




Formal organization and its aesthetic and intellectual significance in the philosophy of Clive Bell

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Abstract

This study aims to explore the dimensions of formal organisation and its aesthetic and intellectual significance for the English philosopher Clive Bell. It also seeks to identify the main artists who have been influenced by formal theory and its applications in artistic work. The study attempts to uncover the most important artists who were influenced by formalism and its applications in artwork. It examines a group of modernist artists who were directly influenced by formalism. The study follows a descriptive and analytical approach by consulting and analysing the main scholarly sources on the subject. The study confirms that Clive Bell's formalist theory emphasizes the aesthetic and formal aspects of artworks rather than their thematic content. The findings indicate that the concept of aesthetic significance refers to the intrinsic beauty of the artwork, which is clearly evident in the works of Picasso, Matisse, Mondrian, and Kazimir Malevich. The aesthetics is achieved through composition, form, and the relationships between visual elements in the artwork. Such significance evokes a profound aesthetic response in the viewer. According to Clive Bell, the aesthetic emotion triggered by significant form is not necessarily derived from interpretations rooted in nature. Rather, this response arises from the form itself, which materializes in existence through the medium of art. Thus, art in its entirety represents a development of formal relationships, within which the artistic stance is situated.

Keywords: Formalism, Clive Bell, art philosophy, aesthetics.

التنظيم الشكلي ودلالاته الجمالية والفكرية في فلسفة كلايف بيل

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الملخص

هدفت الدراسة الحالية إلى البحث في أبعاد التنظيم الشكلي ودلالاته الجمالية والفكرية عند الفيلسوف الإنجليزي كلايف بيل، كما تهدف أيضا إلى الكشف عن أهم الفنانين الذين تأثروا بالنظرية الشكلية وتطبيقاتها في العمل الفني، والبحث عن القيم الجمالية والأبعاد الفكرية للنظرية الشكلية. استعرضت الدراسة مجموعة من فناني عصر الحداثة الذين تأثروا بشكل مباشر بالنظرية الشكلية. اتبعت الدراسة المنهج الوصفي التحليلي بالرجوع لأهم المصادر العلمية وتحليلها في هذا الموضوع. وأكدت الدراسة الحالية أن النظرية الشكلية لكلايف بيل ركزت على الجوانب الجمالية والشكلية للأعمال الفنية بدلاً من محتواها الموضوعي. كما ظهر من النتائج أن مفهوم الدلالة الجمالية يشير إلى الجمال الداخلي للعمل الفني الذي ظهر بشكل واضح عند بيكاسو وماتيس وموندريان وكازيمير ماليفيتش. والذي تم تحقيقه من خلال التركيب والشكل والعلاقات بين العناصر البصرية في العمل. هذه الدلالة هي التي تثير استجابة جمالية عميقة عند المشاهد. وأن الانفعال الجمالي للشكل الدال حسب رأي كلايف بل ليس بالضرورة أن ينتمي إلى تفسيرات تكون مستمدة من الطبيعة، بل يرجع هذا الانفعال عند المتلقي إلى الشكل الذي هو ما تجسد في حيز الوجود بفعل المادة بصيغة عمل فني، وعليه، فإن الفن بأكمله هو تطور لعلاقات شكلية ومنها

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Introduction:

Clive Bell (1881-1964) was an English philosopher and art critic known for his theory of art based on the concept of 'signified form'. In his 1914 book *Art*, he argued that the aesthetic value of a work of art lay not in its content or subject matter, but in its formal characteristics. Bell believed that visual elements such as line, colour, pattern and composition evoke an aesthetic response in the viewer. Considered one of the 20th century's most prominent advocates of form in art, Bell's philosophy was part of the modernist movement that sought to transcend tradition and focus entirely on aesthetic sensibility (Higgins and Solomon 1997. P. 365). Formalism is based on another theory in Art Philosophy, which is Art for Art's sake. In addition to that, Formalism is considered to be parallel with the modernity notion in Plastic Art. It excludes all imitations in art and considered formal organization as the only criterion for judging an artwork. It does not recognize any impact of moral, social or political values on art. themes as well as contents no longer have any significance, Form is only what is important (Eric and Luft. 2024). Formalism tries to show that what ordinary people consider to be art (Realism Art paintings) is not really art at all. It also believes that those who only taste Realism Art have not understood art properly and thus have missed its true value. This theory opposes any association of art with life and its implications. According to Clive Bell in his book *Art* (1914), this theory argues that true art is completely separate from plots and themes, and that it is a self-contained, independent and self-sufficient world. Its main function is not to imitate life, because the values of art do not exist in any other field of experimentation. In fact, formalism provided a new method for analysing human works of art.

Study Problem:

Clive's Formalism formed a large space adventure in terms of the artistic experience, where it played an important role in critical theories later. Bell developed his theory without any previous references, as Formalism became a field theory of mimetic theory. The study focuses on the following two questions:

1. What are the dimensions of formal organisation and its aesthetic and intellectual significance in the philosophy of Clive Bell?
2. How is Clive Bell's formalism represented in the work of some modernist artists?

Study significance:

True art is completely separate from the actions and themes that the usual experience. Art is a world per se, and the work value is represented in the formal organization of the artistic ingredients, such as lines, masses, surface and color. The focus is on what is inherent and unique in representation. This research presents Formalism from the aesthetic side to confirm that an artistic work is embodied per se and has a formal significance resulted from the integration of its ingredients Accordingly, formalism is one of the art philosophy theories, where no researcher can examine the essence of art without a proper understanding of Bell's theory.

Study Objectives:

The current study aims to:

1. To reveal the formal organization dimensions and its aesthetic significance in Clive Bell's Philosophy.
2. To reveal the aesthetic values and the intellectual dimensions in Clive Bell's Formalism.
3. Recognise the representation of Bell's formalist philosophy in the works of some of the most important modernist artists).

Methodology of the study:

This study aims to analyse Clive Bell's formalist theory, its applications and its impact on art criticism. The descriptive-analytical methodology is based on describing, interpreting and deconstructing artistic and critical phenomena in order to gain a deeper understanding of the basic elements and concepts of Clive Bell's formalism.

Study limitations:

1. Temporal limits: Bell's philosophy dates back to the early twentieth century and he wrote on art and aesthetics before the First World War. 1898-1936. The same period and the beginnings of the modernist era were used for the study sample.
2. Geographical boundaries: This study focuses on the European context: Clive Bell's philosophy originated in Great Britain. The study sample came from England, the Netherlands, France, Spain and Russia.

Sample of study:

Clive Bell's theory of formalism, which emphasises the formal and aesthetic elements of art rather than content or context, has influenced many artists and critics. Here are some of the most famous artists influenced by Clive Bell's theory:

1. Pablo Picasso (1881 - 1973): was a Spanish artist who is considered to be one of the greatest and most influential artists of the 20th century. Along with Georges Braque, he is best known for his Cubist movement, which was characterised by the deconstruction of forms into geometric elements and their reconstruction in innovative ways (Voorhies.2004).
2. Henri Matisse (1869-1954): was a French painter and sculptor, one of the most important artists of the 20th century. Considered one of the pioneers of the Fauvist movement, Matisse's work is characterised by the simplification of form and the use of flat surfaces. Throughout his long career, Matisse continued to explore a variety of artistic styles, from drawing to painting and sculpture. Matisse redefined the relationship between form and colour and had a major influence on the visual arts (O'Brien. 1999). He was influenced by Bell's theory in his focus on colour and form to create powerful visual effects. His Fauvist works are a prime example of the free use of colour and creative form to create a powerful visual experience without the need for precise thematic detail...
3. Piet Mondrian (1872-1944): was a Dutch painter and one of the founding fathers of abstract art, known as 'De Style'. A pioneer of pure abstraction, Mondrian aimed for a complete simplification of form and colour. He used only horizontal and vertical lines and the primary colours (red, yellow and blue) with black and white. His most famous works are characterised by a delicate balance between colour space and line. They reflect his neo-abstract philosophy, which sought to create universal balance and harmony through art (Deicher.1999).
4. Kazimir Malevich (1878-1935): was a Russian artist and founder of the art movement known as Suprematism. Malevich is considered to be one of the most important pioneers of abstract art in the twentieth century. Malevich was the founder of the Suprematist movement, which focused on simple geometric shapes and primary colours as a means of expression for spirituality and abstraction. One of his most famous works is Black Square (1915), a symbol of abstract art and a new experiment in visual composition. Offering an aesthetic experience based solely on form and colour, the painting symbolises a break with traditional art. Malevich's work influenced the development of abstract art. He set a model for an art that does not rely on realistic representation but focuses on pure expression through form and colour (Lodder and Douglas. 2006).

A literature survey:

Leddy 2021 has undertaken a study which aims to revisit Bell's thought in relation to current debates on the 'aesthetics of everyday life'. Although some, notably Allen Carlson, have argued against the application of Bell's formalism to the aesthetics of everyday life, we argue that this is based on a very narrow interpretation of the concept. First, Li Zihou offers an interpretation of 'semantic form' that allows for sedimented social meaning. Secondly, Bell himself offers a more complex theory of semantic form through his 'metaphysical hypothesis', a theory that emphasises the perception of semantic form outside of art (e.g. in nature or everyday life). Bell's idea that the artist can perceive semantic form in nature suggests that semantic form is not limited to the formal properties of objects at the surface level. It emphasises depth, albeit a different kind of depth from the epistemological-scientific depth that Carlson wants. A depth consistent with the anti-dualism of Spinoza, Marx and Dewey. To reinterpret Bell in this way, we can say that we are affected by certain relationships of lines and colours because they direct our minds to the hidden side of things, the spiritual side of the material world that Spinoza referred to and Dewey developed in his concept of experience.

