

THE SPIRITUAL IN ART
ABSTRACT PAINTING

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THE SPIRITUAL IN ART
ABSTRACT PAINTING 1890-1985

The Spiritual In Art Abstract Painting 1890 1985

Thomas Griffiths



The Spiritual In Art Abstract Painting 1890 1985:

The Spiritual in Art Judi Freeman, Carel Blotkamp, 1986 Traces the use of geometric signs by the Nabis and other French artists and relates this to the development of abstraction The author describes some of the sources of ideas about the symbolism of geometric signs in particular the writings of Helena P Blavatsky and traces the impact of these on the Nabis possibly through the stimulus of Gauguin whose paintings from his Brittany period encouraged a mystical conception of art in which sacred geometry figured as one component He goes on to discuss in detail the paintings of Paul Serusier Paul Ranson Maurice Denis Charles Filiger Jean Delville Frantisek Kupka and Mondrian The Spiritual in Art ,1986 **The Spiritual in Art** Maurice Tuchman,1993 *The Spiritual in Art* Maurice Tuchman,1988 **The Spiritual in Art** Museum of Contemporary Art (Chicago, Ill.),1987 *The Spiritual in Art* ,1987 **The Spiritual in Art** Edward Weisberger,1986 *The Spiritual in Art: Abstract Painting 1890 - 1985* Los Angeles County Museum,1986 **The Spiritual in Art** Los Angeles County Museum of Art,1986 The Spiritual in Art: Abstract Painting 1890-1985 Edward Weisberger,1986 *Reclaiming the Spiritual in Art* Dawn Perlmutter,Debra Koppman,2016-02-24 From Walt Disney World to the movie Natural Born Killers this book explores uncommon indicators of the spiritual in contemporary art and culture Drawing on a diversity of perspectives in philosophy and aesthetics to highlight conscious and unconscious manifestations of the sacred in art this work makes a compelling case for its continued contemporary relevance Contributors include Andrew Doerr Melissa E Feldman Cher Krause Knight Debra Koppman Janice Mann Dawn Perlmutter Crispin Sartwell and Susan Shantz *Bruce Nauman* Bruce Nauman,2002-05-29 From the beginning I was trying to see if I could make art that did that Art that was just there all at once Like getting hit in the face with a baseball bat Or better yet like getting hit in the back of the neck You never see it coming it just knocks you down I like that idea very much the kind of intensity that doesn't give you any trace of whether you're going to like it or not Bruce Nauman Bruce Nauman's art is about heightened awareness awareness of spaces we usually don't notice the one under the chair out of which he made a sculpture and sounds we don't listen for the one in the coffin awareness of emotions we suppress or dread It's hard to feel indifferent to work like his Michael Kimmelman New York Times One of America's most important artists Bruce Nauman has worked in a dazzling variety of media since the mid 1960s sculpture photography performance installation sound holography film and video What has been a constant throughout his career however is his persistence in exploring both art as an investigation of the self and the power of language to define that self The latest volume in the acclaimed Art Performance series is the first book to combine the key critical writings on Nauman with the artist's own writings and interviews with him as well as images of his work Bruce Nauman offers a multifaceted portrait of an artist whose determination to experiment with style and form has created a body of work as eclectic and perhaps more influential than that of any other living American artist *Envisioning Worlds in Late Antique Art* Anna Cecilia Olovsson,2018-12-17 It has long been an accepted assumption that the abstracted mode of visual

representation that emerged in late antiquity reflected a collective shift from the outer directed and material world view of classical antiquity to an inner directed spiritual mentality informed by Christianity the purpose of this volume is to offer a more nuanced and diverse image of the nature and meanings of abstraction and symbolism in late antique and early medieval art beyond normative interpretation models and from a number of different methodological and interpretative perspectives In ten chapters ten authors specialised in various fields of late antique and Byzantine art explore the historiographical background of the spiritual interpretation paradigm neuroscientific and theological dimensions of Christian visual aesthetics meanings and motive factors behind apparently wholly abstract and aniconic compositions symbolic motifs and schemes for visualising cosmic order and the cosmic state of Christ and the re use of symbolic Greco Roman themes in Christian contexts The result is a multi focal image of late antique abstraction and symbolism that illuminates the heterogeneity and complexity of the phenomena and of their study

Raymond Jonson and the Spiritual in Modernist and Abstract Painting Herbert R. Hartel, Jr., 2018-02-21 This is the most thorough and detailed monograph on the artwork of Raymond Jonson He is one of many artists of the first half of the twentieth century who demonstrate the richness and diversity of an under appreciated period in the history of American art Visualizing the spiritual was one of the fundamental goals of early abstract painting in the years before and during World War I Artists turned to alternative spirituality the occult and mysticism believing that the pure use of line shape color light and texture could convey spiritual insight Jonson was steadfastly dedicated to this goal for most of his career and he always believed that modernist and abstract styles were the most effective and compelling means of achieving it

