

# **Mondrian And De Stijl**

**Michal Rosen-Zvi** 

#### **Mondrian And De Stijl:**

Mondrian and De Stijl Serge Lemoine, 1987 The Story of De Stijl Hans Janssen, Michael White, 2011-12-01 What was De Stijl This fascinating survey the most comprehensive book to be published on the subject seeks to unravel that question and to consider how the theory of De Stijl Dutch for The Style matched its actual practice There are various answers De Stijl was a magazine De Stijl was an art movement and De Stijl was an idea a world view and an approach to life And from the 1930s onwards De Stijl was recognized internationally as the most important contribution to modern culture made by The Netherlands It is associated with such instantly recognizable objects as the radical geometric abstract paintings of Piet Mondrian with their perpendicular relationships and primary colors the dynamic architectural drawings of Theo van Doesburg which explode the conventional box like structure of a building and show it as interpenetrating spaces unfolding in time and the experimental furniture of Gerrit Rietveld who took the most familiar of objects the armchair and reconfigured it as a series of self supporting planks and struts In each case the artists architects and designers seem to have had a common aspiration to work together to forge a new cultural consensus and style for the modern age In The Story of De Stijl which draws extensively on original sources the authors challenge the understanding of De Stijl as a coherent movement presenting a series of scenes focused on crucial turning points in the history of De Stijl and bringing to the foreground the key relationships and interactions that brought De Stijl to life It is profusely illustrated with a range of images many previously unseen from artworks and buildings to photographs letters and documents that along with anecdotes articles and even footnotes combine to convey the texture of the world De Stijl emerged from This accessible yet authoritative account is set to become the standard reference work on an important and fascinating modern movement Mondrian and De Stijl Serge Lemoine, Piet Mondrian, 1987 Mondrian, De Stijl, and Their Impact Marlborough-Gerson Gallery, New York, Marlborough-Gerson Gallery, 1964 The Story of the Stijl Hans Janssen, Michael White, 2011 De Stijl is by far the most easily recognisable of all European avant gardes The radically geometrical construction and the cheery colourfulness of the art of Mondrian Van Doesburg Gerrit Rietveld Bart van der Leck and their companions have become a trademark This book brings it back to life with many historical documents photographs anecdotes and newspaper clippings that make clear the importance and influence of the Dutch movement De Stijl, 1917-1931 Manfred Bock, Walker Art Center, 1982 PIETMONDRIAN DE STIJL AND THEIR IMPACT. ,1964 The New Art--the New Life Piet Mondrian, 1986 The Birth of **De Stijl** Robert P. Welsh,1973 Art of the 20th Century Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke, 2000 The original edition of this ambitious reference was published in hardcover in 1998 in two oversize volumes 10x13 This edition combines the two volumes into one it s paperbound flexi cover the paper has a plastic coating smaller 8x10 and affordable for art book buyers with shallower pockets none of whom should pass it by The scope is encyclopedic half the work originally the first volume is devoted to painting the other half to sculpture new media and photography

