

Abstraction and Empathy

Wilhelm Worringer

A classic in the literature of modernism
and the interpretation of modern art
With an introduction by Hilton Kramer



Wilhelm Worringer Abstraction And Empathy

David Bate



Wilhelm Worringer Abstraction And Empathy:

Abstraction and empathy, by wilhelm worringer Wilhelm Worringer, 1953 *Abstraction and Empathy* Wilhelm Worringer, 1997-10-01 Wilhelm Worringer's landmark study in the interpretation of modern art first published in 1908 has seldom been out of print. Its profound impact not only on art historians and theorists but also for generations of creative writers and intellectuals is almost unprecedented. Starting from the notion that beauty derives from our sense of being able to identify with an object, Worringer argues that representational art produces satisfaction from our objectified delight in the self-reflecting confidence in the world as it is, as in Renaissance art. By contrast, the urge to abstraction, as exemplified by Egyptian, Byzantine, primitive, or modern expressionist art, articulates a totally different response to the world; it expresses man's insecurity. Thus, in historical periods of anxiety and uncertainty, man seeks to abstract objects from their unpredictable state and transform them into absolute, transcendental forms. Abstraction and Empathy also has a sociological dimension in that the urge to create fixed, abstract, and geometric forms is a response to the modern experience of industrialization and the sense that individual identity is threatened by a hostile mass society. Hilton Kramer's introduction considers the influence of Worringer's thesis and places his book in historical context. *Theories of Art: From Impressionism to Kandinsky* Moshe Barasch, 2000 Abstraction and Empathy Wilhelm Worringer, Richard Venlet, Thomas Bernstein, Victoria Miro Gallery (London), 1989 **Invisible Cathedrals** Neil H. Donahue, 1994-12-01 *Invisible Cathedrals* places Wilhelm Worringer in the foreground of discussions of Expressionism and German Modernism for the first time. These essays not only reveal the complexities of his individual works such as *Abstraction and Empathy* (1908) and *Form Problems of the Gothic* (1911) but also examine his lesser-known books and essays of the post-World War I years, the 1920s, and beyond. *Invisible Cathedrals* offers both a basic introduction to Worringer's writings and their broad influence and a profound and detailed revisionist analysis of his significance in German and European Modernism. It also provides the most comprehensive bibliography to date of his own work and of the scattered criticism devoted to Worringer in different disciplines. Worringer's works were provocative, widely read, and often reprinted, and were highly influential among artists and writers in Germany. As a result, they both raised suspicion in his own academic discipline of art history and excited discussion in other diverse fields such as literary and social theory, psychology, and film theory. Worringer emerges here not solely as a scholarly commentator on the history of art but also as an activist scholar who engaged his historical criticism of other periods directly in the production of culture in his own time. Contributors are Magdalena Bushart, Neil H. Donahue, Charles W. Haxthausen, Michael W. Jennings, Joseph Masheck, Geoffrey Waite, and Joanna E. Ziegler. **Abstraction and Empathy** Wilhelm Worringer, 1967 **The Iconology of Abstraction** Krešimir Purgar, 2020-06-15 This book uncovers how we make meaning of abstraction both historically and in present times and examines abstract images as a visual language. The contributors demonstrate that abstraction is not primarily an artistic phenomenon but rather arises from human beings' desire to imagine, understand, and communicate.

complex ineffable concepts in fields ranging from fine art and philosophy to technologies of data visualization from cartography and medicine to astronomy The book will be of interest to scholars working in image studies visual studies art history philosophy and aesthetics

New Essays on the Psychology of Art Rudolf Arnheim, 2023-04-28 Thousands of readers who have profited from engagement with the lively mind of Rudolf Arnheim over the decades will receive news of this new collection of essays expectantly In the essays collected here as in his earlier work on a large variety of art forms Arnheim explores concrete poetry and the metaphors of Dante photography and the meaning of music There are essays on color composition forgeries and the problems of perspective on art in education and therapy on the style of artists late works and the reading of maps Also in a triplet of essays on pioneers in the psychology of art Max Wertheimer Gustav Theodor Fechner and Wilhelm Worringer Arnheim goes back to the roots of modern thinking about the mechanisms of artistic perception Thousands of readers who have profited from engagement with the lively mind of Rudolf Arnheim over the decades will receive news of this new collection of essays expectantly In the essays collected here as in his earlier work on a large variety of art forms Arnheim explores concrete poetry and the metaphors of Dante photography and the meaning of music There are essays on color composition forgeries and the problems of perspective on art in education and therapy on the style of artists late works and the reading of maps Also in a triplet of essays on pioneers in the psychology of art Max Wertheimer Gustav Theodor Fechner and Wilhelm Worringer Arnheim goes back to the roots of modern thinking about the mechanisms of artistic perception

