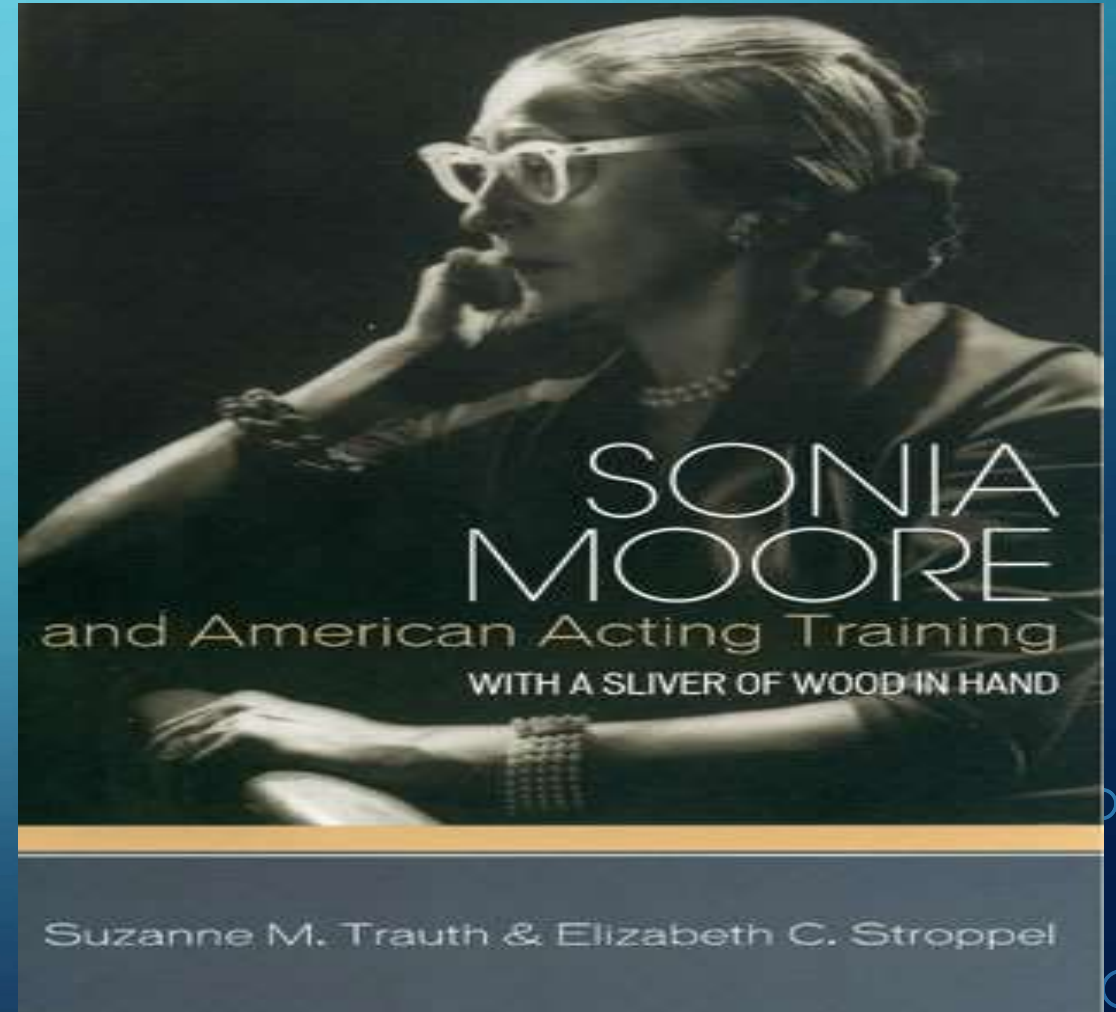


FORM

- “No matter how interesting your ideas are, they have no value if you do not find the form which expresses them.”

- -Sonia Moore, actor, dancer, author, and teacher



FORM:

- **1) an expression of aesthetics;**
 - **a) the expression of the aesthetics artistry through the visual arts (e.g., painting, collage, and sculpture), the literary arts (e.g., fiction, poetry), and the performing arts (e.g., drama, music, and dance);**
 - **b) the aesthetics of art expressed through the matter, energy, space, and time;**

FORM:

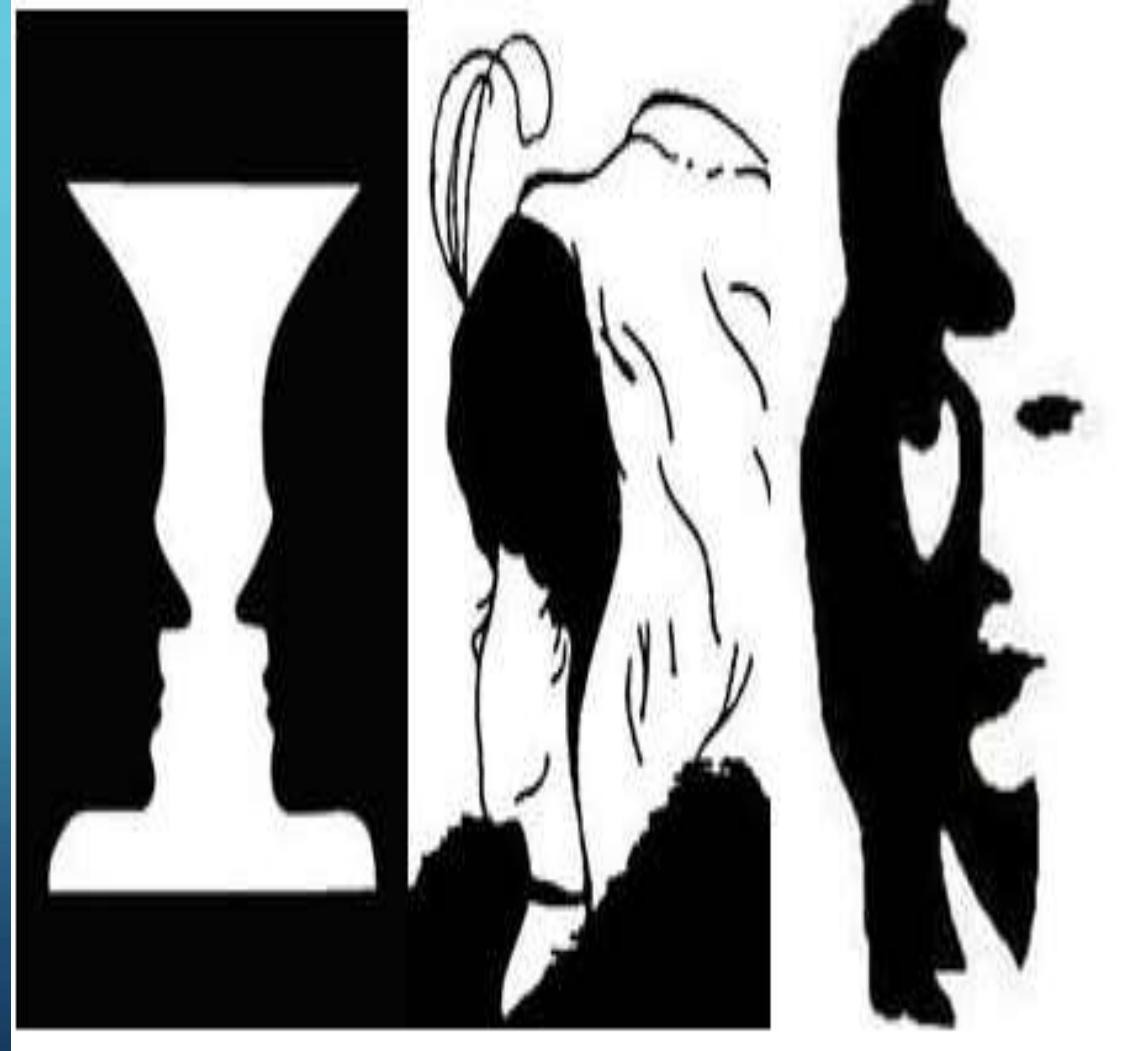
- **Performance:**
- **1) the live or recorded presentation of aesthetics through the performing arts, including music, dance, and drama;**
- **2) the artistic presentation of the aesthetics through media in motion; and the aesthetic actions related to the expression of the dramatic, kinesthetic, and musical arts.**

FORM:

- The conception of artistic form is the initial step for actualizing any artistic work, whether an art product or performance.
- This conception-materialization process expresses the aesthetic elements of imagination, perception, emotionality, spirituality, and spontaneity through some art form, such as music, drama, dance, or literature, ultimately leading to the creation of an artistic work.

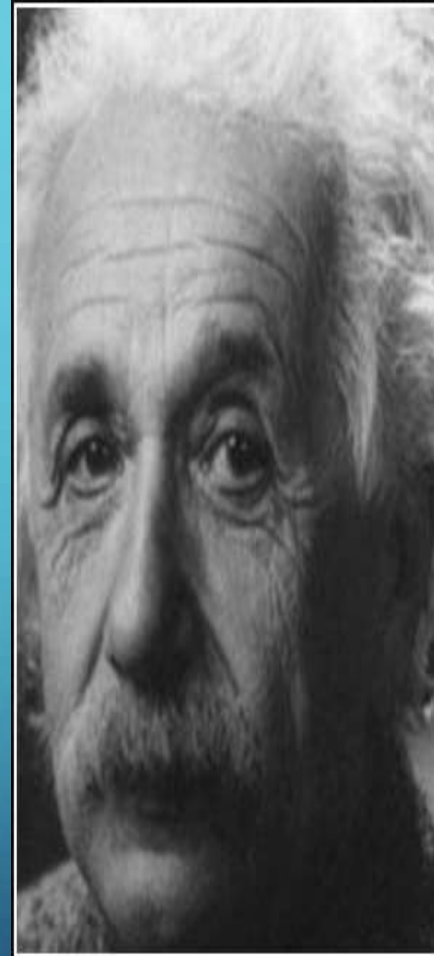
FORM IS THE MOST SIGNIFICANT ROOT ELEMENT

- The constituents of form consist of 5 branch elements:
- Form expression
- Form function
- Form structure
- Form context
- Form context



FORM IS THE MOST SIGNIFICANT ROOT ELEMENT

- Form works to symbolize imagination in a conventional way.
- Even when individual artists vary widely in style, they still conform to some degree to a formal aesthetic system that identifies them as members of particular schools and cultures.



Imagination is the highest form of research.

