

edinburgh critical studies in modernist culture

An abstract painting of a landscape, tilted at an angle. It features a mix of green, blue, and brown tones, suggesting a natural scene with a body of water and surrounding land. The brushstrokes are visible and expressive.

# **ABSTRACTION IN MODERNISM AND MODERNITY**

Human and Inhuman

**JEFF WALLACE**

# Modernism And Abstraction

**Mark Rawlinson**



## **Modernism And Abstraction:**

**Painterly Abstraction in Modernist American Poetry** Charles Altieri, 1989 Charles Altieri's groundbreaking new book sets modernist American poetry in a precise cultural context by analyzing how major poets reacted to the challenge posed by modernist painting's radical critique of traditional representational models for art. It argues that modernist poets have tended to resist the received values of their contemporary culture by finding idealizing principles in modes of pure abstraction. It traces the use of such abstraction in literature from Wordsworth through Baudelaire and Mallarmé to T. S. Eliot, William Carlos Williams, Marianne Moore, and Gertrude Stein. There are summary chapters also on Wallace Stevens and Ezra Pound, considerations of Cézanne and the Cubists, and a substantial theoretical discussion of the nature of abstract art. **Charles Sheeler** Mark Rawlinson, 2020-09-08 Charles Sheeler was the stark poet of the machine age. Photographer of the Ford Motor Company and founder of the painting movement Precisionism, he is remembered as a promoter of and apologist for the industrialised capitalist ethic. This major new rethink of one of the key figures of American modernism argues that Sheeler's true relationship to progress was in fact highly negative; his precisionism both skewed and imprecise. Covering the entire oeuvre from photography to painting and drawing, attention is drawn to the inconsistencies, curiosities, and puzzles embedded in Sheeler's work. Rawlinson reveals a profound critique of the processes of rationalisation and the conditions of modernity. The book argues finally for a re-evaluation of Sheeler's often dismissed late work, which it suggests may only be understood through a radical shift in our understanding of the work of this prominent figure. *Abstraction in Modernism and Modernity* Jeff Wallace, 2023-04-30 Explores abstraction as a keyword in aesthetic modernism and in critical thinking since Marx. **Painterly Abstraction in Modernist American Poetry: Contemporaneity of Modernism** Charles Altieri, 1989

**Postmodern Painting in the Mirror of Modernism. How Jonathan Lasker reflects the legacy of Modern Abstraction** Agara Schymocha, 2017-08-29 Essay from the year 2017 in the subject Art Visual artists language English abstract. This essay concerns itself with the conceptual painting of New York artist Jonathan Lasker and establishes an understanding of his pictorial language as a postmodern position. The text examines the socio-political context underlying Modernism and how that shaped its artistic values and ideals in order to understand the problems and challenges facing the postmodern generation. Lasker's painting *Hidden Identity* is looked at as an example in order to arrive at a precise and nuanced understanding of his artistic statement. Moving Modernism Nell Andrew, 2020-03-11 The emergence of modern dance and the early history of cinema ran concurrent with the European avant-garde's development of pictorial abstraction in the first decades of the 20th century. However, many assume that modernist abstraction resulted from a century of natural, autonomous evolution to painting styles and tastes. In *Moving Modernism*, author Nell Andrew challenges this assumption. By examining dance and film created during this period, she argues that performative modes of art created the link between bodily movement and movement depicted in modernist paintings. In a seeming paradox, dance and film, durational arts,

involving real bodies in space participated in the development of abstract art With archival material collected in North America and Europe *Moving Modernism* resurfaces lost performances identifies working methods and establishes the circles of aesthetic influence and reception for avant garde dance pioneers and experimental film makers from the turn of the century to the interwar period Reexamining the motivation that fueled the emergence of abstraction Andrew claims that painters sought meaning not only in the material and formal picture but also in temporal and sensorial experience Andrew looks at major figures and intellectual movements including Lo e Fuller and Symbolism Valentine de Saint Point and the Cubo Futurist and neo Symbolist movements and early cinematic abstraction from Edison and the Lumi res to Hans Richter and Marcel Duchamp Close examinations of each figure show that theatrical display embodied self projection and kinesthetic desire are not necessarily in opposition to pictorial abstraction in fact they expand our understanding of the urges that created modern art Understanding Deleuze, Understanding Modernism Paul Ardoin,S. E. Gontarski,Laci

