



MONDRIAN: THE PROCESS WORKS

Mondrian The Process Works

Richard Bailey



Mondrian The Process Works:

Mondrian, 2001 *All About Process* Kim Grant, 2017-02-28 In recent years many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself In this volume Kim Grant analyzes this idea and traces its historical roots showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art This astute account of the ways in which process has been understood and addressed examines canonical artists such as Monet C zanne Matisse and De Kooning as well as philosophers and art theorists such as Henri Focillon R G Collingwood and John Dewey Placing process art within a larger historical context Grant looks at the changing relations of the artist s labor to traditional craftsmanship and industrial production the status of art as a commodity the increasing importance of the body and materiality in art making and the nature and significance of the artist s role in modern society In doing so she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work craft and labor Comprehensive and insightful this synthetic study of process in modern and contemporary art reveals how artists explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and postindustrial world **Mondrian Evolution** Sam Keller, Ulf

Küster, Susanne Gaensheimer, Kathrin Beßen, Susanne Meyer-Büser, 2022-01-01 Piet Mondrian hat die Entwicklung der Malerei von der Figuration zur Abstraktion ma gebend gepr gt Anl sslich seines 150 Geburtstags widmet sich Mondrian Evolution seinem vielgestaltigen Werk und seiner k nstlerischen Entwicklung Zun chst in der Tradition der niederl ndischen Landschaftsmalerei des sp ten 19 Jahrhunderts arbeitend gewannen bald Symbolismus und Kubismus gro e Bedeutung f r ihn Erst seit Anfang der 1920er Jahre konzentrierte sich der K nstler auf eine komplett gegenstandslose Bildsprache die sich auf die rechtwinklige Anordnung von schwarzen Linien mit Fl chen in Wei und den drei Grundfarben Blau Rot und Gelb konzentriert In einzelnen Kapiteln wird dieser Weg anhand von Motiven wie Windm hlen D nen und das Meer sich im Wasser spiegelnden Bauernh fen und Pflanzen in verschiedenen Formen der Abstraktion nachverfolgt *Symbolist Aesthetics and Early Abstract Art* Dee Reynolds, 1995-03-30 This innovative analysis of the role of imagination as a central concept in both literary and art criticism studies works by Rimbaud Mallarm Kandinsky and Mondrian **Doug Wheeler** Doug

Wheeler, 2020-01-07 Over five decades Doug Wheeler has pioneered the art of light and space His work powerfully explores the way we perceive empty space the way light can affect our perception and make emptiness feel full and dense From his early experiences flying across the desert with his father a doctor in Globe Arizona Wheeler developed a passion for the intensity and stillness of vast expanses seeing in them a whole new set of possibilities for visual art Although Wheeler began his career as a painter his wall mounted artworks soon began incorporating light as a medium and quickly gave way to an unprecedented art historical breakthrough his construction of an absolute light environment crafted in his studio in 1967 Since that unparalleled moment Wheeler s work has been exhibited widely all over the world in the past decade with

numerous major gallery and museum installations his reputation as the definitive light and space artist has been solidified This volume featuring new scholarship by renowned art historian Germano Celant traces the entire course of Wheeler's career to date from his first mature paintings to his immersive installations Writing on Wheeler's intense and direct engagement with the absoluteness in the optical fields he creates Celant provides a detailed account for Wheeler's development as one of the most original and influential artists of his generation Wheeler's work not only changes how we encounter reality after we see it but also how we envision what is possible more broadly in visual art The National Union Catalogs, 1963-1964 Mondrian's Philosophy of Visual Rhythm Eiichi Tosaki, 2017-11-15 This volume investigates the meaning of visual rhythm through Piet Mondrian's unique approach to understanding rhythm in the compositional structure of painting drawing reference from philosophy aesthetics and Zen culture Its innovation lies in its reappraisal of a forgotten definition of rhythm as stasis or composition which can be traced back to ancient Greek thought This conception of rhythm the book argues can be demonstrated in terms of pictorial strategy through analysis of East Asian painting and calligraphy with which Greek thought on rhythm has identifiable commonalities The book demonstrates how these ideas about rhythm draw together various threads of intellectual development in the visual arts that cross disparate aesthetic cultural practices As an icon of early 20th Century Modernism Mondrian's neoplasticism is a serious painterly and philosophical achievement In his painting Mondrian was deeply influenced by Theosophy which took its influence from Eastern aesthetics particularly East Asian and Indian thought However Mondrian's approach to visual rhythm was so idiosyncratic that his contribution to studies of visual rhythm is often under recognized This volume shows that a close inspection of Mondrian's own writing thinking and painting has much to tell scholars about how to understand a long forgotten aspect of visual rhythm Rodin's famous criticism of photography athlete in motion is forever frozen can be applied to Muybridge's zoopraxiscope the Futurists' rendition of stroboscopic images and Duchamp's *Nude Descending a Staircase* Through a comparative study between Mondrian's painting and these seminal works this volume initiates a new convention for the cognition of the surface of painting as visual rhythm Mondrian's simultaneous emphasis on the static and the rhythmic is hardly fodder for a publicist Eiichi Tosaki has taken on the challenge of elucidating Mondrian's theories of rhythm and particularly his conception of static rhythm The result is a tour de force that will forever alter the reader's encounter with the works of Mondrian Prof Kathleen Higgins **National Union Catalog**, 1973 Includes entries for maps and atlases **Conceptual Revolutions in Twentieth-Century Art** David W. Galenson, 2009-09-14 From Picasso's Cubism and Duchamp's readymades to Warhol's silkscreens and Smithson's earthworks the art of the twentieth century broke completely with earlier artistic traditions A basic change in the market for advanced art produced a heightened demand for innovation and young conceptual innovators from Picasso and Duchamp to Rauschenberg and Warhol to Cindy Sherman and Damien Hirst responded not only by creating dozens of new forms of art but also by behaving in ways that would have been incomprehensible to their predecessors