— *Albert Einstein* —

AZ QUOTES

FORM IS THE MOST SIGNIFICANT ROOT ELEMENT

- American composer and teacher Stephen Douglas Burton (1982) makes a great point. “In various periods and styles certain combination which have seemed ‘ugly’ or not aesthetically pleasing can, at another time, seem beautiful and correct”
- In the end, whether the artist achieves this “unity of complexity” through the expression of form is a subjective conclusion.



HIGH & LOW ART?

- The value of a form is often determined solely by the distinction of whether the form derives from a high-art intention that exists only for “artistic reasons,”
- or a low-art intention that exists only to “serve some end (commercial, hedonistic)”
- WHAT DO YOU THINK?



Andy Warhol was an American artist, director and producer who was a leading figure in the visual art movement known as pop art.

HIGH & LOW ART?

- Think about the commissioned portraits of fine artists like Rembrandt.



- “Being the product of my own society in which Shakespeare is firmly entrenched in the pantheon of high culture... It took a great deal of evidence to allow me to transcend my own cultural assumptions and accept the fact that Shakespeare actually was popular entertainment in nineteenth century America.”

FORM IS THE MOST SIGNIFICANT ROOT ELEMENT

- Steven Spielberg's *Schindler's List* (1993)
- Guillermo del Toro's *Laberinto del Fauno* (*Pan's Labyrinth*) (2006);
- Ethan Coen and Joel Coen's *No Country For Old Men* (2007);
- Kathryn Bigelow's *Hurt Locker* (2008);
- Danny Boyle and Loveleen Tandan's *Slumdog Millionaire* (2008).





HIGH & LOW ART?

- Subconscious, an artist can hit on the right forms to produce universal expression.
- Consider the globally appealing forms expressed through the songs of the “King of Pop,” Michael Jackson.
- As a solo artist, Jackson charted 47 songs on Billboard’s “Hot 100,” with 13 of them going to number 1 (Entertainment, 2009).
- Many of his performances with the Jackson 5 or as a soloist rank among the most thrilling and successful recordings in musical history.
- [michael jackson - billie jean live first time moonwalk](#)

- 
- The background is a dark blue gradient. In the corners, there are decorative white circuit-like lines with small circles at the ends, resembling a network or data flow diagram.
- Strong, expressive forms are likely to garner more lasting attention than weak ones.

STRONG, EXPRESSIVE FORMS



- For example, the idea that “war is hell” has been expressed many times in many kinds of paintings. However, how particular and singular is this expression in Pablo Picasso’s Guernica.

STRONG, EXPRESSIVE FORMS

- Much of the painting's emotional power comes from its overwhelming size, approximately eleven feet tall and twenty five feet wide.
- Guernica is not a painting you observe with spatial detachment; it feels like it wraps around you, immerses you in its larger-than-life figures and action.
 - this painting is different because it challenges rather than accepts the notion of war as heroic. So why did Picasso paint it?