Chapters are arranged thematically and each page displays several examples in color of work under discussion The final section a lexicon of artists includes a small bandw photo of each artist as well as biographical information and details of work writings and exhibitions Ruhrberg and the three other authors are veteran art historians curators and writers as is editor De Stijl and Dutch Modernism Michael White, 2003-09-20 The name De Stijl title of a Walther c Book News Inc magazine founded in the Netherlands in 1917 is now used to identify the abstract art and functional architecture of its major contributors Mondrian Van Doesburg Van der Leck Oud Wils and Rietveld De Stijl achieved international acclaim by the end of the 1920s and its paintings buildings and furniture made fundamental contributions to the modern movement This book is the first to emphasize the local context of De Stijl and explore its relationship to the distinctive character of Dutch modernism It examines how the debates concerning abstraction in painting and spatiality in architecture were intimately connected to contemporary developments in the fields of urban planning advertising interior design and exhibition design The book describes the interaction between the world of mass culture and the fine arts Piet Mondrian, 1872-1944 Susanne Deicher, Piet Mondrian, 1995 Biografi om den hollandske abstrakte maler Piet Mondrian 1872 1944 De Stijl, the Formative Years, 1917-1922 Carel Blotkamp, 1986 These nine essays provide a biographically vivid and pluralist view of the periodical De Stijl in the important early period of its development They provide new biographical information and fresh analysis of the painters van Doesburg Mondrian Vilmos Huszar and Bart van der Leck the painter sculptor Georges Vantonger loo architects Oud Robert van t Hoff Jan Wits and furniture designer turned architect Gerrit Rietveld Caret Blotkamp is Professor of Art History at the Free University of Amsterdam History of Modern Design David Raizman, 2003 An exploration of the parallel development of product and graphic design from the 18th century to the 21st The effects of mass production and consumption man made industrial materials and extended lines of communication are also discussed Mondrian, de Stijl and Their Impact, 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 Muvbridge'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 Piet Mondrian, 1964 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 **Design** Thomas Hauffe, 1998 literary and art criticism studies works by Rimbaud Mallarm Kandinsky and Mondrian Aiming to place design developments in their broader context this text describes the history of design from its emergence as a separate discipline around 1750 to the present Arranged chronologically and with colour coded pages for ease of reference the book includes time lines and designers biographies as well as feature spreads on notable designers and companies There is also a detailed list of major design museums and collections The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition Linda Dalrymple Henderson, 2018-05-18 The long awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art In this groundbreaking study first published in 1983 and unavailable for over a decade Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception the curved spaces of non Euclidean geometry and most important a higher fourth dimension of space were central to the development of modern art The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence That iconoclastic idea encouraged radical innovation by a variety of early twentieth century artists ranging from French Cubists Italian Futurists and Marcel Duchamp to Max Weber Kazimir Malevich and the artists of De Stijl and Surrealism In an extensive new Reintroduction Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000 Although largely eclipsed by relativity theory beginning in the 1920s the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s In a remarkable turn of events it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics with its ten or eleven dimensional universes and computer graphics Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller Robert Smithson and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak

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### **Table of Contents Mondrian And De Stijl**

- 1. Understanding the eBook Mondrian And De Stijl
  - The Rise of Digital Reading Mondrian And De Stijl
  - Advantages of eBooks Over Traditional Books
- 2. Identifying Mondrian And De Stijl
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Mondrian And De Stijl
  - User-Friendly Interface
- 4. Exploring eBook Recommendations from Mondrian And De Stijl
  - Personalized Recommendations
  - Mondrian And De Stijl User Reviews and Ratings
  - Mondrian And De Stijl and Bestseller Lists
- 5. Accessing Mondrian And De Stijl Free and Paid eBooks
  - Mondrian And De Stijl Public Domain eBooks

- Mondrian And De Stijl eBook Subscription Services
- Mondrian And De Stijl Budget-Friendly Options
- 6. Navigating Mondrian And De Stijl eBook Formats
  - ∘ ePub, PDF, MOBI, and More
  - Mondrian And De Stijl Compatibility with Devices
  - Mondrian And De Stijl Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - o Adjustable Fonts and Text Sizes of Mondrian And De Stijl
  - Highlighting and Note-Taking Mondrian And De Stijl
  - Interactive Elements Mondrian And De Stijl
- 8. Staying Engaged with Mondrian And De Stijl
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Mondrian And De Stijl
- 9. Balancing eBooks and Physical Books Mondrian And De Stijl
  - Benefits of a Digital Library
  - o Creating a Diverse Reading Collection Mondrian And De Stijl
- 10. Overcoming Reading Challenges
  - o Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Mondrian And De Stijl
  - Setting Reading Goals Mondrian And De Stijl
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Mondrian And De Stijl
  - Fact-Checking eBook Content of Mondrian And De Stijl
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks

- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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