Zaki's 2013 study aimed to introduce the dialectic of formalism as a fertile ground for discussing problems in aesthetics, particularly in relation to neuroaesthetics. In this article, we begin with a brief account of Bell's ideas about aesthetics and describe how they focus on issues of importance to neuroaesthetics. We also examine where his hypothesis falls short and where it offers important insights from the point of view of neuroaesthetics and neuroaesthetics in general.

Snyman carried out a study in 1993 to familiarise himself with Clive Bell's phrase 'significant form'. The way he originally defined the phrase and the way he used it were two different things. In this article Bell's approach is analysed as a feature of late modernist aesthetics, i.e. an attempt to come to terms with the challenge of the radically new in art. It is suggested that formalism in this sense is a theory of art material, explaining how meaning is communicated and perceived through the non-discursive qualities of art material. This is the meaning of Susan K. Langer's reinterpretation of Bell's phrase.

Theoretical framework:

1. The Essence of Form:

Form combines symmetric types and elements and tries to organize them in order to form a coherent and uniform artistic work. It is wrong to consider form as a container apart of its content or a mold where the raw materials are poured (but it looks like a spider net that is woven in an organized manner (Stolnitz, 1960). Form arranges a set of elements which the artist chooses from his medium, and which tries to formulate and increase its vitality. Every artistic work is carried out by virtue of (Form), which is the main and active element of the artistic achievement. So, Form cannot be a minor issue in the artistic achievement. It is Form alone what makes the output more artistic (Cordwell, 2011). For it represents the psychological value of art and the only way to get deep into the artwork and artist's inner-self, and the catalyst that attracts recipient's senses, Bell believes that the ability to create a field for analyzing and explaining artistic works tasting is one of Form advantages.

The greatest artworks are those which contain best Form, and if there is a distinction between Forms, then it means that the best achieves the greatest pleasure for our senses (Stolnitz, 1960. Pp. 211-215) Stolnitz also developed Form's aesthetic functions, as following:

- A. Form controls and guides spectator's perception and directs his attention in order for the work to be clear, understandable and unified.
- B. Form organizes an artwork's elements in a way that could highlight its sensuous value.
- C. Formal organization in it-self has complete aesthetic value.

Bell stresses that an artwork is a subject of concern per se. We do not need to depend on or use something else outside its framework, and all we need is to feel the Form, and its value, search for the inner structure, perceptual features and its inherent value. Therefore, the constituent elements of the Form represented with (color, space, mass, texture), determine Form's essence, by organizing these elements involved in the work to achieve the mutual correlation between them. Medium elements are differed according to art type, which may be implemented by colors, lines or even words (Bell, 2017. P. 84). Form is also used to refer to how elements are organised to affect the other part. Through organizing the expressive and sensual significances of this output so that each element contributes its role in enriching this Form, we can note each element theme in this form and its place regarding to other dynamic elements in nature, which may be existed alone but with each other. Through the relationships between these elements, a Form is created that exist between them, where this form presents an objective vision about its essence so that we can perceive it (Stecker, 1996. Pp.90-92). Thus. an artistic work cannot become perceptible unless it is consistent, characterized by durability and has unforgettable dynamic vision such as melody or dance (Kadem, 2022).

Form may be as simple as a dot (Uttal, 2014. Pp. 1-5). Forms are differed according to the nature of the constituent elements. Naturally, Forms are subjected to content, dependent on it and determined by its potentials. Thus, the value of the artwork is determined by molds' value and the constituent elements. Form is the artistic appearance and the general perceived framework. Appearance is based on organizing the elements, so it (by it-self or by combining with other appearances) forms the visual pattern (Sparshott, 2014. P. 41). materials are also of great importance by affirming the Form and contributing to its visibility and strengthen its influence on the recipient. Rather, it is what may inspire the artist and sometimes provides him with the main idea, i.e. it may be a source of inspiration for him. In fact, each raw material has its own formal tendencies, so that Form can be considered as a feature for material. Notably, Forms have a set of functions, such as; controlling and guiding spectator's perception and directing his attention in order for the work to be clear, understandable and unified. so that it allows the artist to arrange the work elements in order to show its visual and expressive value (Anderson and Milbrandt, 2005. P. 115).

In the same context, Bell, in his Formalism, compare those artists, who misuse colors in forming an aesthetic figure, as deaf in a music hall, they cannot feel any evident value characterizing real art (Braembussche, 2009. Pp. 1-4). In this context, many theorists have defined concept and essence of Form in several philosophical and artistic studies, in terms of Form's appearance which signifies that it is the external appearance of the material. They argue that form is the basic formulation of a body or matter, while Appearance is the general notion of Form. In many cases, Form represents itself and no artistic work can come into being without having features based on it, because Form here is meant to be as a means of conveying or communication (Liedman, 1997.Pp.69-71).

2. Imitation in Significant Form:

If we consider art to be an imitation of reality, then the question arises, what is the use of it? And what is the benefit of getting an imitation of reality when we can experience it naturally? In this context, we recall Aristotle's statement that "people take pleasure in seeing the resemblance" and that this is achieved through the inference and identification of the original paradigm. In contrast to Aristotle, Clive Bell and many formalist theorists see that the pleasure of identification and inference is not an aesthetic pleasure, where the recipient's interest is devoted to matching the original, and his perception is not focused on the artwork as a whole, but only on the theme, i.e. the thing that the work represents. It is therefore possible for a photograph to have the same effect or be more beautiful than any painting produced by an artist. (Murray, 2005. Pp. 196-197).

In post-Renaissance, artworks remained affected with the classicism teachings, where the main focus was on the content. This idea was developed by a large group of genius artists, such as (Michelangelo, Leonardo Da Vinci, Rachel). But soon, Modern Art neglected this idea and came up with significant form theory, and considered the expressive value as related to the artistic style of the Form [instead of Content, which gave the modern artist the opportunity to use Form in achieving high aesthetic values (Mulholland, 2019. Pp. 127). In post-modernism, which was influenced by Descartes et al, the expressive value started to be associated with the aesthetic style of this Form, not with the Content. All that caused the artists to describe their works according to their apparent interaction considering it as the only standard. In other word, an artwork's essence can be revealed only through aesthetic vision of the artistic form in general. In this response, Kant's aesthetic notion sees that pure beauty relies in Form per se negating content's role in the art works (Carrier, 2007. P. 124).

Formal system controls its formulation structural configuration based on interactive correlations systems of artistic configuration elements and bases within its component field. The structural concept of Form is established through the presentation of philosophical and epistemological theories in the philosophical and artistic work circle. Thus, its transformational value appears according to the proposed view, which represents a concept within that artistic space (Perloff, 2012. P. 6). This what Plato confirms that the forms' beauty does not rely, as believed, in masses and images beauty, but it also relies in straight lines beauty and the constituent circles of Form (Yount, 2017.p.105). so, Clive Bell clarified this idea through presenting the form's concept in terms of being as beautiful as what it contains in its structural system, in the sense that Form's importance increases with high skill and proficiency in aesthetic configuration. This theory has destroyed all Form's rules that imitates the iconic reality, which represents a visual meaning only (Stecker, 2010. Pp. 16-17). The geometrical structure in formulation's outlines and maps infers easily and flexibly, because it is composed according to the concept of the imagined mental image that gives the Form wide dimensions in which the dominant and the familiar are exceeded, and this what makes Form to be posed in art as a system capable of re-configuration depending on the current assumptions necessity imposed by configuration's necessities of the artistic Form. Clearly, this can be observed in Abstract Arts, particularly Kandinsky, Mondrian and Visual works (Jiménez, 2008. P. 204).

3. Form and Content:

That form that Clive Bell proposed is the "Significant Form". Undoubtedly, Form must signify and refer to something, where it refers to an intentional meaning and are signified in the general structural configuration to show the aesthetic emotion. Thus, Form concept is posed through the realistic or true existence of Forms in reality to form the artistic configuration, as its entities and physical reality can be perceived by the senses (Tan, 2016. Pp. 45-46). Because existence is different from perception according to Bell's view, realistic artwork is that one which essentially attributed to reality. In terms of seeing Form as an external reality represented by its own physical reality, Bell argues that it is a system concerned with the intellectual organization, completeness and depth (Green-Lewis, 2008. P. 136).

Given that art must have consecration for this content, Bell rejects preferring Form on the expense of Content, because Form is a Content in its aesthetic existence. Indeed, the Significant Form is that one which matches the artist thought and feelings, and in which Content is a theme embodied per se; provokes the recipient's emotions at the same time.