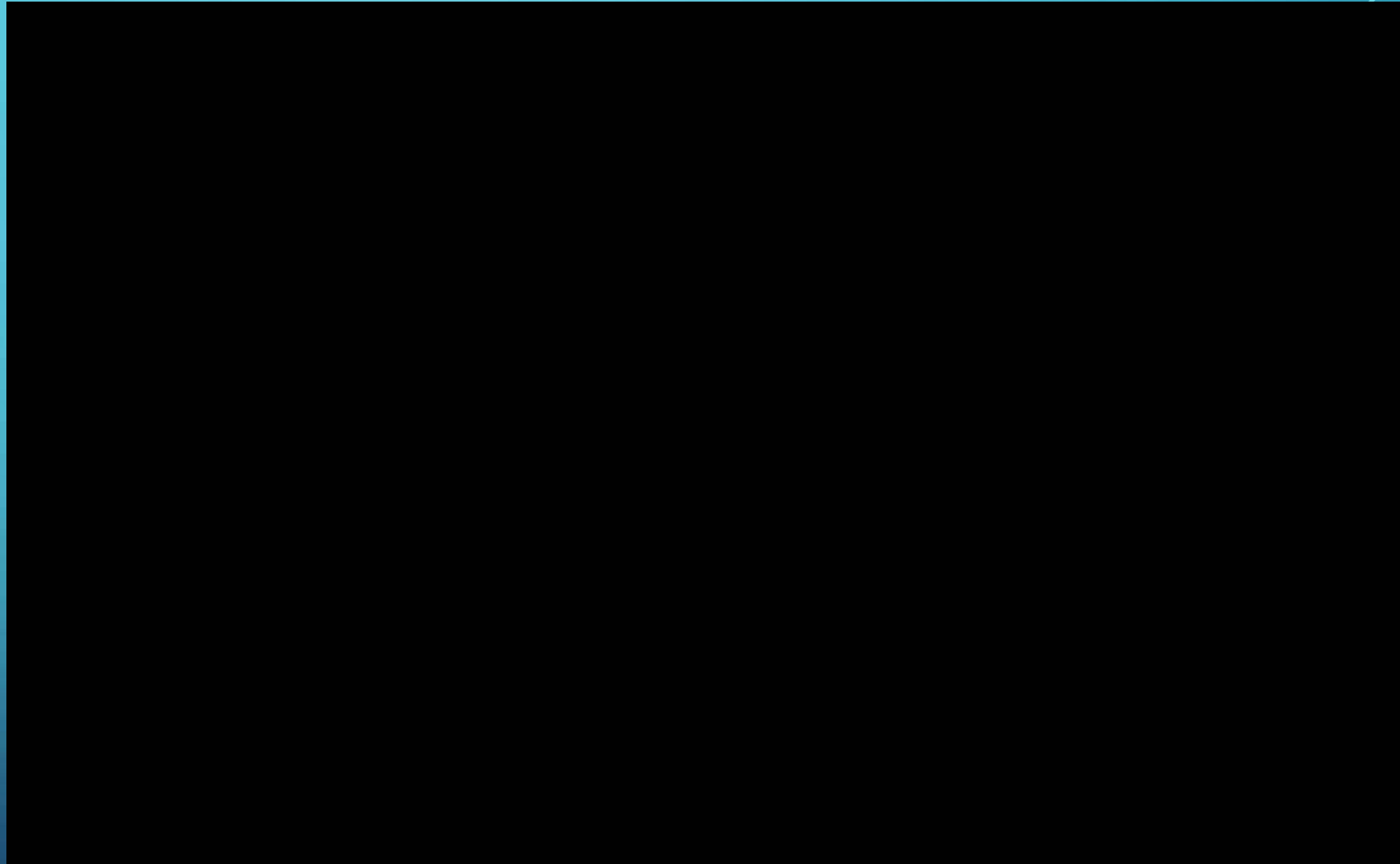




STRONG, EXPRESSIVE FORMS

- Whether speaking about dance, music, or drama, most audience members remember the opening forms of a performance and the closing ones.

- **Saul Bass**
- Considered one of the most influential individuals in the world of graphic design
- Opening sequence in *Catch Me If You Can*



STRONG, EXPRESSIVE FORMS

- Ray Bradbury
- For Christ's sake, when you make films, make them with brilliant endings, will you? Why do I say this? I've noticed over the years that if you do a mediocre film with a great ending, you have a great film.
- If you do a brilliant film with a bad ending, then you have no film at all...



STRONG, EXPRESSIVE FORMS

- Citizen Kane is one of the great films all the way down the line.
- But it also has that fantastic ending to tie it all together so its riveted into your brain and you never forget it.
- Last scene of Citizen Kane
- Orson Welles



FORM EXPRESSION

- “I see music as one language. If one musical tail eats its own tail, it dies. So, it needs to be a mongrel, it needs to be hybridized. —”
 - Sting, British musician and actor



FORM EXPRESSION

- 1) the aesthetical expressiveness of and responsiveness to a form or performance conveying specific values; and
- 2) the classification of forms based on characteristics of aesthetic expressivity, responsivity, and valuation.

- **Three major characteristics determine the overall expressiveness of a form.**
- **The first characteristic of form expressiveness can be called form expressivity, or the capacity of a form to express artistic intention;**
- **the second can be called form responsivity, or the level of appreciation of a form by the spectator,**
- **and the third can be called form valuation, or the values expressed by a form as determined by form type.**

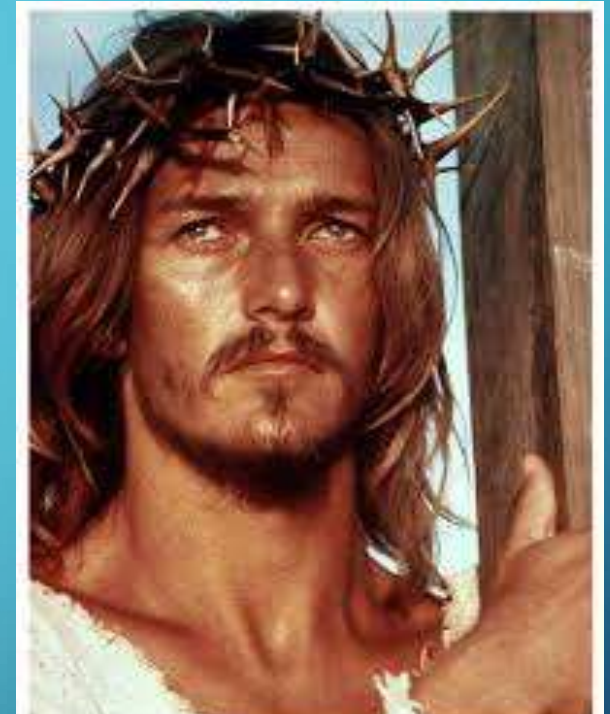
FORM EXPRESSIVITY

- If a form serves as the primary expressive form in an artistic work, then the artistic work develops around the central form, the primary subject of the artistic work.
- In a portrait, the central figure would be the subject of the painting.
- In performance, the central figure is usually the designated star of the production.



FORM EXPRESSIVITY

- The secondary or auxiliary form serves in a supporting role to the central form.
- In a dramatic performance, while the leading lady/man will play the drama's role, the secondary figures play the supporting roles.
- In the Andrew Lloyd Webber and Tim Rice production of Jesus Christ Superstar, the rock operas central character is undoubtedly Jesus;
 - **however, the most vital support character around which the plot progresses is the Judas character.**



SCENE FROM A FEW GOOD MEN – SUPPORTING CHARACTER CLIMAXING THE SCENE



FORM RESPONSIVITY

- Form responsivity is the second variable of form expressiveness, concerns the responsiveness and receptiveness of the spectator to a particular form
- **Musical forms appeal to recipients in a different way than do literary form.**
- **One medium is not necessarily better or more expressive than is another; they simply communicate to us differently.**

