



MONDRIAN
The Diamond Compositions

Mondrian The Diamond Compositions

Carel Blotkamp



Mondrian The Diamond Compositions:

Mondrian, the Diamond Compositions E. A. Carmean, Piet Mondrian, National Gallery of Art (U.S.), 1979 Major exhibition devoted to Dutch painter Piet Mondrian's classic diamond compositions that helped define the De Stijl movement in twentieth century Dutch painting Extensive documentation includes selected bibliography and chronology 110 pages with numerous black and white and color plates Mondrian, 1979 Mondrian E. A. Carmean, 1979 **Mondrian** E. A. Carmean (Jr.), **Mondrian** E. A. Carmean, 1979 *Mondrian: the Diamond Compositions*, 1979 **Mondrian** E. A. Carmean, 1979 *Mondrian: the Diamond Compositions*, 1979 Mondrian, 1979 *Mondrian's First Diamond Compositions*, 1979 *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 Mondrian Carel Blotkamp, 2001 Piet Mondrian was one of the great pioneers of abstract art This book looks at the relationship between his paintings and his theories on art *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 Mallarmé Kandinsky and Mondrian Painting and Sculpture in Europe, 1880-1940 George Heard Hamilton, 1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday

Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age

Meanings of Abstract Art Paul Crowther, Isabel Wünsche, 2012 This book explores the relation of abstract art to nature Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation of Abstract works in contrast adopt alternative modes of visual representation or break down and reconfigure the mimetic conventions of pictorial art and sculpture Obviously this means that abstract art takes many different forms However this diversity should not mask some key structural features these center on two basic relations to nature understanding nature in the broadest sense to comprise the world of recognisable objects creatures organisms processes and states of affairs The first involves abstracting from nature to give selected aspects of it a new and extremely unfamiliar appearance The second involves abstract art as the affirmation of a relatively unconstrained natural creativity that issues in new autonomous forms that are not constrained by mimetic conventions Such creativity is often attributed to the power of the unconscious The book contains three categories of essays 1 those on classical modernism Mondrian Malevich Kandinsky Arp early American abstraction 2 those on post war abstraction Pollock Still Newman Smithson Noguchi Arte Povera Michaux postmodern developments and 3 those of a broader art historical and philosophical scope Provided by publisher

It's Representation, Really John McGreal, 2017-02-21 John McGreal's three new books It's Abstraction Concretely It's Figuration Groundly and It's Representation Really continue the It Series published by Matador since 2010 They constitute another stage in an artistic journey exploring the visual and audial dialectic of mark word and image that began over 25 years ago Emerging out of the first books on the Bibliograph published in 2016 initiated with It's Nothing Seriously these new texts retain some of the same structural features The Bibliographs contain the same focus on repetition and variation in meaning of their dominant motifs of representation abstraction and figuration which have framed philosophical discourse on epistemology and ontology in aesthetics their chance placement in each Bibliograph interspersed with one another displaying and enhancing similarities and differences At the same time these works constitute a development in the aesthetic form of the Bibliograph In earlier works on Nothing Absence and Silence it was just a question of finding and transferring given textual references from their source to construct their Bibliographs with the focus being on the strategic position of the latter within each book In these new works the concern has been with working on the line and shape of the references themselves with their enhanced spacial form as well as that of each Bibliograph as a whole In shaping and spacing the referential images the place of words and letters became as important as their semantic to read in a

new way on diverse contemporary issues across conventional boundaries in the arts and sciences at several levels of physical psychical and social reproduction Paradata and Transparency in Virtual Heritage Anna Bentkowska-Kafel, Hugh Denard, 2016-05-13 Computer Generated Images CGIs are widely used and accepted in the world of entertainment but the use of the very same visualization techniques in academic research in the Arts and Humanities remains controversial The techniques and conceptual perspectives on heritage visualization are a subject of an ongoing interdisciplinary debate By demonstrating scholarly excellence and best technical practice in this area this volume is concerned with the challenge of providing intellectual transparency and accountability in visualization based historical research Addressing a range of cognitive and technological challenges the authors make a strong case for a wider recognition of three dimensional visualization as a constructive intellectual process and valid methodology for historical research and its communication Intellectual transparency of visualization based research the pervading theme of this volume is addressed from different perspectives reflecting the theory and practice of respective disciplines The contributors archaeologists cultural historians computer scientists and ICT practitioners emphasize the importance of reliable tools in particular documenting the process of interpretation of historical material and hypotheses that arise in the course of research The discussion of this issue refers to all aspects of the intellectual content of visualization and is centred around the concept of paradata Paradata document interpretative processes so that a degree of reliability of visualization outcomes can be understood The disadvantages of not providing this kind of intellectual transparency in the communication of historical content may result in visual products that only convey a small percentage of the knowledge that they embody thus making research findings not susceptible to peer review and rendering them closed to further discussion It is argued therefore that paradata should be recorded alongside more tangible outcomes of research preferably as an integral part of virtual models and sustained beyond the life span of the technology that underpins visualization *The Power of the Center* Rudolf Arnheim, 2009-10-19 Rudolf Arnheim has been known since the publication of his groundbreaking *Art and Visual Perception* in 1974 as an authority on the psychological interpretation of the visual arts Two anniversary volumes celebrate the landmark anniversaries of his works in 2009 In *The Power of the Center* Arnheim uses a wealth of examples to consider the factors that determine the overall organization of visual form in works of painting sculpture and architecture *The Dynamics of Architectural Form* explores the unexpected perceptual consequences of architecture with Arnheim's customary clarity and precision **The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s**, 1994 Art Through the Ages, 2002 This exhibition by bringing together forty masterpieces was intended to celebrate the trilateral affiliation between the State Hermitage Museum in St Petersburg the Solomon R Guggenheim Foundation in New York and the Kunsthistorisches Museum Vienna Page 7

Unveiling the Magic of Words: A Review of "**Mondrian The Diamond Compositions**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Mondrian The Diamond Compositions**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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