Mattison,2014-08-28 *Understanding Deleuze Understanding Modernism* explores the multi faceted and formative impact of Gilles Deleuze on the development and our understanding of modernist thought in its philosophical literary and more broadly cultural manifestations Gilles Deleuze himself rethought philosophical history with a series of books and essays on individual philosophers such as Kant Spinoza Leibniz Nietzsche and Bergson and authors such as Proust Kafka Beckett and Woolf on the one hand and Bacon Messiaen and Pollock among others in other arts This volume acknowledges Deleuze s profound impact on a century of art and thought and the origin of that impact in his own understanding of modernism *Understanding Deleuze Understanding Modernism* begins by conceptualizing Deleuze by offering close readings of some of his most important works The contributors offer new readings that illuminate the context of Deleuze s work either by reading one of Deleuze s texts against or in the context of his entire body of work or by challenging Deleuze s readings of other philosophers A central section on Deleuze and his aesthetics maps the relationships between Deleuze s thought and modernist literature The volume s final section features an extended glossary of Deleuze s key terms with each definition having its own expert contributor **Modernism's Masculine Subjects** Marcia Brennan,2004 Rejecting the typical view of formalism s exclusive engagement with essentialized and purified notions of abstraction and its disengagement from issues of gender and embodiment Brennan explores the ways in which these categories were intertwined Historically and theoretically Jacket

Charles Sheeler Mark Rawlinson,Mark S. Rawlinson,2007 Covering his complete oeuvre of work from photography to painting through close readings of the works themselves Rawlinson argues that Charles Sheeler s true relationship to progress was in fact critical his precisionism both skewed and imprecise **Modern Art & Modernism: Abstraction and Kandinsky** ,1983 *Resisting Abstraction* Gordon Hughes,2014-11-25 Robert Delaunay was one of the leading artists working in Paris in the early decades of the twentieth century and his paintings have been admired ever since as among the earliest purely abstract works With *Resisting Abstraction* the first English language study of Delaunay in more than thirty

years Gordon Hughes mounts a powerful argument that Delaunay was not only one of the earliest artists to tackle abstraction but the only artist to present his abstraction as a response to new scientific theories of vision The colorful optically driven canvases that Delaunay produced Hughes shows set him apart from the more ethereal abstraction of contemporaries like Kandinsky Mondrian Kazimir Malevich and Franti ek Kupka In fact Delaunay emphatically rejected the spiritual motivations and idealism of that group rooting his work instead in contemporary science and optics Thus he set the stage not only for the modern artists who would follow but for the critics who celebrated them as well **Toward a Grammar of Abstraction**

Robert Steiner,1992 Toward a Grammar of Abstraction takes as its point of departure three features of modern art reading the practice of translating the visual into institutional language the vocabulary of representation in relation to abstract art and the prevalence of totality as a model of art historical knowledge Radical Form Megan A. Sullivan,2022-08-23 A timely reassessment of some of the most daring projects of abstraction from South America Emphasizing the open ended and self critical nature of the projects of abstraction in South America from the 1930s through the mid 1960s this important new volume focuses on the artistic practices of Joaquin Torres Garc a Tom s Maldonado Alejandro Otero and Lygia Clark Megan A Sullivan positions the adoption of modernist abstraction by South American artists as part of a larger critique of the economic and social transformations caused by Latin America s state led programs of rapid industrialization Sullivan thoughtfully explores the diverse ways this skepticism of modernization and social and political change was expressed Ultimately the book makes it clear that abstraction in South America was understood not as an artistic style to be followed but as a means to imagine a universalist mode of art a catalyst for individual and collective agency and a way to express a vision of a better future for South American society *Aesthetic Theory, Abstract Art and Lawrence Carroll* David

Carrier,2018 Boldly developing the central traditions of American modernist abstraction Lawrence Carroll s paintings engage with a fundamental issue of aesthetic theory the nature of the medium of painting in highly original frequently extraordinarily successful ways *Aesthetic Theory Abstract Art and Lawrence Carroll* explains how he understands the medium of painting shows what his art says about the identity of painting as an art discusses the place of his paintings in the development of abstraction and finally offers an interpretation of his art The first monograph devoted to him this philosophical commentary employs the resources of analytic aesthetics Art historians trace the development of art explaining how what came earlier yields to what comes later Taking for granted that the artifacts they describe are artworks art historians place them within the history of art Philosophical art writers define art explain why it has a history and identify its meaning Pursuing that goal *Aesthetic Theory Abstract Art and Lawrence Carroll* roams freely across art history focused at some points on the story of old master painting and sometimes on the history of modernism but looking also to contemporary art in order to provide the fullest possible philosophical perspective on Carroll s work Bloomsbury Publishing **Moving Modernism** Nell