FORM RESPONSIVITY

- Moving from the least to the most communicative and adaptive, the responsivity levels of artistic forms can be classified as passive, active, and interactive.
- **Passive forms are static and inadaptive. Forms comprising a painting are as passive as they are static and inadaptive.**
- **Active forms have movement in space and time. Live music is active as it enters into the realm of space and time**

FORM RESPONSIVITY

- Interactive forms respond to stimuli external to the artistic work.
- All live performances are interactive to some degree;
 - **however, performances encouraging either audience involvement or audience participation offer greater responsivity due to greater interactiveness.**
- Perhaps the most infamous example of an audience interacting with a radio drama was Orson Welles's 1938 dramatization of H.G. Wells's novel *The War of the Worlds*,
 - **which induced actual fear and panic in listeners who actually believed they were listening to breaking news accounts of alien invasion.**

FORM VALUATION

- more to do with values intrinsic to these form types, including their expressivity and responsiveness.
- The following common types of Artistic forms identifies significant form types:

- **Figurative (Representative)**
- **Abstract**
- **Primitive**
- **Classical**
- **Folk**
- **Modern**
- **Contemporary**
- **Avant-grade**
- **Improvisational**
- **Popular**
- **Iconic**

FIGURATIVE FORM

- Figurative forms depict perceptual phenomena of the universe, in essence, animate and inanimate objects, such as people, animals, landscapes, or household items.



ABSTRACT FORM

- An abstract form usually represents the essentials of a thought or concept that ordinarily has no perceptual tangibility, such as love or the subconscious mind, or an abstract form may represent the extracted essentials or qualities of a dematerialized object.



PRIMITIVE FORM

- “Primitive” can also be used to describe conventions that adopt the values inherent in archetypal, primitive forms to produce neo-primitive forms.
- John Dewey (1934) reminds us, “...the arts by which primitive folk commemorated and transmitted their customs and institutions, arts that were communal, are the sources out of which all fine arts have developed”



CLASSICAL FORM

- The classical form preserves traditional, conventional, and original forms of antiquity, or employs modern forms suggestive of the classical conventions.





FOLK FORM

- The art works of culturally homogeneous people produced by artists without formal training. The forms of such works are generally developed into tradition that is either cut off from or tenuously connected to the contemporary cultural mainstream.
- It has been suggested that due to the advent of mass production, folk art has ceased to exist. (10:18)



MODERN FORM

- A wide variety of movements, theories, and attitudes whose modernism resides particularly in a tendency to reject traditional, historical, or academic forms and conventions in an effort to create an art more in keeping with changed social, economic, and intellectual conditions.
- *Designing Minds: Stefan Sagmeister (Part 2 of 3)*

CONTEMPORARY FORM (POP)

- Though somewhat arbitrary, depending upon the artistic domain, forms can be considered contemporary if they are currently generated by primarily established artists and popular up-and-coming artists.
- The popular forms are forms that are widely accepted, appreciated, and supported by the general public or some other defined public. In other words, popular forms have high responsiveness. These forms usually reflect the aesthetics of fashionable contemporary artistic conventions or other form types employing contemporary conventions.

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The Greatest Showman | Official Trailer