Passionate Discontent Patricia Mathews, 1999 Art historian Patricia Mathews examines the artistic social and scientific discourses of fin de siecle France Along the way she illuminates the Symbolist construction of a feminized aesthetic that nonetheless excluded female artists from its realm She analyzes contemporary cultural assumptions as well as theories such as social Darwinism biological determinism and degeneracy

BOOK JACKET *Spiritual Art and Art Education* Janis Lander, 2013-12-17 This book is a study of contemporary spirituality as it is practiced in the world today characterized by its secular and inclusive nature and applied to art and art education It identifies the issues facing a formal introduction of contemporary spiritual concepts into a secular and multicultural arts educational environment Lander begins by separating the notion of the spiritual from the study of organized religions She uses examples of art from different cultures in contemporary spiritual systems making the study a reference book for contemporary spirituality and spirituality in art education with usable definitions and practical examples suitable for scholars in art and visual studies art education and contemporary spirituality

Making Images Move Gregory Zinman, 2020-01-03 Making Images Move reveals a new history of cinema by uncovering its connections to other media and art forms In this richly illustrated volume Gregory Zinman explores how moving image artists who worked in experimental film pushed the medium toward abstraction through a number of unconventional filmmaking practices including painting and scratching directly on the film strip deteriorating

film with water dirt and bleach and applying materials such as paper and glue This book provides a comprehensive history of this tradition of handmade cinema from the early twentieth century to the present opening up new conversations about the production meaning and significance of the moving image From painted film to kinetic art and from psychedelic light shows to video synthesis Gregory Zinman recovers the range of forms tools and intentions that make up cinema s shadow history deepening awareness of the intersection of art and media in the twentieth century and anticipating what is to come

Modernism and the Spiritual in Russian Art Louise Hardiman,Nicola Kozicharow,2017-11-13 In 1911 Vasily Kandinsky published the first edition of *On the Spiritual in Art* a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist For many artists of late Imperial Russia a culture deeply influenced by the regime s adoption of Byzantine Orthodoxy centuries before questions of religion and spirituality were of paramount importance As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century their relationship with the spiritual broadly defined was inextricably linked to their roles as pioneers of modernism This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid twentieth centuries Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names such as Kazimir Malevich Mikhail Larionov and Natalia Goncharova and introduce less well known figures such as the Georgian artists Ucha Japaridze and Lado Gudiashvili and the craftswoman and art promoter Aleksandra Pogosskaia Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context *Modernism and the Spiritual in Russian Art* New Perspectives enriches our understanding of the modernist period and breaks new ground in its re examination of the role of religion and spirituality in the visual arts in late Imperial Russia Of interest to historians and enthusiasts of Russian art culture and religion and those of international modernism and the avant garde it offers innovative readings of a history only partially explored revealing uncharted corners and challenging long held assumptions

[The Color of Modernism](#) Deborah Ascher Barnstone,2021-12-30 One of the most enduring and pervasive myths about modernist architecture is that it was white pure white walls both inside and out Yet nothing could be further from the truth *The Color of Modernism* explodes this myth of whiteness by offering a riot of color in modern architectural treatises polemics and buildings Focusing on Germany in the early 20th century one of modernism s most foundational and influential periods it examines the different scientific and artistic color theories which were advanced by members of the German avant garde from Bruno Taut to Walter Gropius to Hans Scharoun German color theory went on to have a profound influence on the modern movement and Germany serves as the key case study for an international phenomenon which encompassed modern architects worldwide from le Corbusier and Alvar Aalto to Berthold Lubetkin and Lina Bo Bardi Supported by accessible introductions to the development of color theory in philosophy science and the arts

the book uses the German case to explore the new ways in which color was used in architecture and urban design turning attention to an important yet overlooked aspect of the period Much more than a mere correction to the historical record the book leads the reader on an adventure into the color filled worlds of psychology the paranormal theories of sensory perception and pleasure showing how each in turn influenced the modern movement The Color of Modernism will fundamentally change the way the early modernist period is seen and discussed *What is Painting?: New Edition (Revised Edition)* Julian Bell, 2017-12-12 Julian Bell's incisive fully updated study of modern art and the nature of painting which daringly tries to explain it Yes but is it art This lucid book by Julian Bell himself a painter confronts the uncertainty many people feel about art today and challenges generally accepted ideas Now in a completely revised second edition What is Painting is a fresh focused look at painting Bell addresses questions such as does anything unite those objects we call paintings and what factors have changed the nature of painting over the last two centuries by looking at historical evidence and reasoning from common experience The current shape of painting pushes the book's arguments in new directions and a substantial new chapter The Arts and Art speaks to the interplay between 2D work 3D work and the immateriality of digital imagery The text has been revised paragraph by paragraph considering both force of presentation and historical perspective The intention is to provide a general reader's introduction to theories of painting that is not only reliably informative but stimulating and amusing to read The book is an introductory guide to art theory for everyone interested in understanding modern art or in making art themselves

Decoding **The Spiritual In Art Abstract Painting 1890 1985**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**The Spiritual In Art Abstract Painting 1890 1985**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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