4. Formal Modernity:

Artistic work as an aesthetic subject is mainly stems from the artist inner-self. Naturally, this led to the creation of new streams in modern art. Because of the breakdown of Classism and Renaissance principles, true beauty became unseparated of

the artist inner-self. So that, artists, depending on their perceptive powers, started using their imagination to form images, that caused him to rely on imagination power instead of imitation to create the Form. Later, this helped Social Art in its beginning. It also helped the technological development at the end of the twentieth century to reformulate the form with a new vision and thought associated with social and political issues (Alexander, 2012. P. 205). Thus, Bell's theory was important for the development of Aesthetics, maybe because he linked his version of formalities with the project of expanding art's concept as a major unit compatible with the daily life. Rather, Bell emphasizes the importance of Form, especially if the painting addresses imagination (Wulf, 2014. P. 128). This is what drives the spectator to imagine it as an organized configuration of lines, colors, forms, and spaces. On the premise that Clive's Significant Form theory rejects the conventional view of Mimic Art, art is believed to be a spiritual thing must express the spirit of the age. Actually, it is Plastic Arts only which finished Formalism's revolutionary in modern ages through releasing the artistic work from all its classical icons, so nothing remains at the end except the form, color, and material. Mimic Form has vanished with all traditional lights, shadows and perspectives. Artist's inner-self created in art new prospects released from Classism rules and revealed a new fact as a dividing line separates between imagination-based thinking, reflection and emulated imitation, or between ancient and modern ages through expanding art's concept and changing other concepts in addition to intellectual transformations followed World War II period. Thus, artistic form started to withdraw from Classism through overthrowing the realistic forms and practicing reduction to create structural intensification involving forms and colors. Moreover, this construction is often subjected to the structural rule of artwork, which shows proportionality, harmony and balance between colors and lines and spaces (Wulf, 2014. P. 27).

Analytical framework

Analyse the first research question: What are the dimensions of formal organisation and its aesthetic and intellectual significance in Clive Bell's philosophy?

In order to analyse this question, it must be divided into two halves: the first is the dimensions of formal organisation and the second is Clive Bell's aesthetic connotation.

The dimensions of formal organisation "Significant Form" at bell:

Bell believes that art must have a purpose and a message, and an artist must be keen that his artwork is meaningful. According to him, an artistic image must reveal its significance, and it must be visible to every connoisseur (Bywater, 1975. P.53). Indeed, Bell considers that some of the famous arts are related to those who represented them, such as (Michelangelo and Romeo...etc.). The main focus here is on the character not on the theme. Hence, Bell believes that we must have a critical school that considers aesthetics as a global aesthetic experience in general. based on this theory, we can rely on global experience, within a system consisting of colors and lines that have been long used as a reference to express artist's feelings, whether they were true or not.

The dimensions of Clive Bell's formalism can be summarised as follows:

Clive Bell's formalism focuses on the aesthetic and formal aspects of artworks rather than their content. The following are some of the main dimensions of Clive Bell's formalism:

1. Aesthetic design: Bell stresses the importance of composition and structure in a work of art. The thoughtful arrangement of elements in a work of art should create visual balance and harmony. Visual balance and harmony between shapes and colours are essential to achieving artistic beauty. The relationships between the elements should be balanced and carefully considered.
2. Pure and abstract forms: Moving away from realistic representation, Bell emphasised the importance of pure and abstract forms in artwork. Moving away from realistic representation and focusing on abstract forms can emphasise the aesthetic aspects of

the work. Simplicity of design is also an important feature. The use of simple geometric shapes such as squares, circles and triangles can help to achieve pure visual beauty.

3. Visual impact: The contrast between colours and shapes creates a strong visual impact. Bell argues that the interaction between different elements can evoke an aesthetic response from the viewer. Visual movement and rhythm within a work of art can help to capture the viewer's attention and stimulate an aesthetic response.

2. Aesthetic connotation

The primary function of Art Philosophy is contained in Bell's definition of art and criticism rules used in judging an artwork. It is also associated with "Significant Form" highlight its different aspects and providing the general framework that the Significant Form uses to judge a work of art (Townsend, 2006.p. 338). Furthermore, primary function of Art Philosophy is also used to expand Art's philosophy and concept beginning with Imitation philosophy at Plato and Aristotle. According to Formalism, for an artwork to be successful it should be measured from its aesthetic side. This what Bell confirms when he considers Art a field per se and far away from imitating reality. So that, for an artwork to be judged as a beautiful and valuable one, it must be self-contained and not used only to imitate nature as in (Art for Art) theory at Plato and Aristotle (Wulf C. a., 1995. P. 28).

Bell rises a question, what is the essence feature that evokes the aesthetic situation? He answers that it is the "Significant Form". He means by that how art works are distinguished from ordinary works. This means that the common element among all artistic works, that differ in their forms and materials, is their possession of the Significant Form (Snyman, 1993. P. 128). What does Clive Bell mean by Significant Form? What he means is the form pattern, its implementation method and the style used in organizing all its components. As a result, each artwork will represent a "unique" formation. Bell also means by "Significant Form" all the sensuous elements used in organizing the form, such as colors, lines, surfaces, and even sound and movement. And these elements cannot be separated from the way they are formed, because sensuous elements are parts of the form as a whole. Thus, we can say that the aesthetic ways inherent in the artwork can be found at a level of stability, where the artistic interactions, that form the "Significant Form", stem during the aesthetic experience. Bell believes that the element which achieves the aesthetic attitude is derived from the reflection of the image. Images are formed by the relation lines and colors, which invokes our aesthetic emotion (Langer, 1953. P. 15).

Clive Bell's aesthetic connotation can be summarised as follows:

- A. Significant Form is defined as a concept that refers to the inner beauty of a work of art, achieved through the composition, form and relationships between the visual elements in the work. It is this meaning that evokes a deep aesthetic response in the viewer. Bell emphasises that the shapes, lines, colours and proportions in a work of art must be harmonised in such a way as to evoke this aesthetic response.
- B. Art as a means of eliciting an aesthetic response: Aesthetic connotation aims to evoke a purely aesthetic response, which means that a work of art should be appreciated for its inner beauty and not for its content or subject matter. The ideal aesthetic experience is one that is pure and independent of external influences such as narrative or subject matter.

2. Analyse the second study question: Which artists were influenced by Clive Bell's formalism?

Clive Bell's formalism exerted a profound influence on the trajectory of modern and abstract art. By focusing on the formal and aesthetic elements of art, she inspired numerous artists to explore shapes and colours in novel and innovative ways, thereby contributing to the development of significant art movements in the 20th century and

beyond. The following section presents a detailed analysis of the study samples.

Pablo Picasso

Although there is no direct evidence that Picasso was specifically influenced by Clive Bell's formalism, we can see overlaps in the artistic principles emphasised by Clive Bell and Picasso's work, particularly in relation to the emphasis on form and structure, visual experience and expression through form. These commonalities are part of the wider artistic current that influenced all artists and critics in the early twentieth century (Witham. 2013. Pp. 65-67). In this analysis, some of the points that may show intersections between Bell's thought and Picasso's work can be discussed. These include the following:

-The emphasis on form and structure can be seen in the Cubist works, as Picasso developed the Cubist style, which focuses on analysing and deconstructing forms into simple geometric shapes. This technique reflects to some extent the emphasis of Formalism on form as an essential element of the artwork.

-Rather than depicting things realistically, Picasso would reassemble shapes in a new way that emphasised their formal structure. This idea is in line with Bell's notion that forms can carry meaning and evoke aesthetic responses independently of their objective content.

-In some of his works, especially those that approach abstraction, Picasso focused on the visual experience created by shapes and colours. This visual experience is an essential part of the formalism that Bell emphasized.

-Picasso's bold use of colour and line is in keeping with Formalism's emphasis on the formal and aesthetic elements of art. Most importantly, Picasso's work breaks away from traditional iconography in favour of pure forms, which is in line with Bell's idea of formalism, where the focus is on forms and the relationships between them rather than objective content.

-Creativity and experimentation are shown as Bell praised creativity and innovation in art and Picasso was one of the greatest innovators in modern art, which can be seen as an indirect influence of formalist ideas.

Some of Picasso's most famous works that can be compared to the formalist philosophy are *Les Femmes d'Alger (O.J.)* Table 1 and Figure 1, This work shows five nude women gathered around a still life in the foreground of the painting; the artistic treatment of these women is reminiscent of primitive sculptures. The artist depicts a modernist theme of women from Spain, as Avignon is a famous street in the red-light district of Barcelona. This painting is the record of an evolving work in his way of painting, with a changing and shifting mental character, more than any disjointed artistic composition, the forms appear to the viewer to be disjointed, confused, contradictory in style and unfinished, it is the expression of an anxious image away from the traditional perspective, it has a subjective point of view and its active colours show the rapid brushwork of the artist with a decorative character that fits the technically integrated form (Acton. 2004. Pp. 8-9).