Conceptual Revolutions in Twentieth Century Art presents the first systematic analysis of the reasons for this discontinuity David W Galenson whose earlier research has changed our understanding of creativity combines social scientific methods with qualitative analysis to produce a fundamentally new interpretation of modern art that will give readers a far deeper appreciation of the art of the past century and of today than is available elsewhere **Mondrian [: the Process Works] [Pace Gallery, 1970].** ,1970 *Simulated Selves* Andrew Spira,2020-06-25 The notion of a personal self took centuries to evolve reaching the pinnacle of autonomy with Descartes I think therefore I am in the 17th century This personalisation of identity thrived for another hundred years before it began to be questioned subject to the emergence of broader more inclusive forms of agency *Simulated Selves The Undoing Personal Identity in the Modern World* addresses the constructed notion of personal identity in the West and how it has been eclipsed by the development of new technological social art historical and psychological infrastructures over the last two centuries While the provisional nature of the self sense has been increasingly accepted in recent years *Simulated Selves* addresses it in a new way not by challenging it directly but by observing changes to the environments and cultural conventions that have traditionally supported it By narrating both its dismantling and its incapacitation in this way it records its undoing Like *The Invention of the Self Personal Identity in the Age of Art* to which it forms a companion volume *Simulated Selves* straddles cultural history and philosophy Firstly it identifies hitherto neglected forces that inform the course of cultural history Secondly it highlights how the self is not the self authenticating abstraction only accessible to introspection that it seems to be it is also a cultural and historical phenomenon Arguing that it is by engaging in cultural conventions that we subscribe to the process of identity formation the book also suggests that it is in these conventions that we see our self sense and its transience best reflected By examining the traces that the trajectory of the self sense has left in its environment *Simulated Selves* offers a radically new approach to the question of personal identity asking not only how and why is it under threat but also given that we understand the self sense to be a constructed phenomenon why do we cling to it **Abstraction and the Classical Ideal, 1760-1920** Charles A. Cramer,2006 This study traces an important but largely overlooked conception of abstraction in art from its roots in eighteenth century empirical epistemology to its application in the pursuit of ideal form from Joshua Reynolds to Piet Mondrian Theorized by Enlightenment philosophy as a means of discovering ideal essence by purging natural form of its accidental and contingent qualities abstraction was a major focus of philosophical scientific and aesthetic discourse for more than one hundred fifty years serving as the nucleus of fundamental debates about the philosophy of mind the relationship between the Ancients and the Moderns the nature of human racial and functional variety the nature of God s creative ideas the use of brushwork in painting the validity of abstraction in art and the visual appearance of ideal truth and beauty **Making Theory/Constructing Art** Daniel Herwitz,1993-11 Artists and critics regularly enlist theory in their creation and assessment of artworks but few have scrutinized the art theories themselves *Making Theory Constructing Art* On the