The Expressionist Turn in Art History Kimberly A. Smith, 2017-07-05 During the period in which Expressionist artists were active in central Europe art historians were producing texts which also began to be characterized evocatively as expressionist yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline This anthology offers a cross section of noteworthy art history texts that have been described as expressionist along with critical commentaries by an international group of scholars Written between 1912 and 1933 the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field s Germanic tradition Wilhelm Worringer Fritz Burger Ernst Heidrich Max Dvor Heinrich W lfflin and Carl Einstein Translated here for the first time these examples of an expressionist turn in art history along with their secondary analyses and the book s introduction offer a productive lens through which to re examine the practice and theory of art history in the early twentieth century

Sympathy Eric Schliesser, 2015-09-01 Our modern day word for sympathy is derived from the classical Greek word for fellow feeling Both in the vernacular as well as in the various specialist literatures within philosophy psychology neuroscience economics and history sympathy and empathy are routinely conflated In practice they are also used to refer to a large variety of complex all too familiar social phenomena for example simultaneous yawning or the giggles Moreover sympathy is invoked to address problems associated with social dislocation and political conflict It is then turned into a vehicle toward generating harmony among otherwise isolated individuals and a way for them to fit into a larger whole be it society and the universe This volume offers a historical overview of some of the most significant attempts to come to grips with sympathy in Western thought from Plato to experimental economics The contributors are leading scholars in philosophy classics history economics comparative literature and political science Sympathy is originally developed in Stoic thought It was also taken up by Plotinus and Galen There are original contributed chapters on each of these historical moments Use for

the concept was re-discovered in the Renaissance And the volume has original chapters not just on medical and philosophical Renaissance interest in sympathy but also on the role of antipathy in Shakespeare and the significance of sympathy in music theory Inspired by the influence of Spinoza sympathy plays a central role in the great moral psychologies of say Anne Conway Leibniz Hume Adam Smith and Sophie De Grouchy during the eighteenth century The volume offers an introduction to key background concepts that are often overlooked in many of the most important philosophies of the early modern period About a century ago the idea of Einfühlung or empathy was developed in theoretical philosophy then applied in practical philosophy and the newly emerging scientific disciplines of psychology Moreover recent economists have rediscovered sympathy in part experimentally and in part by careful re-reading of the classics of the field **Abstraction in Modernism and Modernity**

Jeff Wallace, 2023-04-30 Explores abstraction as a keyword in aesthetic modernism and in critical thinking since Marx **On the Animation of the Inorganic** Spyros Papapetros, 2016-04-13 Throughout human history people have imagined inanimate objects to have intelligence language and even souls In our secular societies today we still willingly believe that nonliving objects have lives of their own as we find ourselves interacting with computers and other equipment In *On the Animation of the Inorganic* Spyros Papapetros examines ideas about simulated movement and inorganic life during and after the turn of the twentieth century a period of great technical innovation whose effects continue to reverberate today Exploring key works of art historians such as Aby Warburg Wilhelm Worringer and Alois Riegl as well as architects and artists like Fernand Léger Mies van der Rohe and Salvador Dalí Papapetros tracks the evolution of the problem of animation from the fin de siècle through the twentieth century He argues that empathy the ability to identify with objects of the external world was repressed by twentieth century modernist culture but it returned projected onto inorganic objects such as machines automobiles and crystalline skyscrapers These modern artifacts he demonstrates vibrated with energy life and desire of their own and had profound effects on people Subtle and insightful this book will change how we view modernist art architecture and their histories *Surrealism in Latin America* Dawn Ades, Rita Eder, Graciela Speranza, 2012-10-16 This collection of essays the first major account of surrealism in Latin America that covers both literary and visual production explores the role the movement played in the construction and recuperation of cultural identities and the ways artists and writers contested embraced and adapted surrealist ideas and practices *Surrealism in Latin America* provides new Latin American centric scholarship not only about surrealism's impact on the region but also about the region's impact on surrealism It reconsiders the relation between art and anthropology casts new light on the aesthetics of primitivism and makes a strong case for Latin American artists and writers as the inheritors of a movement that effectively went underground after World War II In so doing it expands our understanding of important fascinating figures who are less well known than their counterparts active in Europe and New York Deriving from a conference held at the Getty Research Institute the book is rich in new materials drawn from the GRI's diverse Mexican and South American surrealist collections which include the archives of Vicente