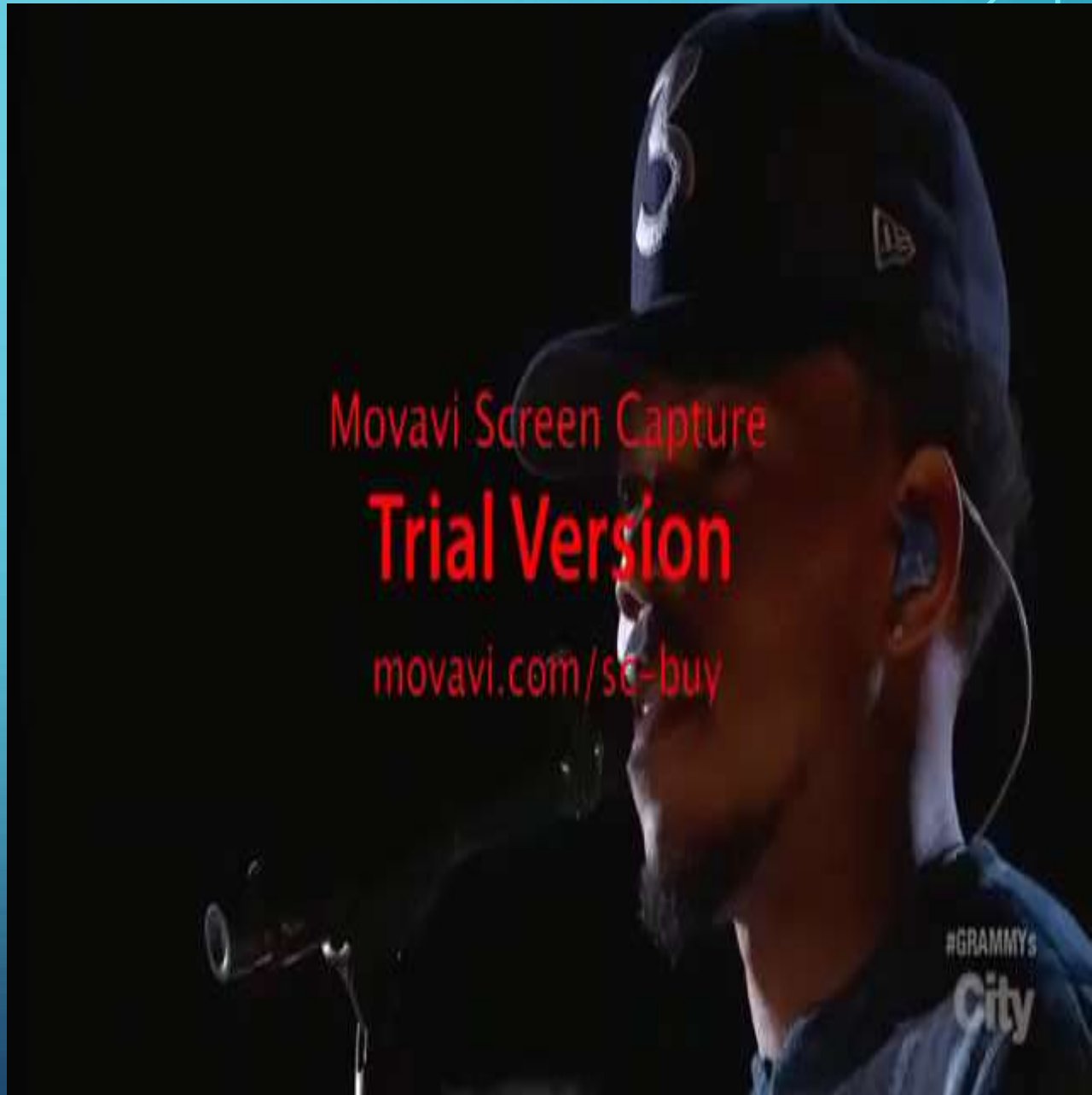
AVANT-GARDE FORM

- The avant-grade form derives from innovation, unconventionality, and experimentation. Avant-grade forms may also derive from adaptations or from the synthesis of two or more formal types.
- Veteran graffiti artist RISK on his evolving art form



IMPROVISATIONAL FORM

- An improvisational form is one that is spontaneously generated by an artist. This type of form may be produced freestyle without regard to a schema or a pattern or even an identifiable shape.



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- **Iconic**

ICONIC FORM

- The iconic form is any form attaining symbolic status or exemplifying a class of significant forms. Like popular forms, iconic forms have a high level of responsiveness.
- The iconic form often attains symbolic significance beyond its original meaning.
- A form achieves iconic recognition because it has a long history of inspiring others, especially over multiple generations, or it becomes representative of an artistic domain. Shakespeare's *Romeo and Juliet* became a symbol of tragic love.

" O Romeo, Romeo!
Wherefore art
thou Romeo?
Deny thy father and
refuse thy name;
Or, if thou wilt
not, be but
sworn my love,
And I'll no longer
be a Capulet. "



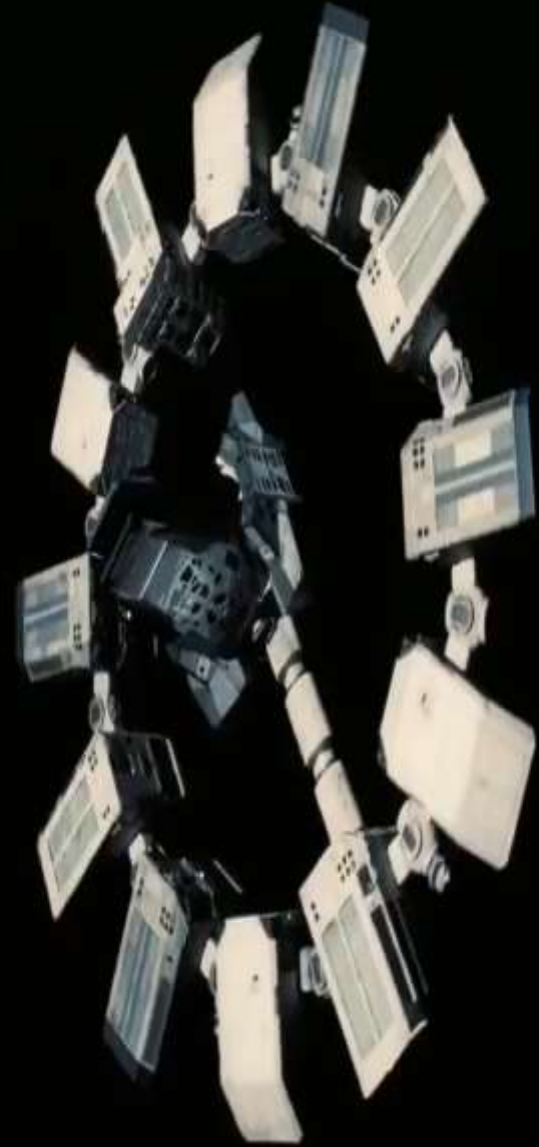
William Shakespeare

(*Romeo and Juliet*)



HYBRID FORMS

- Of the eleven common form types, two dominant form types emerge.
- These two forms are the representational form and the abstract form.
- So ubiquitous are the forms that all artistic forms possess the characteristics described by either one or both of these two forms.
- [Dylan Thomas "Do Not Go Gentle Into That Good Night"](#)



HYBRID FORMS

- Depending upon artistic intention, labels can be used subjectively to define a specific form.
- Most of these labels are hybrid forms. For example, rock music may be labeled as popular music, especially when compared to seventeenth- or eighteenth-century classical music.
 - However, sometimes a rock song may be labeled as classical rock to underscore the fact that it preserves established “rock ‘n roll” conventions.
 - Bohemian Rhapsody – Wayne’s World