Table 1

Les Femmes d'Alger (O.J.) 1907	
Analyse the painting according to the formalism of Clive Bell	Description
<p>The painting is characterised by a focus on geometric shapes and strong colours, in accordance with Bell's concept of 'aesthetic design', which aims to elicit an aesthetic response from the viewer.</p> <p>The concentration on visual structures rather than realistic details serves to enhance the aesthetic value of the work and encourages a focus on the visual experience itself.</p> <p>Despite the absence of realistic details, the painting evokes a strong emotional response through the use of</p>	<p>Painted by Pablo Picasso in 1907, this painting is considered one of the seminal works of Art Nouveau and Cubism.</p> <p>The painting is large, measuring 243.9cm x 233.7cm (96" x 92"), giving it a dramatic and powerful presence.</p> <p>Picasso used a variety of sharp and bold colours, such as blues, pinks and browns, to accentuate shapes and details, creating sharp contrasts and a strong visual impact.</p> <p>Faces and bodies are rendered as geometric shapes and sharp angles. This style reflects the African influence</p>

Les Demoiselles d'Avignon 1907	
Analyse the painting according to the formalism of Clive Bell	Description
<p>sharp colours and shapes, which is in line with Bell's focus on formal aspects that evoke an aesthetic response.</p> <p>Picasso innovates in the presentation of the subject matter through a cubist composition, reflecting the influence of formalism, which advocates innovation and a focus on form. The painting is considered a turning point in art history, marking the beginning of Cubism and is considered a pioneer in modern art, in line with Bell's idea of the importance of creativity and innovation in art.</p>	<p>and masks of African tribal art that Picasso admired.</p> <p>Picasso used broken and sharp lines to divide and reconstruct the figures in a way that reflects the deliberate distortion of the human form.</p> <p>The painting presents the figures from multiple angles simultaneously, creating an unconventional visual experience and encouraging the viewer to re-evaluate the way they perceive the human form.</p>



Figure 1. Picasso Ladies of Avignon 1907. Location Museum of Modern Art, New York City
<https://www.impartart.net/education-blogs/pablo-picasso-les-demoiselles-davignon->

The image in Guernica (1937), Figure 2 Table 2. consists of an overlapping series of shapes, the most important of which are: the horse, the lamp, the electric light in the centre, the bull on the left, the fallen fighter, various distracted women and references to buildings. Picasso referred to various symbols and signs, such as the horse, which represents man, and the bull, which represents barbarism and darkness. The theme of Guernica refers to the values of civilisation in European traditions in general and in Spain in particular; Picasso then escalates the symbolism of the painting to extend its meaning, expressing it with such general metaphorical characteristics, which include the Spanish people on the one hand, and savagery and darkness on the other, as the horse evokes sacrifice, Each individual image can stand alone as a stark detail of extraordinary power, and these images are placed together in relationships that not only tell a story, but also depict the psychological world of the work and the traumatic event (look. 2019

Table 2

Guernica 1937	
Analyse the painting according to the formalism of Clive Bell	Description
<p>The painting employs geometric shapes and overlapping lines to create a powerful visual composition, in accordance with Bell's concept of 'aesthetic design.'</p> <p>Although the painting has a strong political theme, Picasso focuses on formal elements to convey a sense of suffering, which is in line with Bell's emphasis on purely visual experience.</p> <p>Picasso innovates in the way he presents the subject matter through deconstruction and reconstruction, reflecting the influence of formalism, which calls for innovation and a focus on forms.</p>	<p>The painting was inspired by the bombing of Guernica during the Spanish Civil War, and it represents the pain and suffering caused by the war.</p> <p>The painting is of considerable dimensions, measuring 3.5 metres by 7.8 metres (11 ft by 25.6 ft), thereby conferring upon it a dramatic presence wherever it is displayed.</p> <p>Picasso employed the technique of Cubism to dismantle human and animal figures into simplified geometric shapes. This deconstruction reflects the idea of chaos and destruction that accompanied the bombing.</p> <p>In lieu of a realistic reassembly of the figures, Picasso employed an expressionistic approach, piecing together the parts in a manner that evokes chaos and pain, thereby conveying the anguish of the victims.</p> <p>Picasso employed the use of black, white, and shades of grey, thereby imparting a sense of despondency and desolation to the painting, which resonates with the tragic nature of the event.</p> <p>The juxtaposition of sharp geometric shapes and broken lines serves to enhance the sense of chaos and destruction. The painting is replete with symbolic details, including the screaming horse, the bull, the injured women and children, which serve to reinforce the painting's humanistic message.</p>



*Figure 2. Guernica 1937 oil painting by Spanish artist Pablo Picasso
Location Museo Reina Sofía, Madrid, Spain.
<https://www.pablocicasso.org/guernica.jsp>*

2. Henri Matisse

Henri Matisse shares many of the principles of Clive Bell's formalist theory in his focus on colour and form to create powerful visual effects. Matisse's commitment to purely aesthetic expression, central to Bell's theory, is reflected in his use of bright colours and simple forms to enhance the visual aesthetics of the artwork. Matisse is considered one of the most important artists in the history of modern art. He was influenced by a wide range of artistic currents and theories, including some ideas that resonate with Clive Bell's formalism. In particular, his emphasis on colour and form to create powerful visual effects. (Walther. 2000. Pp. 37-49). A number of related points can be analysed as follows:

-The influence of formalism is evident in Matisse's focus on colour, particularly bright and intense hues. This is in keeping with the artist's reputation for employing bold and vibrant colours, a hallmark of Fauvism. This is consistent with Bell's formalist theory, which emphasises the purely aesthetic and artistic aspects of artworks, such as colour and form, rather than content or subject matter.

-The expression of emotion through colour is not merely a means of representing reality; it is also a means of evoking strong aesthetic and emotional responses from the viewer. This approach aligns with Bell's concept of "aesthetic design," which he considers a fundamental aspect of art.

-In his work, Matisse employed a minimalist approach, utilising simple and abstract forms to convey his subjects. This approach served to emphasise the significance of form as an integral component in the composition of an artwork. This is consistent with Bell's theory, which emphasises the importance of the formal elements of art.

-Matisse used shapes in his artworks in a way that emphasises balance and rhythm in the composition, creating a harmonious and engaging visual experience. There is also rhythm and balance, as the artist was adept at creating visual balance and rhythm in his paintings through the use of colour and form. This creates strong visual effects that attract the viewer's attention and motivate them to interact with the artwork on an aesthetic level. By focusing on strong colours and simple forms, Matisse was able to evoke strong emotional responses from his audience, which is in line with Bell's idea that formal elements can evoke aesthetic responses independent of thematic content. (Walther. 2000. Pp. 37-49).

-A number of Matisse's works illustrate the tenets of formalism, although this paper will examine *La Danse* (1909-1910) Table 3 and Figure 3. It was commissioned in 1909 as a set with music to decorate the palace of the influential Russian collector Sergei Shchukin. Painted at the height of the Fauvist aesthetic, *Dance* symbolises the liberation from traditional forms of expression in Western art. Matisse's 'Dance' is currently on display with its partner 'Music' at the Hermitage Museum in St Petersburg. Fauvist artists shared an interest in indigenous communities and drew inspiration from primitive objects to create art that returned to the essence of nature and coexistence. The subjects of the paintings, figures communicating in an empty and perhaps 'primitive' landscape, can be read as a search for a necessary reintegration with nature. The nudity of the figures, for example, suggests a rejection of modern civilisation. The work becomes a symbol of the unity of man, sky and earth. Matisse sought a synthesis of primitivism. Inspired by

primitive and folk art, the crude forms and vivid colours express instinct and nature. Inspired by primitive and folk art, the crude forms and vivid colours express instinct and nature. Individuals are so absorbed in the dance that they forget their duties and everyday behaviour. Matisse does not focus on the individual appearance of the dancers, but on the movements and rhythms they create together. Dance is the ultimate symbol of personal reconciliation (Manukova, 2016. P. 18)

The five figures are intertwined in a circle, holding hands, but on the left the hands of two separate figures can be seen. However, Matisse has carefully placed a tear where the legs of the two figures overlap, so as not to disturb the harmony of the colours and the circle. The location of the tear is closest to the viewer's position and can be interpreted as an invitation to join the dance. The circle finds people 'outside (look.2019).

Table 3

La Danse (1909-1910)	
Analyse the painting according to the formalism of Clive Bell	Description
<p>Matisse's <i>The Dance</i> exemplifies a distinct application of Clive Bell's principles of formalism, with a focus on the use of bright colours and simple forms to create a powerful and engaging visual experience. The painting serves to illustrate the significance of form and aesthetics in art, thereby reflecting Bell's influence on our understanding and appreciation of works of art.</p> <p>The painting employs a bold and vibrant palette, with Matisse utilizing red for the dancers, blue for the sky, and green for the ground. The juxtaposition of contrasting colours has the effect of creating a powerful visual impact, which serves to enhance the viewer's aesthetic experience.</p> <p>The colours employed in the painting not only reflect reality but also aim to evoke aesthetic and emotional responses. This approach is consistent with Bell's concept of 'aesthetic design', which prioritises the use of colour and visual elements to elicit an aesthetic response.</p> <p>Matisse employed a minimalist approach, utilising abstract shapes to represent the dancers, thereby emphasising the importance of aesthetic composition over the depiction of realistic detail. These elementary shapes mirror Bell's concentration on the formal aspects of art.</p> <p>The abstract shapes and curved lines in the painting create a sense of rhythm and movement, which enhances the visual balance and draws the viewer's attention. This visual balance is in accordance with Bell's concept of the aesthetic significance of shapes in art.</p> <p>The composition of <i>The Dance</i> serves to enhance the sense of unity and harmony between the shapes and colours. This results in a harmonious visual experience that encourages the viewer to engage with the artwork purely aesthetically.</p> <p>The bold use of simple colours and forms creates powerful visual effects that reflect Matisse's commitment to aesthetic expression, which is central to Bell's theory.</p>	<p>The painting depicts five nude figures engaged in a circular dance, holding hands. The figures are arranged in a circular motion, thereby reflecting a dynamic and energetic movement.</p> <p>The background is devoid of any elaborate embellishments and is divided into two primary colours. The blue represents the sky and the green represents the ground, which serves to accentuate the figures engaged in the dance.</p> <p>In this painting, Matisse employs a bold and bright palette. The palette is comprised of three primary colours: blue for the sky, green for the ground, and reddish-orange for the dancers' bodies.</p> <p>The contrast between the primary colours serves to enhance the visual impact, creating a sense of movement and energy. The figures are depicted in a minimalist style, with a focus on outlines and curved angles. The human figures are not depicted in a realistic manner, but rather in a simplified style that is abstract in nature. This stylistic choice adds character to the painting.</p> <p>The use of curved lines in the figures serves to enhance the sense of movement and flow, thereby creating a balance in the composition.</p> <p>The circular movement of the figures creates a lively visual rhythm, compelling the viewer to follow the flow of movement in the painting.</p> <p>The repetition and harmony of the characters' poses serve to enhance the sense of harmony and unity.</p> <p>The vibrant colours and dynamic movement of the figures convey a sense of joy and energy. The painting is a celebration of life and movement.</p> <p>The straightforward and uninhibited depiction of the figures reflects the notion of uninhibited expression and creativity, which was a key objective for Matisse in his artistic endeavours.</p>