Huidobro Enrique Gomez Correa Cesar Moro Enrique Lihn and Emilio Westphalen **The Turn of the Century** Christian Berg, Frank Durieux, Geert Lernout, 1995 Rewritten versions of contributions to an international conference held at the University of Antwerp in May 1992 Starting point for the conference was the vagueness of the very terms modernism and modernity In the first section a group of comparatists address the theoretical and terminological problems of modernism Practical readings of modernist writers discussions of different modernist movements and the work of critics who have contributed to debates about modernism make up the second section The third section looks at the problem of modernism from an interartistic and interdisciplinary perspective Listening for Utopia in Ernst Bloch's Musical Philosophy Benjamin M. Korstvedt, 2010-07 Korstvedt explains key concepts from Bloch's musical philosophy making his complex ideas accessible for modern musical scholars **A Companion to the Literature of German Expressionism** Neil H. Donahue, 2005 New essays examining the complex period of rich artistic ferment that was German literary Expressionism Photography after Postmodernism David Bate, 2022-08-19 In life after postmodernism our conception of photography is not the same as before Photography After Postmodernism starts with this conception and explores what changes have affected photography its relation to social life and our image centred culture Engaging with the visual environment and issues that have emerged in the postmodern world David Bate introduces fresh approaches and analysis of photographs and their place within the aftermath of postmodernist thought The book shows how photographs circulate in an image world beyond their art or media origins that deeply affects our sense of time and relation to memory The role of archives dreams memories and time are deployed to develop and resituate arguments about photography made by Roland Barthes in Camera Lucida to further engage and understand our contemporary condition By considering how afterwordness is invoked in the developments of modern and contemporary photography Bate demonstrates the complex ways in which photographic images resonate across public and private spaces while carrying a slippage of meaning that is never quite fixed yet always contingent and social The approach shows how modernist photography was already invested in values that its discourse could not enunciate which resonates with much contemporary photography today Featuring a range of historical and contemporary images the book offers detailed and innovative readings of specific photographs which open new avenues of thought for those studying and researching visual culture and photography Fifty Key Texts in Art History Diana Newall, Grant Pooke, 2013-03-01 Fifty Key Texts in Art History is an anthology of critical commentaries selected from the classical period to the late modern It explores some of the central and emerging themes issues and debates within Art History as an increasingly expansive and globalised discipline It features an international range of contributors including art historians artists curators and gallerists Arranged chronologically each entry includes a bibliography for further reading and a key word index for easy reference Text selections range across issues including artistic value cultural identity modernism gender psychoanalysis photographic theory poststructuralism and postcolonialism Rozsika Parker and Griselda Pollock *Old Mistresses Women Art Ideology* 1981

Victor Burgin's *The End of Art Theory: Criticism and Postmodernity* 1986 Homi Bhabha *The Location of Culture: Hybridity, Liminal Spaces and Borders* 1994 Geeta Kapur *When was Modernism in Indian Art* 1995 Judith Butler's *Gender Trouble* 1999 Georges Didi-Huberman *Confronting Images: Questioning the Ends of a Certain History of Art* 2004 *Ethics in Culture* Astrid Erll, Herbert Grabes, Ansgar Nünning, 2008-08-27 Alongside the recent cultural turn in the humanities there has been a noticeable return to ethical considerations. With regard to literature as well as other media, this has rekindled awareness of a tension, antagonism or even disparity between ethics and aesthetics. This volume of articles takes a more systematic and cross-disciplinary approach to the widely mooted ethical turn in literature and other media than has been pursued so far. It brings together a wide range of critical perspectives from literary studies, media and cultural memory studies and philosophy, tracing the complex and sometimes conflicting relationship between ethics and aesthetics in theoretical contexts and individual case studies as diverse as colonial architecture, nineteenth-century literary histories and postmodern writing and art.

Empathy's Role in Understanding Persons, Literature, and Art Thomas Petraschka, Christiana Werner, 2023-08-03 This volume critically discusses the role empathy plays in different processes of understanding. More precisely, it clarifies empathy's role in interpersonal understanding and appreciating works of literature and art. The volume also includes a section on historical theories of empathy's role in understanding. When it comes to understanding other persons, empathy is typically seen as a process that enables the empathizer to recognize a target person's mental states, a process which is in turn seen as understanding this person. This volume, however, explores empathy's role in understanding beyond mere mental state recognition. With contributions on processes of interpersonal understanding and understanding of literature and art, it provides readers with an overview over both differences and similarities regarding empathy's epistemic role in two rather different areas. Since important roots of the debate about empathic understanding lie at the end of the nineteenth and the beginning of the twentieth century, the historical section of the volume focusses specifically on this period. *Empathy's Role in Understanding Persons, Literature, and Art* will appeal to scholars and advanced students working in the philosophy of mind, epistemology, aesthetics and the history of philosophy as well as in literary studies and art history. The Open Access version of this book is available at www.taylorfrancis.com and has been made available under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 license.

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Wilhelm Worringer Abstraction And Empathy Introduction

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