HYBRID FORMS

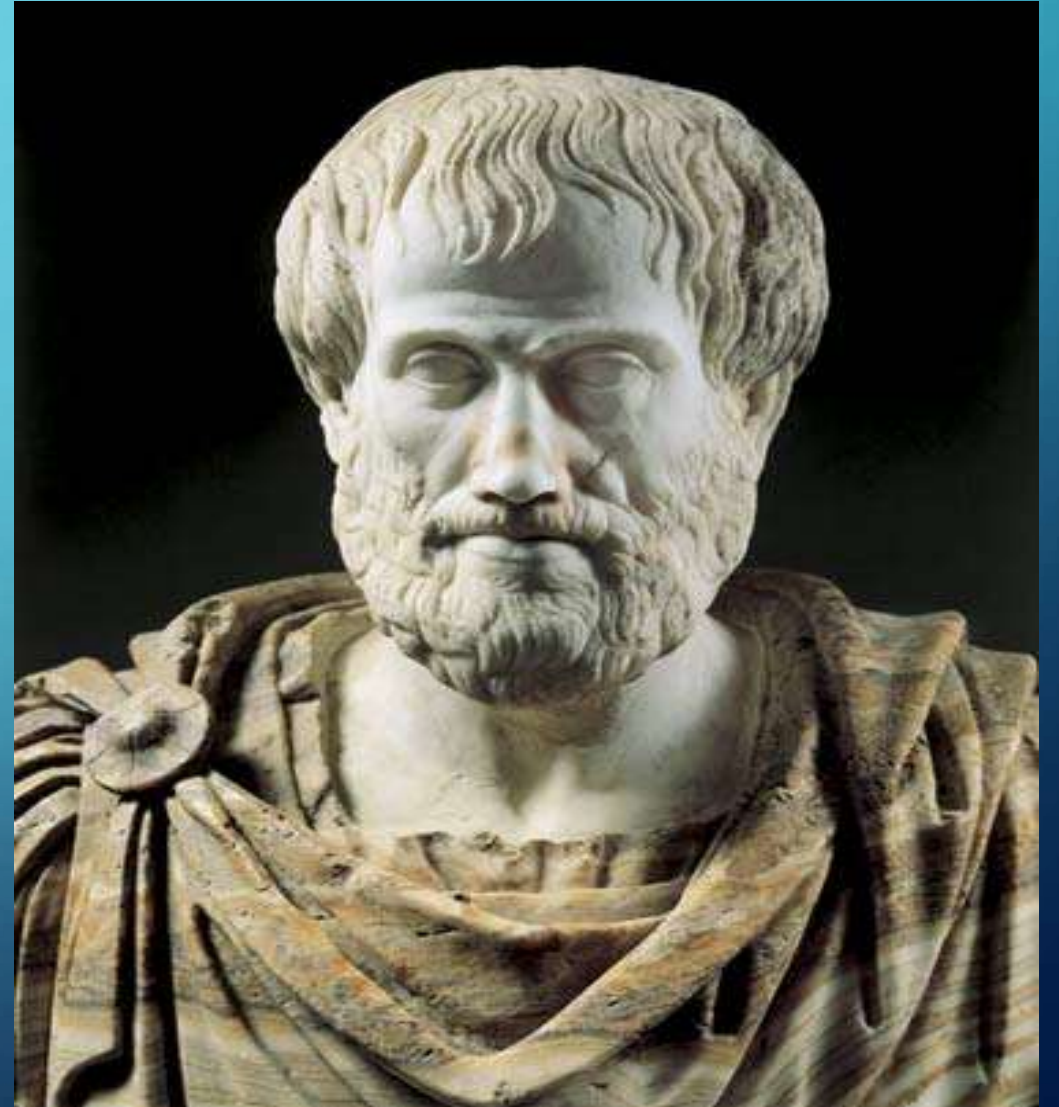
- On the other hand, Beethoven's Fifth Symphony, first performed in 1808, would be classified as classical by modern-day standards, although in Beethoven's lifetime, this composition was considered popular music, contemporary music, and perhaps even heavy metal when it first premiered.



Beethoven - 5th Symphony Metal Version

FORM STRUCTURE

- “Hence a work of art should aim at form, and above all at unity, which is the backbone of structure and the focus of form.” -Aristotle



FORM STRUCTURE

- Form Structure
- The underlying organization or configuration of a form expression
- The internal design of an expressive form that comprises an artistic production or performance
- Formal structures act as building blocks to express the distinctive elemental characteristics of the overall composition

FORM STRUCTURE

- Classes of form structures
 - -Microstructure
 - -Macrostructure
 - -Superstructure
 -
- Microform represent the smallest meaningful units of an artistic work
- Macroform encompasses several microforms, they are more significant and complex than the individual building blocks that comprise them
- Superforms are the ultimate structure of an artistic work.

LITERARY ARTS

Superforms

Novels, novellas, short stories,
poems, plays

macroforms

scenes, sections, chapters,
acts, monologues, prologues,
Epilogues, stanzas

microforms

figures of speech
(tropes), s,
similes, regional
Expression,
declaratives, rhymes,
paragraphs, phrases,

VISUAL ARTS

superforms

paintings, sculpture, collages,
multimedia compositions,
multi-panel paintings, art
installations.