Figure 3. Dance (II) Henri Matisse Date: 1910 Location: Hermitage Museum, Saint Petersburg, Russia
<https://www.wikiart.org/en/henri-matisse/dance-ii-1910>

The *Woman with a Hat* (1905) Table 4 and Figure 4 as exemplars of their relationship to formalism. *Woman in a Hat* is a 1905 painting by Henri Matisse, said to be of his wife Amelie Matisse. *Woman in a Hat* has been in the collection of the San Francisco Museum of Modern Art in San Francisco since 1991. The painting is a half-length portrait of a seated woman. The size, shape, pose and costume of the painting suggest a social portrait,

but it is a clear departure from earlier painting styles. In the bold, unnatural colours and swirling brushstrokes that make up the woman's face, Matisse's use of vibrant colours to represent light and shadow is evident in the green line that separates the face. The brushstrokes and colours define the work, drawing the viewer's attention to details such as the gloved hand and the elaborate fan. In addition, the fanciful hat represents a complete departure from painting as a reflection of reality. The background of the painting is largely ambiguous, making it difficult to determine the position of the chair or where this painting was completed. Madame Matisse faces the viewer in a three-quarter view, wearing an elaborate gown and an exquisite hat. There is no longer any hierarchy between the figure and the surrounding space, everything is of equal importance and value and is integrated into the overall rhythm by the sequence of coloured spaces (Brown. 2021. P. 50-52).

Table 4

Woman with a Hat (1905)

Analyse the painting according to the formalism of Clive Bell	Description
<p>The Woman in the Hat is one of Henri Matisse's most celebrated paintings and is regarded as a seminal work of the Fauvism movement, which was distinguished by the unconventional deployment of vibrant and assertive hues. The painting exemplifies the influence of formalism, which prioritises the aesthetic aspects of art. It employs colour and form to evoke strong visual and emotional responses. By abstracting forms and employing colour in unconventional ways, Matisse offers a novel interpretation of beauty and artistic expression, thereby establishing this painting as a pivotal work in the history of modern art.</p> <p>The painting exemplifies several formalist principles, particularly in its emphasis on bold colours and simplified forms. This approach serves to enhance the purely aesthetic aspects of the artwork, thereby affording the viewer a powerful and moving visual experience, in accordance with Clive Bell's ideas on formalism. In this painting, Matisse offers an artistic interpretation based on aesthetics and aesthetic design, focusing on colour and form to evoke visual and emotional responses.</p> <p>Matisse's deployment of bold colours in The Woman in the Hat is entirely consistent with the tenets of formalism. The colours employed are not realistic; rather, they are employed with the intention of creating a strong visual impact. This is consistent with Bell's assertion that aesthetic value can be found in the shapes and colours themselves, rather than in the subject matter of the painting.</p> <p>The juxtaposition of sharp and varied hues serves to accentuate the formal values inherent in the composition. The use of colour is employed to direct the viewer's gaze and to establish a sense of harmony within the painting, reflecting the formalist emphasis on purely aesthetic considerations.</p> <p>In his depiction of his wife, Matisse employed a minimalist and abstract approach, underscoring the formalist style. The face and body are not depicted in minute detail, but rather in a bold, simplified form. This serves to enhance the focus. The broad lines that outline the woman's features and the hat create an abstract character, thereby contributing to the clarity and precision of the figures.</p> <p>The colours and composition of the painting are designed to elicit a strong visual response from the viewer. This is consistent with the formalist perspective, which asserts that beauty can be perceived through the aesthetic design of artworks.</p> <p>Matisse's utilisation of unconventional colours and the simplification of forms reflects a spirit of innovation and experimentation, which are central elements of formalist art. By challenging the conventional norms of painting, Matisse presents aesthetic values in novel and unconventional ways.</p> <p>The objective of painting is not to accurately reproduce reality; rather, it is to explore the visual effects that colours and shapes can have. This approach aligns with Bell's theory, which asserts that artistic value arises from the manner in which formal elements are employed to engender an aesthetic experience.</p>	<p>The dimensions of the work in its operational state are as follows: The dimensions of the painting are 79.4 cm x 59.7 cm (31.3" x 23.5"). The subject is Matisse's wife, Amelie, depicted seated in a large, brightly coloured hat. The countenance of the subject is characterised by a serene demeanour, with features that are unadorned and discernible.</p> <p>The background is multicoloured and slightly opaque, thus enhancing the focus on the main subject, the woman in the hat.</p> <p>Matisse employed a palette of unconventionally bold and bright hues. The face and other parts of the painting are painted in a multitude of colours, ranging from green to orange and violet. This gives the painting a distinctly Fauvist feel.</p> <p>The clear contrast between the different colours serves to define the character of the subject and to create a strong visual impact. Matisse employed broad, clear lines to delineate the features of the woman and the hat, thereby reinforcing the simplicity and abstraction of the painting.</p> <p>The shapes in the painting are simplified and uncomplicated, which serves to enhance the painting's modern artistic character and reflects the influence of formalism.</p> <p>The use of bold colours and bold lines imbues the woman with a strong character and personality, expressing innovation and beauty in her own distinctive manner.</p> <p>The employment of vibrant hues and curved contours imbues the painting with a sense of vitality and motion, imparting a tangible sense of life to the work.</p> <p>The unconventional use of colours has the effect of creating a strong visual impact and of drawing the viewer's attention, thus making the painting a rich visual experience. The painting reflects Matisse's innovative approach to his art, which involved challenging traditional rules of painting and employing colour and form in novel ways.</p>



Figure 4. Henri Matisse Femme au chapeau (Woman with a Hat), 1905 Oil on canvas collection San Francisco Museum of Modern Art (SFMOMA) San Francisco
<https://www.artsy.net/artwork/henri-matisse-femme-au-chapeau-woman-with-a-hat>

3. Piet Mondrian

In his abstract and geometric works, Piet Mondrian reflects many of the principles laid down by Clive Bell in his formalist theory. The concentration on pure forms and primary colours, the independence from realistic subjects, and the innovation in composition and design make Mondrian's work a living embodiment of formalist art. This approach enables Mondrian to strive for pure beauty and spiritual expression, thereby reinforcing the importance of pure aesthetics in art.

The artist is regarded as one of the most prominent abstract artists of the 20th century, having exerted a significant influence on the evolution of modern art, particularly through his pioneering contributions to the De Stijl movement. The relationship between Mondrian's work and Clive Bell's formalism can be observed in several key points. This is exemplified by the following:

--An emphasis on pure forms: Mondrian's work is characterised by an emphasis on simple geometric shapes, including squares and rectangles, as well as vertical and horizontal lines. This is consistent with Bell's assertion that artistic beauty can be found in pure and abstract forms.

-The artist confined his oeuvre to the utilisation of the primary colours (red, yellow, and blue) in conjunction with black, white, and grey. This unadulterated methodology mirrors Bell's tenet of formalism, which posits that aesthetic appeal arises from the formal interrelationships between elements.

--Mondrian's work is intended to be independent of realistic or figurative subjects. In lieu of an attempt to depict a realistic or figurative subject, he strives to achieve aesthetic appeal through the equilibrium of formal relationships between colours and shapes. This is consistent with Bell's ideas about the aesthetic independence of the artwork.

-In his philosophy of art, Mondrian espoused the view that art should express universal and spiritual truths. The focus on fundamental formal elements is intended to transcend the mundane and attain the essence of beauty, in accordance with Bell's conviction that authentic art transcends mere imitation. He was among the pioneers who sought to expand the boundaries of abstraction. His paintings eschew any reference to the physical world, instead emphasising the internal relationships between formal elements. This innovation is in accordance with the formalist perspective, which places a premium on the internal aesthetics of artworks.

-The employment of dynamic balance and balanced composition by Mondrian serves to illustrate the significance of aesthetic design. These meticulously crafted compositions serve to augment the visual impact and direct the viewer's attention, aligning with Bell's tenets of aesthetic design.

The present study will analyse only two of Mondrian's works, as there are many others. The following works will be analysed: Composition with Red, Blue and Yellow (Table 5 and Figure 5). Composition in red, blue and yellow. It consists of a thick black brush outlining the edges of coloured rectangles. As the title suggests, the only colours used other than black and white are red, blue and yellow. This painting is very similar to

Mondrian's Second Composition in Red, Blue and Yellow, painted in 1930. Mondrian's Composition in Red, Blue and Yellow is his commitment to relational opposition, asymmetry and pure levels of colour. Mondrian composed this painting as a harmony of contrasts, signifying balance and the tension of dynamic forces (Gurney. 2023).