Authority of the Avant Garde is among the first philosophical texts to provide a close encounter with this theoretical tendency in twentieth century art and aesthetics exploring the norms assumptions historical conditions and institutions that have framed the development and uses of theory in art In a series of intricate readings of constructivism Mondrian and John Cage Daniel Herwitz outlines the avant garde s belief that theory can perfectly prefigure the avant garde art object and invest it with utopian force Through similarly insightful treatments of Arthur Danto Andy Warhol Jean Francois Lyotard Jean Baudrillard and postmodern art and theory Herwitz demonstrates how the contemporary art world is heir to the avant garde s theoretical assumptions and practices In fact avant garde art objects live as art only by partly resisting the master theories of their makers and interpreters Skillfully resisting the lure of grand theory himself Herwitz urges the art world to be more self critical and self reflective about its uses of theory Making Theory Constructing Art is as accessible and entertainingly written as it is philosophically incisive Since the book is both a philosophical and a cultural encounter with theory in twentieth century art it will engage all those who have tried to grapple with the inscrutability of the theoretical art muse

Water and Art David Clarke,2012-01-01 Restless protean fluid evanescent despite being a challenge to represent visually water has gained a striking significance in the art of the twentieth century This may be due to the fact that it allows for a range of metaphorical meanings many of which are particularly appropriate to the modern age Water is not merely a subject of contemporary art but also a material increasingly used in art making giving it a distinct dual presence Water and Art probes the ways in which water has gained an unprecedented prominence in modern Western art and seeks to draw connections to its depiction in earlier art forms David Clarke looks across cultures finding parallels within contemporary Chinese art which draws on a cultural tradition in which water has an essential presence and is used as both a subject and a medium The book features a wealth of images by artists from East and West including Fu Baoshi Shi Tao Wei Zixi Fang Rending Leonardo da Vinci Bernini Turner Gericault Klee Matisse Monet Picasso Mondrian and Kandinsky Fast paced accessible and comprehensive Water and Art will appeal to the specialist and the general reader alike offering fresh perspectives on familiar artists as well as an introduction to others who are less well known *Dutch Art* Sheila D. Muller,2013-07-04 An illustrated feast for the eye and intellect Dutch Art explores developments in art art history art criticism and cultural history of the Netherlands from the artists workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s it is lavishly illustrated with 147 black and white photographs and 16 pages in full color More than 100 internationally recognized scholars museum professionals artists and art critics contributed signed essays to this monumental work including historians sociologists and literary historians [The Artistic Sphere](#) Roger D. Henderson,Marleen Hengelaar-Rookmaaker,2024-01-02 The Neo Calvinist tradition is well equipped to offer wisdom on the arts to the whole body of Christ Edited by art scholar Roger Henderson and Marleen Hengelaar Rookmaaker daughter of Hans Rookmaaker this volume brings together history philosophy and theology to consider the relationship between the arts

and the Neo Calvinist tradition **Art, Media Design, and Postproduction** Eduardo Navas, 2018-06-19 Art Media Design and Postproduction Open Guidelines on Appropriation and Remix offers a set of open ended guidelines for art and design studio based projects The creative application of appropriation and remix are now common across creative disciplines due to the ongoing recycling and repurposing of content and form Consequently basic elements which were previously exclusive to postproduction for editing image sound and text are now part of daily communication This in turn pushes art and design to reconsider their creative methodologies Author Eduardo Navas divides his book into three parts Media Production Metaproduction and Postproduction The chapters that comprise the three parts each include an introduction goals for guidelines of a studio based project which are complemented with an explanation of relevant history as well as examples and case studies Each set of guidelines is open ended enabling the reader to repurpose the instructional material according to their own methodologies and choice of medium Navas also provides historical and theoretical context to encourage critical reflection on the effects of remix in the production of art and design Art Media Design and Postproduction Open Guidelines on Appropriation and Remix is the first book of guidelines to take into account the historical theoretical and practical context of remix as an interdisciplinary act It is an essential read for those interested in remix studies and appropriation in art design and media Library Catalog of the Metropolitan Museum of Art, New York : Supplement Metropolitan Museum of Art (New York, N.Y.). Library, 1962 *The Grove Encyclopedia of American Art* Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries **Seeing Through Paintings** Andrea Kirsh, Rustin S. Levenson, 2000-01-01 This prize winning book offers the only comprehensive discussion available on materials techniques and condition issues in Western easel paintings from medieval times to the present An essential handbook for the pro and also a beautifully illustrated primer for the layperson Kirsh and Levenson teach the most valuable lessons about painting of all how meanings material and techniques are bound up together John Walsh former director J Paul Getty Museum Every element of Kirsh and Levenson s book is smart concise and informative It is the essential book on its subject Kenneth Baker San Francisco Examiner Chronicle A long overdue book with direct relevance for modern students of the history of art Libby Sheldon Burlington Magazine

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