Structure: composition

macroforms

landscape forms,
anatomical forms, faces,
object forms, collage elements,
A single painting of a triptych

microforms

single object forms,
brushstrokes, lines,
pattern elements,
color splotches.

DRAMATIC ARTS

Super-performances

Cinematic performances,
Theatrical performances,
musical theater performances,
cinematic musical performances,

macro-performances

Radio dramas. Feature-length
Movies, episodes, film shorts,
Feature-length animations,
Animation shorts, musical videos,
Movie plots, play plots, super-

micro-performances

acts, scenes, scene dialogues,
monologues, dramatic
narratives, stunts, gags, scenic
objectives, subplots.

words, gestures,
movements,
actions, emotions,
Pauses, silences, script
lines. Long shots, closeup
sweeps, pans, dissolves, fades,
shot objectives, line objectives

DANCE ARTS

superforms

Performances, overall choreography,

major themes

macroforms

Acts, sections, sequences,

larger phrases, subthemes

microforms

Arabesques, plies, leaps,

menage, port du bras on

Point, piques, pas de

chat, subthemes, gestures,

movements, positions,

isolations, turns, half-turns

MUSICAL ARTS

- superforms

Orchestration, ballad performances,

Classical performances, instrumental performances, spoken word, overall

harmonic structures, overall melodic,

Overall rhythm structures.

macroforms

movements, intros,

outros, bridges, verses, choruses, refrains, melodies,

countermelodies, rhythm

Patterns, counter rhythm

microforms

tonalities, words, sounds,

itches, enunciations, rhythms, figures of

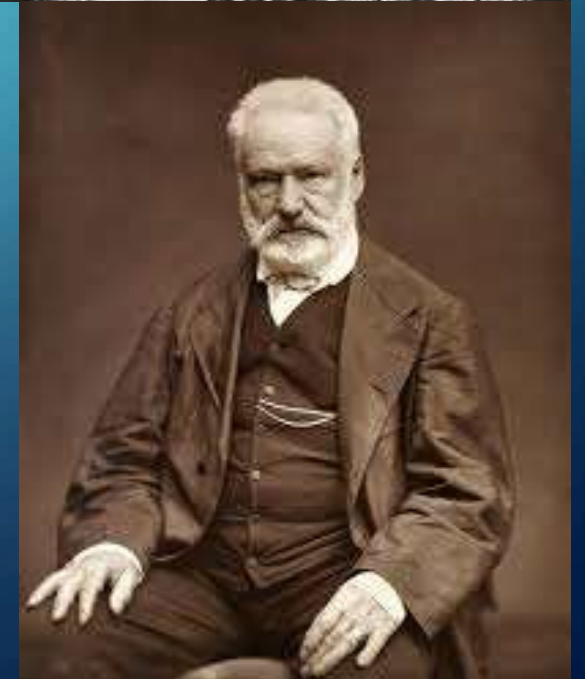
sound, notes, chords,

reverb effects, chorus

effects, room effects

FORM CONTENT

- “Music is always a commentary on society” – Frank Zappa , American Composer
- “The ideal and the beautiful are identical; the ideal corresponds to the idea and beauty to form; hence idea and substance are cognate - poet, playwright, novelist”



FORM CONTENT

- Form content
 - The experience or impression expressed through an artistic form or performance
 - The message or commentary of a subject conveyed through an artistic work;



THE SUBSTANCE AND MEANING OF FORMS AND PERFORMANCES

- Form content is the experience or commentary that the artist wishes to convey through a vehicle suitable to its expression



THE SUBSTANCE AND MEANING OF FORMS AND PERFORMANCES

- Cezanne had the ability to provide the observer access to the image forms depicted in his flat canvases while pointing the truthfulness and intimacy of their expression



THE SUBSTANCE AND MEANING OF FORMS AND PERFORMANCES

- In *The Old Man and the Sea* – Hemingway sets out to prove the premise that “courage leads to redemption”
- Dickens, *A Christmas Carol* shows us a miserly old man who is confronted with his misdeeds by the spirits of Christmas, and thus transformed into a kind of Santa Claus

FORM CONTEXT

- “Music is a mean of giving form to our inner feelings, without attaching them to events or objects in the world”
- George Santayana –
 - American philosopher



FORM CONTEXT

- Provides an understanding of the development factors of an aesthetic form or performance
- Thus attributed to other significances than the individual
- Community
- Culture
- Humankind
- Universal

FORM CONTEXT

- The conditions or circumstances by which meaning is assigned to an artistic form or performance by the spectator/audience



FORM CONTEXT

- Forms express a variety of significances, including aesthetical , social, cultural, political, historical, and economical
 - The individual groups who consume these forms, the consumers, must learn how to asses the implications of such significances
- Perspectives
 - Personal
 - Communal
 - Societal
 - Universal

PERSONAL PERSPECTIVE

- Personal perspective is the smallest, but perhaps the most vital, as it directly influences form production and its appreciation



COMMUNAL PERSPECTIVE

- Encompassing the personal sphere is the communal sphere, which expresses the general values of a community



THE SOCIETAL/CULTURAL PERSPECTIVE

- Encompassing the communal sphere which promotes forms with great meaning for the popular culture
- These forms are either popular through broad exposure or through mass production and acquisition
- Mass produced art products usually rely on contemporary and formulaic forms

UNIVERSAL/GLOBAL PERSPECTIVE

- Encompassing the societal sphere is the universal sphere
- The perspective responds and represents aesthetic values shared by humankind as a whole