The Broadway Boogie Woogie 1. Table 6 and Figure 6. was completed in 1943, after he had moved to New York in 1940. Compared to Mondrian's earlier works, the painting is divided into many more squares. Although he spent most of his career creating abstract works, this painting is inspired by real-life examples: Manhattan's urban grid and the African-American blues music that Mondrian loved. When Piet Mondrian arrived in New York, he was fascinated by its elegant and austere architecture. He incorporated the mood and tone of jazz into this work. Mondrian called it 'destroying the natural appearance; constructing by the constant opposition of pure means - dynamic rhythm (Deicher, 1999. Pp. 88-90).

Table 5

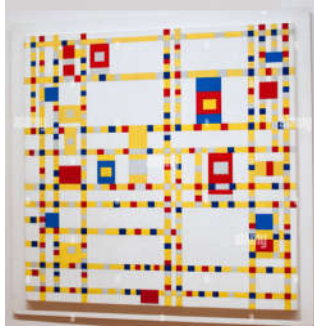
Composition with Red, Blue and Yellow 1930	
Analyse the painting according to the formalism of Clive Bell	Description
<p>Piet Mondrian's Composition II in Red, Blue and Yellow exemplifies many of the principles addressed in Clive Bell's formalism. By focusing on pure forms, primary colours, and formal relationships, the painting moves away from realistic representation and offers a purely aesthetic experience. These qualities render it an exemplary instance of formalist art, wherein artworks are esteemed for their intrinsic beauty and visual impact, irrespective of content or subject matter.</p> <p>The painting comprises a grid of black lines that delineate rectangles and squares, which are coloured in the primary colours red, blue, and yellow. This geometric abstraction aligns with Bell's concept of prioritising pure forms, which he considers to be the essence of artistic beauty.</p> <p>The relationships between shapes and colours in the painting contribute to the creation of visual balance and harmony. Bell posits that the aesthetic appeal of a painting derives from the formal relationships between its elements, rather than from the content or subject matter depicted.</p> <p>The painting does not depict or represent a specific object or subject from the real world; rather, it is an embodiment of shapes and colours in themselves. This aligns with Bell's assertion that art should be divorced from content and focus solely on aesthetic aspects.</p> <p>The primary colours and geometric lines are employed with the intention of creating a purely aesthetic effect. A painting is valued for its intrinsic beauty and the visual effect it creates, reflecting Bell's concept of independent aesthetic value.</p> <p>In this painting, Mondrian employs a wholly abstract approach, in accordance with the tenets of formalism, which advocates a departure from the realistic representation of form and a concentration on the abstraction of shapes.</p> <p>The distribution of colours and shapes in the painting is not arbitrary; rather, it is the result of a meticulous compositional approach that seeks to achieve visual equilibrium. This precision and organisation reflect the importance of aesthetic design, as emphasised by Bell.</p> <p>The artist employs the primary colours red, blue, and yellow in a bold and clear manner, enhancing the visual experience and reflecting Bell's interest in colour as a purely aesthetic element.</p> <p>The artist employed vertical and horizontal black lines to divide and organise spaces, thereby creating a sense of balance and harmony, which is central to formalist theory.</p>	<p>The dimensions of the painting are as follows: The dimensions of the painting are 46cm x 46cm (18.1" x 18.1"). With regard to the subject matter, the painting does not adhere to a traditional theme. Instead, it comprises a grid of vertical and horizontal black lines that divide the canvas into rectangles and squares.</p> <p>In terms of shape, the squares and rectangles created by the intersection of the lines are filled with the primary colours of red, blue, and yellow, as well as white spaces.</p> <p>Mondrian employed a limited palette of three primary colours: red, blue, and yellow. The juxtaposition of these pure colours with the white background and black lines creates a pronounced visual contrast.</p> <p>The distribution of colours is balanced, such that no single colour dominates the others, thereby creating a sense of visual harmony.</p> <p>The thick black lines serve to divide the painting into simple geometric shapes, thereby establishing a clear and defined structure for the painting.</p> <p>The prevalence of simple geometric shapes, such as squares and rectangles, exemplifies Mondrian's abstract style.</p> <p>The balanced distribution of colours and shapes creates a sense of visual harmony. The contrast between the colours and the black lines serves to enhance the sense of order and beauty.</p> <p>The painting exemplifies Mondrian's concept of abstract art, where the aesthetic appeal arises from the formal relationships between colours and shapes rather than from traditional themes.</p> <p>The work demonstrates a complete abstraction, as Mondrian pushes the boundaries of abstraction to the limits, abandoning any reference to physical reality.</p> <p>The simplicity of composition and colour reflects the D-Style philosophy, which advocates the pursuit of beauty through an economy of forms and colours.</p>



**Figure 5. Piet Mondrian 1930 Type Oil on canvas. Location
Kunsthaus Zürich
<https://www.dailyartmagazine.com/masterpiece-story-piet-mondrian-composition-with-red-blue-and-yellow>**

Table 6

Broadway Boogie Woogie 1 1942-1943	
Analyse the painting according to the formalism of Clive Bell	Description
<p>Piet Mondrian's Pogglebug 1 exemplifies many of the principles addressed in Clive Bell's formalism. By focusing on pure forms, vivid colours, and balanced formal relationships, the painting moves away from realistic representation and offers a purely aesthetic experience. These qualities render it an exemplary instance of formalist art, wherein artworks are esteemed for their intrinsic beauty and visual impact, irrespective of content or subject matter.</p> <p>Completed in 1942-43, the painting is one of Piet Mondrian's most celebrated works and represents a pivotal shift in his artistic style, influenced by the vibrant energy and pulsating rhythm of New York City. The painting reflects many of the principles that Clive Bell addressed in his formalist theory.</p> <p>The painting comprises a grid of rectangles and small squares in various colours, arranged in a manner that evokes the layout of a city. The utilisation of elementary geometric forms reflects the prioritisation of pure and uncomplicated shapes in the context of formalism.</p> <p>The relationships between shapes and colours in the painting create a sense of visual balance and harmony. Bell asserts that beauty is derived from these formal relationships, which is evident in the composition of the painting.</p> <p>The work represents an exemplification of the principle of art for art's sake, characterised by complete abstraction. It does not depict a specific scene but rather embodies the concept of movement and vitality through the use of shapes and colours. This is consistent with Bell's assertion that artistic beauty should be independent of the subject matter.</p> <p>The aim is to create a purely aesthetic effect through the use of colours and shapes, without the need for a specific narrative or theme. A painting is appreciated for its intrinsic beauty and visual impact, reflecting Bell's concept of independent aesthetic value.</p> <p>Mondrian departs from realistic representation and relies on complete abstraction, reflecting the tenets of formalism, which advocates a move away from realistic representation and a focus on abstract forms.</p> <p>The work demonstrates a considered and thoughtful organisation of colours and shapes within the painting, based on a carefully composed composition which creates a visual balance. This enhances the value of the aesthetic design and reflects the importance of balance and harmony in formalist theory.</p> <p>The use of bright and varied colours serves to enhance the visual experience and create an attractive contrast, reflecting Bell's interest in colours as purely aesthetic elements. The repetitive pattern of small geometric shapes creates a sense of rhythm and movement, enhancing the visual and aesthetic effect.</p>	<p>The dimensions of the artwork are as follows: The dimensions of the painting are 127 cm x 127 cm (50" x 50").</p> <p>"Pogglebug 1" is one of Piet Mondrian's most significant works, representing a pivotal shift in his artistic style towards the use of colour and coloured lines in place of traditional black lines. The painting exemplifies the principles of formalism, focusing on the formal relationships between colours and shapes. Mondrian's use of a simple and abstract geometric composition enables the creation of a complex and vibrant visual experience, which reflects the spirit of New York City.</p> <p>In terms of subject matter, the painting is inspired by the street grid of New York City, specifically the Broadway neighbourhood. The use of coloured lines and squares in the painting reflects the bustling movement and vitality of the city.</p> <p>The composition is based on a grid of vertical and horizontal lines that divide the canvas into small squares and rectangles. The lines symbolize streets and bustling corners.</p> <p>Mondrian employed the primary colours red, yellow, blue, white and grey. The colours are positioned within the grid in order to create a dynamic visual rhythm.</p> <p>The colours are distributed in a dynamic manner, reflecting the movement and energy of the city. The contrast between the colours serves to enhance the sense of rhythm and vitality.</p> <p>The black lines that Mondrian employed in his earlier works have been supplanted by coloured lines. This alteration reflects an evolution in his artistic style and introduces a novel dynamic to the composition.</p> <p>The painting is punctuated by small coloured squares, which create a visual rhythm that resembles boogie woogie, a genre of jazz that Mondrian was particularly fond of.</p> <p>The rhythm of the painting is inspired by the traffic and pedestrians on the streets of New York. The composition reflects the pulse of life in the city through the distribution of colours and lines.</p> <p>The interplay between coloured squares and horizontal and vertical lines creates a sense of movement and constant flow, which is further enhanced by the use of a dynamic composition.</p> <p>The vibrant hues and dynamic composition convey a sense of vitality and activity. The painting reflects the energy and bustle of the city.</p> <p>The influence of boogie-woogie music is evident in the visual rhythm of the lines and colours, which imbue the painting with an emotional dimension..</p>



*Figure 6. Piet Mondrian 1942–43 Medium Oil on canvas.
Location Museum of Modern Art, New York
<https://www.moma.org/collection/works/78682>*

4. Kazimir Malevich

The work of Kazimir Malevich exemplifies many of the principles addressed by Clive Bell in his formalist theory. By focusing on pure forms, primary colours, and balanced formal relationships, Malevich's work departs from realistic representation, offering instead a purely aesthetic experience. These qualities make Malevich's work an outstanding example of formalist art, where artworks are valued for their inner beauty and visual impact, regardless of content or subject matter. Kazimir Malevich is one of the most prominent artists who led the movement of abstraction in modern art, especially through his founding of the Suprematism movement. Malevich's work, especially his famous painting Black Square, reflects many of the principles addressed by Clive Bell in his formalist theory. This section will examine the relationship between Malevich's work and Bell's theory:

-There is an emphasis on pure and simple forms through radical abstraction. This is exemplified by the use of simple shapes such as the square, circle, and triangle, which represent a complete and pure abstraction of forms. The Black Square is a clear example of this, where a simple black square on a white background shows the complete focus on pure form. The use of pure colours that enhance the focus on form and colour rather than details or subjects is recommended.