Andrew,2020 The emergence of modern dance and the early history of cinema ran concurrent with the European avant garde

s development of pictorial abstraction in the first decades of the 20th century However many assume that modernist abstraction resulted from a century of natural autonomous evolution to painting styles and tastes In *Moving Modernism* author Nell Andrew challenges this assumption By examining dance and film created during this period she argues that performative modes of art created the link between bodily movement and movement depicted in modernist paintings In a seeming paradox dance and film durational arts involving real bodies in space participated in the development of abstract art With archival material collected in North America and Europe *Moving Modernism* resurfaces lost performances identifies working methods and establishes the circles of aesthetic influence and reception for avant garde dance pioneers and experimental film makers from the turn of the century to the interwar period Reexamining the motivation that fueled the emergence of abstraction Andrew claims that painters sought meaning not only in the material and formal picture but also in temporal and sensorial experience Andrew looks at major figures and intellectual movements including Lo e Fuller and Symbolism Valentine de Saint Point and the Cubo Futurist and neo Symbolist movements and early cinematic abstraction from Edison and the Lumi res to Hans Richter and Marcel Duchamp Close examinations of each figure show that theatrical display embodied self projection and kinesthetic desire are not necessarily in opposition to pictorial abstraction in fact they expand our understanding of the urges that created modern art

*The Rhetoric of Purity* Mark A. Cheetham,1991-03-29 In *The Rhetoric of Purity* Mark Cheetham explores the historical and theoretical relations between early abstract painting in Europe and the notion of purity For Gauguin Serusier Mondrian and Kandinsky the pioneering abstractionists whose written and visual works Cheetham discusses in detail purity is the crucial quality that painting must possess Purity however was itself only a password for what Cheetham defines as an essentialist philosophy inaugurated by Plato s vision of a perfect non mimetic art form and practised by the founders of abstraction The essentialism of late nineteenth century French discussion of abstraction Cheetham argues also infects the work of Mondrian and Kandinsky These visions of abstraction are central to the development of Modernism and are closely tied to the philosophical traditions of Plato Hegel and Schopenhauer As a conclusion Cheetham provides a postmodern reading of Klee s rejection of the rhetoric of purity and claims that Klee s refusal speaks to contemporary concerns in visual theory and culture By acting as an antidote to the seductive appeal of purity in art and society Cheetham s final critique of the trope of purity seeks to preserve the possibility of visual discourse itself

**Before Modernism Was** G. Gilbert,2004-09-08 *Before Modernism Was* places modernist writing within the texture of modern history Texts by Woolf James Freud Wyndham Lewis Stein Malinowski and others are read through a range of figures that construct and disrupt modern meaning the ghost that affects the value of your property the sulky graceless adolescent the Pole who may not be Polish the nervous owner of the dog the addict and her smoke Eccentric to its institutions these figures are central to the constituency of modernism

*Modernism & Abstraction* Miranda McClintic,Smithsonian American Art Museum,2001 This book follows two threads that are interwoven through twentieth

century art One explores the primal desires and inner spirit as a source of inspiration the other responds to the increasing importance of technology and the quicker pace of its cycles In modernist works of the twentieth century the technological and the spiritual meet in works that are intense and symbolic From the foreword **Abstraction/Modernism - New Visual Language** , Abstraction and Modernism forged a daring new definition of art breaking dramatically with the past Discover the philosophical and experiential underpinnings of abstraction and nonrepresentational art now radically freed from imitating nature Encounter art s new language in visionary works by Kandinsky Marc Pollock De Kooning and others

*Ornament and Abstraction* Ernst Beyeler, 2001 This book is an in depth study of this major theme in 20th century art history It begins with the innovative pictorial conception of Philipp Otto Runge whose early 19th century paintings featured the last genuine form in the history of ornament the arabesque The arabesque had an influence via Symbolism Maurice Denis Paul Gauguin and Art Nouveau Henry van de Velde Gustav Klimt Josef Hoffmann on painting s move towards abstraction Vasily Kandinsky Frantisek Kupka Adolf Hoelzel which resulted on the one hand in a non figurative geometric structure of lines Mondrian and on the other in the swirls of Matisse and Jackson Pollock Side by side with the royal way of Cubism arabesque abstraction therefore opens up a second doorway to the world of non figurative art Significant influences also result from the modern artists preoccupation with the ornamentation found in distant cultures such as Matisse with the Orient and Oceania Ad Reinhardt with Asian culture and American painting with pre Columbian ornament Josef Albers Barnett Newman Referring also to Minimalism new media digital technology the Renaissance and the Rococo the book celebrates the impact of ornament on abstract art as well as showcasing a remarkable array of masterpieces BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

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