present to the future.

also being a reflection of the sub-system they belong to. *The primary and derivative forms* are like some elements, stages or levels through which the visual arts reunite into *symbolic configurations* the existing information and the information currently transmitted from the Universe. They are part of the *multiple truths* unit, enclosed in *the infinite absolute truth*.

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