-Formal relationships are shown through balance and harmony. The relationships between shapes and colours in Malevich's paintings create visual balance and harmony. Bell emphasises that beauty stems from these formal relationships, which is evident in Malevich's abstract compositions.

-The artist's work is based on the concept of independence from the subject, as espoused by the theory of art for art's sake. This is exemplified by the complete abstraction of the work, which eschews any depiction of real-life scenes or specific subjects. Instead, the work embodies shapes and colours in their own right. This is consistent with Bell's assertion that artistic beauty should be independent of the subject matter.

-The shapes and colours in Malevich's works are designed to create a purely aesthetic effect, with no reliance on a specific narrative or theme. The paintings are lauded for their intrinsic aesthetic merit and visual impact, reflecting Bell's concept of independent aesthetic value.

-The artist's innovative approach to composition exemplifies a radical abstraction in his work, reflecting a formalism that calls for a move away from realistic representation and a focus on abstract forms.

-The artist's compositions are characterised by a thoughtful organisation of colours and shapes, which serve to create a carefully considered visual balance. This enhances the value of aesthetic design and reflects the importance of balance and harmony in formalist theory.

Examples of Malevich's work that illustrate the aforementioned principles include

Black Square, Figure 7 and Table 7. Black Square is an oil on linen canvas, the first of four versions painted by the artist. The original painting was completed in 1915 and is considered to be the starting point for his Suprematist art movement (1915-1919). He described the work as a 'desperate struggle to free art from the weight of the objective world' by concentrating solely on form. The artist strove to create paintings that could be understood by everyone and had an emotional impact comparable to religious works.

The original painting was first exhibited at the last Futurist exhibition, 0.10, in 1915. The latter is thought to have been painted in the late 1920s or early 1930s. Malevich described the 1915 painting as 'ground zero for painting' and it has since had a major influence on minimalist art. The Black Square is widely regarded by art historians as a cornerstone in the development of Art Nouveau and abstract art. Malevich said that these paintings were the beginning of the Transcendentalist movement, which focused on colour and form (Néret, 2023, p 61).

Table 7

Black Square 1915	
Analyse the painting according to the formalism of Clive Bell	Description
<p>The Black Square by Kazimir Malevich exemplifies many of the principles addressed by Clive Bell's formalism. The painting's emphasis on pure forms, aesthetic simplicity, and visual balance represents a departure from the realist representation typical of earlier artworks and instead offers a purely aesthetic experience. These qualities render Black Square an exemplary instance of formalist art, wherein a work of art is esteemed for its intrinsic beauty and visual impact, irrespective of its content or subject matter.</p> <p>The work represents the pure aesthetic experience by evoking an aesthetic response, as Bell emphasises that a good work of art should evoke an aesthetic response from the viewer. Black Square achieves this by presenting a simple yet visually impactful form, thereby creating a purely aesthetic experience.</p> <p>Furthermore, the painting demonstrates visual autonomy, as it does not rely on any traditional narrative or content. This is consistent with Bell's assertion that beauty should be independent of subject matter.</p> <p>The relationship between the simple form of the black square and the white background creates visual balance and harmony, enhancing the value of visual beauty in the painting.</p> <p>The Black Square exemplifies the expressive power of simplicity. Despite its minimalist composition, the painting conveys a profound sense of visual impact, demonstrating that even the most basic shapes can be imbued with profound aesthetic significance.</p>	<p>The dimensions of Kazimir Malevich's Black Square are 79.5 cm x 79.5 cm (31.3 in x 31.3 in). It is widely regarded as a pivotal work in the history of modern art, marking the advent of the Suprematist movement and the transition towards abstract art. The painting's emphasis on pure form and strong visual contrast reflects many of the principles of Clive Bell's formalism, offering a unique aesthetic experience that transcends realistic representation and invites contemplation of the essence of art and beauty. It is one of the most widely recognized and influential works of art in the history of modern art. The painting is regarded as a pivotal work in the evolution of abstract art and the Suprematism movement, which was established by Malevich.</p> <p>The black square represents the central element of the painting, occupying a significant proportion of the canvas. The square is delineated with exact dimensions and situated at the centre of the canvas, immediately capturing the viewer's attention.</p> <p>The black square is positioned on a white background, thereby creating a pronounced and assertive contrast between the two colours. The white background serves to enhance the effect of the black square and to emphasise its simple geometric shape.</p> <p>The painting is characterised by its minimalist and uncluttered composition, with no superfluous details or elements that might distract the viewer's attention. This simplicity reflects Malevich's vision of Suprematist art, which emphasises basic forms and visual purity.</p> <p>The black square is positioned at the centre of the painting, creating a sense of balance and symmetry. This meticulous organisation reflects Malevich's aspiration to achieve beauty through the establishment of pure formal relationships.</p> <p>Although the original painting is not particularly large in size, its visual and psychological impact is considerable due to the contrast of colours and the strength of form.</p> <p>The work exemplifies abstraction and purity through a rupture with tradition, as the black square represents a radical departure from previous artistic traditions that relied on realistic representation. In this painting, Malevich sought to achieve a form of pure art that did not rely on imitating reality.</p> <p>The visual purity of the work reflects Malevich's vision of an art based on pure shapes and colours, free from decorative details or figurative themes.</p>



Figure 7. Kazimir Malevich 1915 Medium oil on canvas Location Tretyakov Gallery, Moscow
<https://www.independent.co.uk/arts-entertainment/art/features/kazimir-malevich-s-black-square-what-does-it-say-to-you-9608316.html>

The Red Square (Red Square), Figure 8 and Table 8. Red Square was exhibited at the last futurist exhibition of paintings in Petrograd, along with other notable works by Malevich, including Black Square and White on White. December 1920. Intimate in scale and intensity, Red Square contains intense brushwork in which the red pigment is applied flat, creating a mysterious effect on the surface of the painting. Malevich's ruby red pigment adds depth and luminosity to the surface of the painting. The appearance of the colour is uniform, with no shading or gradation, but the actual application of the colour is not so subtle, noting Malevich's fragmented use of varnish, where only the red square is painted. However, this is a departure from some of Malevich's other paintings, where the white background is painted in place of the figure. Malevich did not attach any symbolic significance to colour, as Suprematist practice emphasised that colour and form speak their own language. This is an expression of Malevich's belief that everything is in motion. In this way, Malevich asserted that the dynamism of colour is timeless (Faulkner and Smith, 2011. Pp. 289-291).

Table 8
Red Square 1915

Analyse the painting according to the formalism of Clive Bell	Description
<p>Kazimir Malevich's Red Square exemplifies many of the principles addressed by Clive Bell's formalism. By focusing on pure forms, primary colours, and balanced formal relationships, the painting moves away from realistic representation and offers a purely aesthetic experience. These qualities render Red Square an exemplary instance of formalist art, wherein paintings are esteemed for their intrinsic beauty and visual impact, irrespective of content or subject matter. The work exemplifies the pure aesthetic experience, evoking an aesthetic response in accordance with Bell's assertion that a good work of art should elicit an aesthetic response from the viewer. "Red Square achieves this by presenting a simple yet visually impactful form, thereby creating a purely aesthetic experience. The painting is an exemplar of visual autonomy, as it does not rely on any conventional narrative or content. This is consistent with Bell's assertion that beauty should be independent of subject matter. The relationship between the simple shape of the red square and the white background creates visual balance and harmony, thereby enhancing the value of visual beauty in the painting. Despite the simplicity of the artwork, "Red Square" is imbued with considerable expressive power, demonstrating the capacity of simple shapes to convey beauty.</p>	<p>One of the foundational works of the Suprematist movement, which was established by Kazimir Malevich. This painting exemplifies Malevich's dedication to the pursuit of complete abstraction and a concentration on fundamental shapes and colours. The technical characteristics of the work are defined by the basic form, which comprises a slightly diagonal red square on a white background. This minimalist geometric form reflects the emphasis on pure and abstract forms. The painting is composed of two primary colours, red and white. The primary form is red, while white serves as the background, creating a contrast between the two colours. The style is purely abstract, focusing on geometric shapes and primary colours without any figurative or narrative details. The juxtaposition of the red square against the white background produces a striking visual effect. The conspicuous red hue stands out in stark contrast to the immaculate white backdrop. Despite the slight tilt of the square, the overall composition of the painting evinces a sense of visual balance and harmony. The slight tilt of the painting imbues it with dynamism and vitality. The work exemplifies simplicity in composition and the use of colours contributes to a focus on formalism and visual purity, reflecting Malevich's approach to the Suprematist movement. The painting represents a complete abstraction of forms, where all superfluous details are eliminated, and the focus is on the essential essence of shapes and colours. The painting conveys the notion that art is autonomous from external influences, with form serving as the primary conduit for aesthetic expression. The painting represents a revolutionary idea in art, as it calls for the freedom from traditional rules and towards new forms of artistic expression.</p>

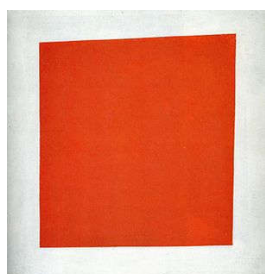


Figure 8. Kazimir Malevich 1915 Medium Oil on canvas Location Russian Museum, Saint Petersburg
<https://kazirmalevich.org/red-square/>

Findings:

To answer the current study question: What are formal organization dimensions and its aesthetic and intellectual significance in Clive Bell's Philosophy? the answer can be summarized as follows:

According to Bell, the aesthetic emotion of Significant Form does not necessarily belong to interpretations derived from nature. He contributes this emotion at the recipient to Form, which is what came into being as a work of art by material effect. Therefore, Art as a whole is a result for the development of formal relations, through which aesthetic attitude is positioned. Forms come together according to certain laws that would invoke our emotions in certain way "A good critic may be able to make me see in a picture that had left me cold things that I had overlooked, till at last, receiving the aesthetic emotion, I recognize it as a work of art" (Bell, 2005, p 7).

Findings Discussion:

1. Findings Discussion is based on answering the research's question: What are the dimensions of formal organisation and its aesthetic and intellectual significance in the philosophy of Clive Bell?

The Significant Form of the artwork cannot be separated from its content, where a part cannot be understood without the whole. Understanding the aesthetic content inherent in the artwork must be as it, without any distortion. Can an artist, regardless of his high skill, renounce imitating reality? We think not, because the artist is the son of this reality "Be that as it may, the point is that, either from want of skill or want of will, primitives neither create illusions, nor make display of extravagant accomplishment, but concentrate their energies on the one thing needful—the creation of form. Thus, have they created the finest works of art that we possess" (Bell, 2017, p 11). He sees, reflect and imagines this reality surrounding him, and he belongs to a certain culture, place and time. Thus, his way of choosing the artistic materials and the way in which he forms it expresses always this cultural spirit. Clive Bell's formalism theory, which considers Form as the main characteristic of the artwork, is based on a metaphysical assumption. This assumption is based on a correlation between the Form and its significance. Researchers see that this correlation lies in significant Form nature, and this association contributed to establishing the Bell's "significant Form" theory. It also contributed to Art independence in general and artwork in particular. Naturally, Art has been long linked to religious, political, moral, social, educational and cultural human life, where an artwork was and is still a power addresses various needs of human. Hence, the theory which considers Form the principle of artistic interpretation may have a kind of fallacy, because it contributed an artwork aesthetic to Form only. In this response, researchers emphasize that we can only explain and interpret the artistic dimension if we into consideration the various functions that this work performs in human life. Thus, it is the Significant Form only which determines the artistic nature, as each work has its own Significant Form according to Bell's theory.

2. Findings Discussion is based on answering the research's question: Which artists were influenced by Clive Bell's formalism?

The study highlights that Clive Bell's formalist theory has had a major influence on many prominent artists in modern art. Influenced by Bell's principles of focusing on pure form and subject-independent visual beauty, these artists created artworks that are valued for their inner beauty and visual impact. By analysing the work of these artists, we can understand how formalism shaped the development of modern art and inspired many new artistic experiments.

Although Picasso was not directly associated with Clive Bell's formalism, many aspects of his work, particularly during the Cubist period, reflect formalist principles such as an emphasis on form, structure and visual balance. Through his abstract and constructivist experiments, the influence of Formalism is clearly evident in Picasso's

work, contributing to a deeper understanding of how this theory influenced the development of art. In his Cubist works, such as *Les Femmes d'Alger (O. J. R. M.)* and *Guernica*, Picasso breaks down traditional forms into simple and abstract geometric shapes, reflecting an emphasis on formalism. Analytical Cubism, based on the superimposition of shapes and their decomposition into their basic elements, emphasises the formal relationships within the painting. Picasso was interested in the composition of the painting and the balance of visual elements in accordance with the principles of formalism, which promotes visual harmony. The contrast between colour and form in his paintings creates strong visual effects that evoke an aesthetic response from the viewer. Many of Picasso's works can be appreciated for their inner and experiential beauty, free from any narrative or thematic content, in line with Bell's idea that beauty should be independent of subject matter. Picasso tended to favour pure and abstract forms that enhanced visual beauty, even in his non-Cubist works.

Henri Matisse was influenced by Clive Bell's formalism through his focus on colour and form to create powerful visual effects and pure aesthetic experiences. His artworks demonstrate his commitment to aesthetic and formal elements, furthering our understanding of the influence of formalism on the development of modern art. His emphasis on balance and rhythm in composition reflects his adoption of Bell's principles, making him one of the leading artists whose work embodies the principles of formalist theory. *La Danse* and *The Woman with a Hat* (1905) reflect the influence of formalism through the use of abstract shapes and bright colours to create visual balance and harmony. Matisse's reliance on bright and simple colours reinforces the emphasis on aesthetics, which is in line with Bell's concept of aesthetic connotation. Matisse is known for his bold use of bright and strong colours, which enhances the visual and aesthetic impact. This is in line with Bell's theory which focuses on the aesthetic aspects of art such as colour and form. Matisse relies on simple and abstract forms to present his subjects, reinforcing the emphasis on form as an essential element in the composition of an artwork. Matisse aims to evoke strong aesthetic and emotional responses through colour and form rather than through content or subject matter. This is in line with Bell's idea of 'aesthetic design' as an essential factor in art.

Piet Mondrian was heavily influenced by Clive Bell's formalism, with its emphasis on simple geometric shapes and pure abstraction. His artworks reflect his commitment to formal and aesthetic elements that enhance the value of the artwork as an independent entity. The balance of colour and form in Mondrian's work embodies the principles of formalism, making him one of the most prominent artists influenced by this theory and contributing to the development of modern art through the adoption of these principles. *Second Composition in Red, Blue and Yellow* and the artwork *Broadway Boogie Woogie* show the influence of formalism through simple geometric shapes and the balance of primary colours. His paintings emphasise visual purity and aesthetic balance, reflecting his commitment to Bell's principles of aesthetic autonomy. Mondrian is known for his use of simple geometric shapes such as squares and rectangles, which reinforces the emphasis on the formal aspects of the artwork. Mondrian's experiments in abstraction strive for pure forms, reflecting formalism's focus on formal elements rather than realistic representation. He also focused on visual balance through the organisation of geometric shapes and the use of primary colours (red, blue, yellow) with black and white. This balance reflects formalism's interest in aesthetics.

Mondrian's paintings are appreciated for their inner beauty and visual balance, without relying on content or narrative. This is in keeping with Bell's idea of independent aesthetic meaning. Mondrian was dedicated to the principle of art for art's sake, focusing on purely aesthetic aspects that enhance the value of the artwork in itself, without the need for external interpretations.

Kazimir Malevich's formalism is radical in its extreme abstraction and use of simple

geometric shapes and primary colours. His artworks reflect his commitment to formal and aesthetic elements, reinforcing the value of the artwork as an independent entity. Offering pure visual experiences independent of thematic content, the influence of Formalism is evident in Malevich's work, making him one of the most prominent artists to radically embody the principles of this theory and contribute to the development of modern abstract art. Black, Square and Red Square represent the pinnacle of abstraction and formalism, emphasising pure form and visual contrast. Malevich's emphasis on abstract forms reflects his commitment to Bell's concept of aesthetic meaning. Known for his adoption of extreme abstraction, Malevich used simple geometric shapes (such as the square and circle) and primary colours (black and white) to embody formal principles. This approach encourages a focus on purely formal aspects. Malevich strove for pure forms and extreme abstraction, reflecting his commitment to formalism rather than realistic or symbolic representation. His work aimed to provide a pure visual experience, independent of any thematic content. This is in line with Bell's idea that beauty should be independent of subject matter. By focusing on simple shapes and colours, Malevich seeks to evoke strong aesthetic and emotional responses, thereby enhancing the value of the artwork as an aesthetic entity in its own right.

Recommendations:

The current study has a number of recommendations that could be of benefit to researchers in the field. These recommendations can be summarised as follows:

1. Study Bell's concept of formal organisation in more detail and relate it to contemporary artistic trends such as abstract art and contemporary visual concepts.
2. To explore how this concept has evolved in different artistic and philosophical contexts, thus providing a better understanding of public responses to art.
3. Analyse the relationship between form and connotation in the visual arts, literature and music.
4. Compare Bell's philosophy with that of other philosophers such as Kant and Heidegger to explore how formal composition influences aesthetic perception in all forms of artistic expression.
5. Researchers can study the psychological and neurological aspects of interacting with works of art and gain new insights into how the brain responds to complex visual compositions.
6. Studies on the application of Bell's theory of formal organisation to contemporary art, such as digital art, conceptual art and experimental art. This could contribute to the development of new ways of analysing and evaluating works of art in the 21st century.

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